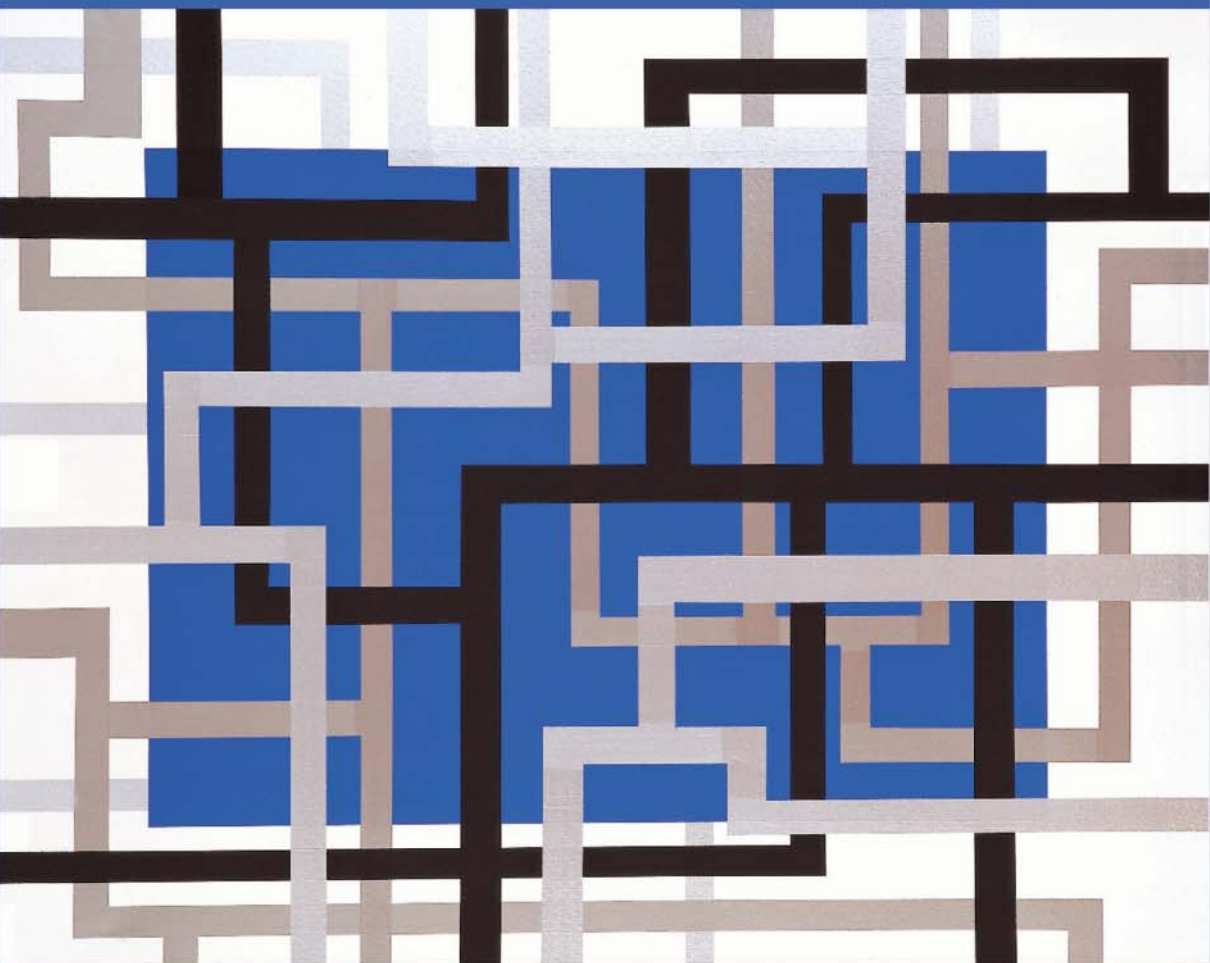# NETWORKS

The Evolving Aspects of Culture in the 21st Century

Edited by
Biserka Cvjetičanin

CULTURELINK

Network of Networks for Research and Cooperation in Cultural Development was established by UNESCO and the Council of Europe in 1989.

Focal point of the Network is the Institute for International Relations, Zagreb, Croatia.

Members

Networks, associations, foundations, institutions and individuals engaged in cultural development and cooperation.

Aims of the Network

To strengthen communication among its members; to collect, process and disseminate information on culture and cultural development in the world; to encourage joint research projects and cultural cooperation.

Philosophy

Promotion and support for dialogue, questioning and debating cultural practices and policies for cultural development.

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2010, International Year for the Rapprochement of Cultures

**Networks: The Evolving Aspects
of Culture in the 21st Century**

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EVOLVING NETWORKING CULTURE

Foreword

Foreword

With this book, Culturelink marks twenty years of its continuous networking and research activities in cultural development, cultural policies, intercultural communication and international cultural cooperation. Researchers from all continents, gathered at the Third World Culturelink Conference on the occasion (Zagreb, 2009), focus on the topic of cultural networks and the evolving aspects of culture in the 21st century. They investigate the role and relevance that cultural networks have in cultural development and intercultural dialogue and exchange, leading to a better understanding of different cultures. In the last two decades, cultural networks have been an important factor in supporting international cultural communication and cooperation. What the new perspectives of cultural networking are in the 21st century is the question raised by all researchers in the book. Special consideration is given to the position of cultural networks within cultural policy structures and to the effective usage of innovative ICTs that considerably develop the modes and scope of a cultural network's activities.

The introduction is dedicated to the establishment and the development of Culturelink, and its cooperation with the Council of Europe, UNESCO

and the Observatoire des politiques culturelles, France. Culturelink's history reflects the sociocultural context in which cultural networks have developed, their present challenges and future networking possibilities. Over the past twenty years, the overall cultural ecology has changed significantly, as has the nature of cultural networks.

The first chapter discusses the role of cultural networks in cultural policies and their missing link. The importance of the redefinition of cultural policies in the light of the convergence of culture and the digital environment, and the overall global interconnectedness of economic, political and social changes is discussed by the authors in this chapter. In such a context changes in relationships between networks and cultural policies are imminent and logical. Topics such as cultural ecology, an anticipatory approach as one of the imperatives for the effectiveness of cultural networks, third world networks and cultural policy, the relationship between networks of *secteurs émergents* and cultural policies, are analysed.

The effective usage of innovative ICTs and networking applications that significantly develop the modes and scope of activities of cultural networks are examined in the second chapter. A range of different topics is presented, from theoretical questions concerning deterritorialization and hyper-territory, to digital networks, the possibilities of using Web 2.0 and Web 3.0, artistic innovations and virtual museums. Art institutions are faced with changes because new creators require increasingly specific skills and knowledge. The role of the author in the arts is changing and artistic goals are becoming more plural and interdisciplinary. Net art gives rise to the emergence of works which change the relationship between art and society. A result of co-elaboration among artists, information experts and internauts, the creation of net art links artistic work, technological expertise and the increasingly inventive experience of amateur groups in an innovative way.

In the third chapter the role of networks in artists' mobility is emphasized. Networks have been gradually substituting traditional diasporas in supporting the mobility of artists and other cultural actors. They link like-minded organizations and individuals over large distances into an interactive and cooperative association, facilitating participative and transformational art, as well as the exchange, promotion and distribution of cultural production.

The fourth chapter embraces case studies from all regions and provides comparative examples and experiences from across the world. Although they are each different, these case studies highlight the need to revisit the concepts surrounding the establishment and development of cultural networks, as

well as their current status, key actors, dominant approaches and challenges. Several case studies from Mozambique, Argentina, South Africa, Belgium, South Korea and Australia are presented, as well as examples from an Asian, Latin American and European level, providing new views on networking.

The evolving networking culture is the issue of the fifth chapter. It analyses networking culture within its current context and perspectives, and raises some fundamental questions about the future of networking and the possible futures of cultural networks. Is this the time for a new cultural deal? Are we approaching a post-network situation? Is networked cultural entrepreneurship out of date, or does it offer new perspectives? Are we moving from networking of cultures to networked cultures as a significant response to new challenges? The time to establish new policies and practices is now!

<div align="right">The Editor</div>

Introduction

Culturelink:
twenty years
after networking

Robert Palmer

Culturelink was established by UNESCO and the Council of Europe in 1989 with the aim of strengthening communication between networks, institutions and professionals in the field of culture throughout the world. Culturelink has accompanied the turbulent history in this part of Europe over the past twenty years. Its role and work have been fundamental. Cultural action and cultural cooperation have always preceded formal political processes, and professional bodies like Culturelink have made important contributions to integration processes, as former socialist and communist countries joined the Council of Europe one by one after 1989.

At a time when the Council of Europe had adequate financial resources, the organization was able to support 44 regular issues of the Culturelink Review and 12 Culturelink Special Issues between 1990 and 2004. Culturelink's policy research, publications and events offer an important source of information for the 49 signatories to the Council of Europe's European Cultural Convention, and to the discussions between these 49 European states at the annual meeting of the Steering Committee for Culture of the Council of Europe.

There are many experts that Culturelink and the Council of Europe have worked with and who remain actively involved in projects. Just one example is the Council of Europe's ambitious programme of National Cultural Policy Reviews.

Culturelink has become a partner, along with several other cultural organizations and networks, in a new initiative of the Council of Europe called *CultureWatchEurope*. *CultureWatchEurope* is not another institute or complicated structure, but a new integrated platform for information and exchange. It brings together various online tools used to monitor cultural policy, heritage policy and audiovisual and media policy. *CultureWatchEurope* also offers a platform for a more dynamic interaction between governments and civil society, and will be especially important in the way critical issues and problems can be passed to and discussed with governments. *CultureWatchEurope* also offers a space for prospective analysis of cultural themes of European significance.

We have entered a new era of culture-policy making. The paradigms are shifting, and the old models are breaking down. Personally, I wonder if we are up to dealing with such changes, and if we can move our own thinking forward fast enough.

The overall cultural ecology of Europe has changed significantly over the past twenty years. It has changed partly due to economic restructuring in certain countries, and changes to political systems in others. The nature of cultural provision has also been transformed by the major impacts of social-networking, online musical production and sales, and video-platforming through sites like YouTube and MySpace; a web-platform should now be considered a modern-day cultural institution. As policy makers, we need broader policy frameworks, and a broader set of policy interventions.

I am seeing threats to basic cultural rights with the impact of changes to certain regulatory and legislative frameworks; for example, new copyright legislation. The overpowering impact of market mechanisms and the influence on law, regulation and corporate practice have led to a drift away from the democratic principles for managing culture in certain countries. Across Europe, there is still considerable top-down cultural policy, driven primarily by economic needs and instrumental purposes rather than 'public interest', limiting 'cultural choice' in such a way that it has sometimes become unrepresentative and not available to all groups of society.

The role of 'the cultural professional' has also changed, as has the nature of cultural networks. Unfortunately, we as professionals continue to divide ourselves into fragments and units, driven by egocentric management and possessive strategies, where individual interest frequently dominates collective interest. Many cultural networks remain unstable, poorly resourced and ineffective; indeed, they cannot even coordinate our information and data, which remains locked into hundreds of different newsletters, bulletins,

publications and databases. The Council of Europe is part of this complex mix, and we too must change. I like the 'linking' concept of 'Culturelink', and we all must become more linked.

After so many past years of valuable cooperation between Culturelink and the Council of Europe, I hope this will go on in the future. May the highly professional Culturelink team continue their leadership in action, especially at a moment in history when those of us involved in culture must face up to many complex challenges.

Links

CultureWatchEurope: http://www.coe.int/CultureWatchEurope
www.coe.int/culture

Culturelink:
l'exploration des changements culturels

Jean-Pierre Saez

Quelle grande idée ce fut, il y a 20 ans, de créer un réseau des réseaux pour la recherche et la coopération en faveur du développement culturel! Et quelle idée audacieuse et visionnaire d'imaginer que l'Institut pour les relations internationales de Zagreb avait vocation à accueillir Culturelink! Ce réseau, je souhaite vraiment le souligner très fortement, est pour nous tous, chercheurs, experts en politique culturelle, acteurs des politiques culturelles - un bien commun partagé par plus de 1500 membres aujourd'hui, répartis dans plus de 100 pays de par le monde et utilisé par un nombre bien plus grand de personnes au premier rang desquelles les étudiants de formations culturelles et autres masters ou centres de recherche. Ce qui est très important dans la mission de Culturelink c'est la place accordée à la recherche sur la culture et les politiques culturelles, à sa diffusion et à sa valorisation. Dit-on suffisamment l'importance de la recherche dans le développement culturel? Il convient d'insister sur son rôle d'accompagnement d'un développement raisonné des politiques culturelles. Dans ce domaine, les échanges sont essentiels pour assurer la circulation des idées, la compréhension mutuelle, la diversité culturelle. De ce point de vue, Culturelink a fait un travail tout à fait remarquable de lien à travers le monde. Cela nous a permis de progresser, tous ensemble, durant ces 20 dernières années et de mieux comprendre les

enjeux et les mutations qui concernent le champ artistique et culturel dans le monde.

Je représente l'Observatoire des politiques culturelles. Il s'agit d'une organisation non-gouvernementale basée en France, à Grenoble. Il se trouve que l'Observatoire est également né il y a 20 ans. Tout au long de cette année anniversaire, nous avons tenté d'appréhender les évolutions qui ont marqué les politiques culturelles en France, en Europe et dans le monde. Nous avons essayé de considérer quels étaient les défis à relever en matière culturelle pour les années futures: la diversité culturelle et le dialogue interculturel, le développement durable, le rôle des technologies de l'information et de la communication dans l'art et la culture, la construction de la ville de demain en tant que projet également culturel, la coopération et les échanges artistiques et culturels internationaux d'un cadre transfrontalier à celui des relations Nord-Sud, la reconnaissance du travail artistique et la question de sa rémunération à l'ère numérique, la participation des habitants à des formes multiples de vie artistique et culturelle, la problématique de la gouvernance culturelle... L'Observatoire a une vocation plus modeste que Culturelink. Sa première mission est de saisir les changements qui affectent la culture et d'accompagner les politiques culturelles territoriales, en France en particulier, mais dans une perspective qui embrasse le local et l'international, car tel est l'horizon dans lequel on doit se situer aujourd'hui. Cela signifie que la recherche internationale, le travail en réseau, les politiques culturelles et une certaine idée de la culture comme vecteur d'émancipation individuelle et collective, représentent autant d'éléments d'accroche qui ont justifié une rencontre précoce entre Culturelink et l'Observatoire des politiques culturelles.

Le travail entrepris par Culturelink durant ces 20 dernières années est considérable. Lorsqu'on parcourt la production éditoriale réalisée par Culturelink, on ne peut qu'être impressionné, non seulement par son volume mais également par la justesse des choix quant aux sujets abordés. Je dois dire que les ouvrages publiés par Culturelink figurent en très bonne place dans ma bibliothèque et je m'y réfère très souvent pour trouver des références, le nom d'un chercheur, des idées sur les questions actuelles du développement culturel. Dans les années récentes, le réseau a su particulièrement creuser la problématique complexe de la diversité culturelle et de la communication interculturelle - un sujet que l'Europe a célébré en 2008. Le rassemblement de points de vue divers sur le sujet est déjà en soi un acte interculturel. Cette collection d'observations et d'analyses constitue une base des plus précieuses pour un lectorat qui va bien au-delà du monde de la recherche.

Avec Culturelink, nous avons affaire à un réseau qui représente une rencontre, qu'elle soit virtuelle via Internet ou à travers les travaux diffusés ou bien qu'elle se réalise concrètement. Depuis 1994, Culturelink a su utiliser le Web pour nous permettre d'échanger plus rapidement et plus intensément. De ces échanges sont nés bien des projets, des coopérations, des solidarités. Des enjeux et des mutations de la culture qui guettent ce début de XXIème siècle sont un sujet vaste, mais il est nécessaire d'en comprendre les différents aspects en un temps où les évolutions de toutes sortes s'accélèrent - et la culture est une chambre d'écho particulièrement sensible de ces évolutions - à partir des visions et des expériences représentées par les uns et les autres, en vue de préparer les programmes de recherche de demain. *Dovidjenja*!

Rétrospective du lancement et du développement du Réseau Culturelink dans une perspective 'UNESCO'

Máté Kovács

Le 20ème anniversaire de Culturelink offre une excellente occasion non seulement pour faire le bilan des résultats obtenus, mais aussi pour passer en revue les défis actuels de la recherche sur les politiques culturelles et pour réfléchir sur de nouvelles orientations possibles du réseau Culturelink.

Dans ce cadre, il me semble utile de rappeler le passé, notamment en ce qui concerne:

- le contexte dans lequel Culturelink a été créé;
- les raisons qui ont inspiré sa création;
- l'histoire du début de son évolution.

Le contexte

A propos du contexte, il convient de rappeler que, depuis les années 70, on pouvait observer une multiplication de centres nationaux et régionaux de recherche et de documentation, en raison de la demande croissante liée à la reconnaissance de la nécessité de développer des politiques culturelles nationales. De fait, ce processus était étroitement lié à la tenue de plusieurs conférences intergouvernementales organisées autour de la question des politiques culturelles aux niveaux international et régional, depuis la conférence

de Venise, en 1970[1] jusqu'à la Conférence MONDIACULT (Mexico City) en 1982[2].

Désireuse de répondre aux besoins exprimés en la matière par ses États membres, l'UNESCO a lancé un grand nombre d'études, notamment des études en commun régionales pour capitaliser et diffuser des informations sur les problèmes et les tendances des politiques culturelles, et sur les expériences et les pratiques existantes dans ce domaine. L'UNESCO a aussi créé, au niveau du Secrétariat de l'Organisation, un centre de documentation de développement culturel pour diffuser l'information et publier les résultats des recherches réalisées dans le cadre de son programme.

L'UNESCO a également donné son appui à la création des structures de coopération régionale, tel le Centre régional de recherche et documentation en développement culturel (CREDEC), basé à Dakar, et attaché à l'l'Institut culturel africain (ICA), et le Centre latino-américain et caraïbe de développement culturel (CLACDEC) à Caracas. Dans une certaine mesure, le Centre Culturel Asiatique pour l'UNESCO (ACCU) a joué un rôle similaire dans la région Asie-Pacifique. Enfin, un peu plus tard, plus précisément en 1984, s'est créé, au niveau européen, le CIRCLE (Cultural Information and Research Centres Liaison in Europe), soutenu par le Conseil de l'Europe.

Peu après la Conférence MONDIACULT, la dynamique insufflée au cours de la décennie précédente a été brutalement interrompue, du moins au sein de l'UNESCO. Comme on le sait, les Etats-Unis et le Royaume-Uni, considérant que l'UNESCO était devenue une organisation politisée, ont décidé de se retirer de l'UNESCO. Dans ces circonstances, et en raison de la coupure budgétaire de plus de 30% liée au retrait de ces deux pays, l'UNESCO a dû remanier son programme et abandonner pour presque dix ans, entre autres choses, son programme et son *leadership* dans le domaine des politiques culturelles alors qu'elle était sur le point de lancer la Décennie mondiale du développement culturel, célébrée entre 1988 et 1997.

Les raisons

Dans la seconde moitié des années 80, le nouveau directeur général de l'UNESCO a adopté une nouvelle politique générale en donnant la priorité au rôle de catalyseur de l'Organisation, à la décentralisation de ses activités et à la facilitation de son action. Création de partenariats, développement de réseaux

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[1] Conférence intergouvernementale sur les aspects institutionnels, administratifs et financiers des politiques culturelles, UNESCO, Venise, Italie, Août-Septembre 1970

[2] Conférence mondiale sur les politiques culturelles, UNESCO, Mexico City, Juillet 1982

et de systèmes d'information, renforcement des capacités, sont devenus des mots-clés dans tous les domaines de compétence de l'UNESCO. Ainsi, dans le cadre de la Décennie mondiale du développement culturel, l'accent a été mis sur l'aide aux États membres et aux institutions culturelles, afin d'identifier leurs besoins et de lancer de nouvelles initiatives de coopération pour la mise en œuvre des quatre principaux objectifs de la Décennie, à savoir: la prise en compte de la dimension culturelle du développement, le renforcement des identités culturelles, l'élargissement de la participation à la vie culturelle et la promotion de la coopération culturelle.

À la lumière des besoins exprimés, il est apparu que l'UNESCO devait continuer à promouvoir la recherche et l'information en vue d'aider les États membres à adapter leur politique et leur action culturelles aux nouvelles tendances dans les relations internationales, ainsi que face à la persistance des problèmes de développement et à la rapidité des changements socio-économiques et culturels induits, entre autres, par la fin de la guerre froide, l'ajustement structurel, les transformations sociales, l'importance croissante des nouvelles technologies de l'information et de la communication et des industries culturelles, etc. À cet égard, il y avait un besoin croissant de mise en réseau des institutions existantes et des réseaux spécialisés en vue d'améliorer l'efficacité de la recherche sur les politiques culturelles par le partage des expériences, la mise en commun des connaissances et des ressources, et en vue de faciliter la participation des experts et institutions intéressés des pays en développement aux efforts internationaux. Mais en fait, il n'existait aucun mécanisme de liaison entre ces entités.

C'est dans ce contexte et pour ces raisons qu'une consultation interrégionale des représentants des réseaux de recherche et de coopération dans le domaine du développement culturel a été organisée conjointement par le Conseil de l'Europe et l'UNESCO. La réunion a eu lieu à Paris en juin 1989, avec la participation de représentants d'une vingtaine de centres nationaux, d'institutions régionales et de réseaux internationaux, venant principalement des pays d'Europe, mais aussi d'autres parties du monde. Après avoir examiné les problèmes et les besoins communs, les participants ont invité l'UNESCO et le Conseil de l'Europe à établir un réseau représentatif des réseaux de recherche et des centres de documentation des différentes zones géographiques et des différents domaines du développement culturel. Suite à la proposition de Gabriele Mazza, représentant le Conseil de l'Europe, la réunion a proposé que ce réseau de réseaux soit appelé Culturelink.

Les premières années de Culturelink

Considérant cette période dans la perspective de l'UNESCO, l'histoire de Culturelink est une grande réussite. Quelques mois après la consultation

interrégionale, l'idée de créer Culturelink s'est réalisée grâce à l'Institut pour les relations internationales (IMO, anciennement IRMO) à Zagreb, Croatie, et au soutien des autorités croates.

En décembre 1989, le premier numéro de la revue *Culturelink* a été publié, après quoi elle a adopté un rythme trimestriel, offrant régulièrement un contenu riche en information à ses membres du monde entier: études, articles, résumés, informations brèves, informations bibliographiques et calendrier des événements. Son site Web s'est rapidement développé en un centre international de ressources, facilement accessible et consultable, offrant des données utiles et fiables pour les chercheurs sur les politiques culturelles. Dès septembre 1990, Culturelink a co-organisé avec l'UNESCO une réunion d'experts sur les systèmes d'information culturelle, inaugurant ainsi la longue série de quelques 20 réunions et conférences internationales qui ont eu lieu par la suite.

On doit également souligner l'importance des bases de données Culturelink qui, avant d'être rendues accessible en ligne sur le site internet du réseau, ont d'abord été publiées et diffusées en version imprimée en coopération avec l'UNESCO. Je me réfère ici aux excellents répertoires internationaux d'institutions spécialisées dans le domaine, mais aussi à la publication intitulée *Situation actuelle et tendances dans la politique et la vie culturelles dans les États membres de l'UNESCO*[3], qui offraient à l'époque les informations culturelles les plus complètes sur leurs sujets respectifs.

Toutes ces activités ont été menées à un niveau élevé de qualité et d'efficacité. Comme ces exemples le montrent, Culturelink est rapidement devenu un partenaire fiable et efficace pour l'UNESCO, et figurait en tant que centre d'excellence pour la communauté impliquée dans le développement de recherches sur les politiques culturelles. Culturelink a obtenu cette reconnaissance en raison de la pertinence de ses activités et de la qualité de ses services, ainsi que grâce à l'efficacité et à la fiabilité de ses collaborateurs.

Grâce à une modeste contribution financière reçue de l'UNESCO, Culturelink a pu ainsi développer ses activités programmatiques, tout en apportant un soutien efficace à l'UNESCO dans la réalisation de ses objectifs en accomplissant des tâches pour l'exécution desquelles cette organisation ne disposait pas de capacités propres. Ce partenariat s'est développé sous diverses formes. Par exemple, pendant une dizaine d'années, avant la généralisation des bulletins électroniques, les nouvelles, documents et publications reçues par l'UNESCO

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[3] *Current State and Trends in Cultural Policy and Life in UNESCO Member States: Africa, Asia and the Pacific, Europe, Latin America* (1992), Paris-Zagreb, UNESCO and IRMO

ont été automatiquement transmis à Culturelink, dont l'équipe a constamment traité l'information pour mieux la distribuer par ses canaux de communication à l'intention de la communauté mondiale, à travers les divers réseaux de recherche sur les politiques culturelles ainsi qu'à travers les réseaux thématiques spécialisés.

Je voudrais ajouter que cette collaboration avec l'équipe de Culturelink a également été pour moi un dialogue des plus stimulants et une expérience des plus enrichissantes. Chaque contact pris, chaque projet réalisé, nous a inspirés de nouvelles idées, tel le lancement de points focaux régionaux qui a lui-même mené à la création, par la Commission nationale coréenne pour l'UNESCO, du Centre régional du Réseau Culturelink en Asie-Pacifique (APRCCN). Certaines propositions innovantes nous ont aussi donné des idées pour la planification des programmes d'activité de l'UNESCO.

Notre expérience et collaboration enrichissante se poursuit sur une voie durable dans le cadre du partenariat entre Culturelink et l'Observatoire des politiques culturelles en Afrique (OCPA). Formalisé dans le cadre d'un accord de coopération signé en 2004, ce partenariat comprend, entre autres:

- le développement du site internet de l'OCPA avec la collaboration de l'administrateur du site de Culturelink;
- l'échange régulier d'informations entre les deux organisations;
- la publication conjointe, en anglais et français, d'une brochure sur l'OCPA et son centre de ressource internet[4];
- une invitation réciproque aux réunions organisées par les deux parties;
- l'organisation conjointe d'un atelier sur la formation des personnels culturels dans le cadre du premier Campus euro-africain de coopération culturelle (Maputo, 2009).

Sachant que Culturelink a développé de tels partenariats fructueux avec bon nombre d'autres organisations à travers le monde, nous saisissons l'occasion pour remercier Culturelink de sa coopération et pour lui souhaiter un succès entier dans le développement ultérieur de ses activités, non seulement au nom de l'OCPA, mais de la part de tous ses partenaires.

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[4]   *Observatoire des politiques culturelles en Afrique (Dossier OCPA)* (2004). OCPA/Culturelink, Maputo/Zagreb

Networks and cultural policy. Transformation of cultural networks. Regional and functional specialization

Cultural networks and cultural policies: a missing link

Nada Švob Đokić

The cultural networks have been growing and expanding intensively during the twenty or so past years. This growth has been induced by and partly harmonized with 'a greatly expanded and expanding cultural field' (Mercer, 2010), that has embraced and integrated new areas and new actors in a most functional way. The widening of the cultural field and its plurality, as well as the connotative variations of its meanings, have been noted by other authors as well. Terry Eagleton (2005: 40) finds that the word 'culture' unites and expresses notions that used to belong to different fields of activity and interest. Arts, language, media, gender, ethnicity are all concentrated in and often expressed by this same magic word – 'culture'. What we know, feel or eat is culture; how we communicate is culture as well.

In such a large area as culture, communication is essential. New technologies have provided easy ways to communicate and exchange information. They have also helped and even imposed formats used in communication by different people with very different backgrounds, coming sometimes from very different cultures and following different aims and projects. This diversity of communicators inspires and incites the growth of networks in which we all speak a similar technological language, while at the same time expressing different content and different meanings. No wonder that the communication

landscapes of all cultures have been redesigned through networking and that the cultural networks played an important role in the process.

The secret of the expansion of cultural networks is rooted in the possibility to communicate different cultural values (e.g. in music, images, etc.) reduced to symbols that are readable in different cultural contexts and by different publics. This has increased the complexity of networks and proved that they are indeed cultural in the sense that such complexity springs from individual and group participation in the production of cultural values. In such production, networks provide for and exchange symbolized cultural meanings and content. Here the reference could be made to Benkler's 'networked information economy' that is '…in favor of a more participatory and transparent cultural production system' (Benkler, 2006: 286). As they grow, the cultural networks exhaust the sources of their own growth. Their role in transforming cultures (opening them up to extreme diversifications) seems to be slowly turned into pure linear reproduction of their previously developed functions.

Today the role of cultural networks in cultural policies is therefore discussed through the analysis of their growth and decline. The process that 'lowers' functional networking to the sub-regional and local levels is at the same time rooted in the expansion and shrinking of cultural networks. They now grow within cities, communities, within sub-regions or other local areas, but they are gradually loosing their globality.[1] They are locally reproduced as a technology or model that tolerates variations and diversities, but in *ultima linea* directs cultural development towards virtuality, consumerism and adaptation to cultural models and values developed through projects and in localities that no longer depend (or depend only marginally) on the globally transferred inputs and actors or on adapted and inherited cultural values. The main cultural potential, creativity and innovation are the driving forces that link contemporary cultural creativity to ever more diversified globality.

It is evident that the networks grow within the local settings, but they still provide for the communication of localities and communities in the global context. However, such communication is overshadowed by the content of information being transferred through networks. Who is interested in it? Who can use it and how? Some responses to such questions have been offered by

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[1]   Mike van Graan explains in his paper that … 'like artists who would simply like to get on and create and distribute their art without the bother of broader, macro concerns, so countries and regions would like to concentrate on what is good for them primarily' (Graan, 2010). Such concentration demands that the networks also concentrate on particular cultural contexts (that need not be territorially limited) and on specialized areas of cultural productivity.

Rasia Friedler (2010) and Jin Sik Lee (2010) as they discuss either the regional or functional specialization of networks and demonstrate their ability to meet local and specialized needs within very different cultures.

Another possible response to the challenges brought about by the excessive growth of networks is their specialization. Philippe Teillet (2010) discusses this issue by pointing out that the structuring of networks according to particular fields of cultural and artistic creativity and interest is indeed functional, but not harmonized with the existing models of cultural policies. Yet, Lupwishi Mbuyamba (2010) stresses the need to constitute professional networks and to develop, through cultural policy, the possibility to evaluate such networks. Indeed, the only evaluation of networks has so far been possible through participation in their functioning. Cultural policy actors so far have not found a way to develop some kind of network self-evaluation methods.

The influence of networks on cultural policies may be problematized in many ways. First of all, cultural policies are formatted and established at national and local levels, according to the administrative organization of a country or of a region. Networks do not follow such patterns; they just provide for the exchange of information on cultural practices and cultural values. Their character and the content of information disseminated is defined by their users, who may or may not influence the cultural policy designers. Participating in the networks is voluntary. They affect cultures substantially. However, this need not be reflected directly in policy making and policy decisions.

The possible interaction among cultural policies and networks through the evolving conceptualization of cultural policies and their implementation may be seen in the reconceptualization of cultural policies. Cultural policy concepts have exhausted possibilities to function as public policies only. They should be redesigned in line with the main trends of cultural development.[2] The role of the state and local authorities diminishes gradually due the growth and widening of the cultural field. The multiplicity and diversity of cultures need to be reflected in the multiplicity and diversity of cultural policies which already tend to be decentralized and formatted at local levels. Cultural values are mediated through new technologies, networks and new platforms, but also through the transformed cultural institutions. Cultural and human rights should be protected through such processes of overall cultural mediation. Policies therefore shift their focus from cultural activities and institutions to the positions of cultural workers and artists. Cultural production is increasingly more organized through

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[2] Yudhishthir Raj Isar stresses in his paper that 'the cultural sector should be more *anticipatory*' (Isar, 2010). Anticipatory approaches are particularly needed in crisis-ridden times.

culture industries and mediated by new technologies, thus also changing the character of cultural markets. In such a context cultural policies concentrate on the protection of public interest and public spaces, on ownership rights, regulations and ethical issues. Participation in the formulation of such cultural policies increases the role of civil societies, associations and individual artists and cultural workers who influence the production of cultural values and tastes, as well as cultural consumption.

The cultural networks have been set up and expanded in the late twentieth century. They have enabled cultures to deterritorialize and enter the cyberspace. They enabled cultural interactions that were hard to imagine in the mid-twentieth century. However, it seems that their time is running out and that the transformation of very open and rather general cultural networks into more localized and more specialized ones is underway. They still provide for quite open communication but this can no longer be supported by a generalized widening of the cultural field and its all-encompassing character. Cultural industrialization and medialization of cultures and cultural values has already brought cultural transitions reflected in changes in cultural practices and overall cultural activities. New types of cultural production have emerged, particularly visible through processes of cultural industrialization.

The ever more diversified cultural consumerism enabled by fast development and accessibility of new technologies engenders types of cultural communication that are no longer structured through cultural networks but through networked societies. In such a context changes of relationships between networks and cultural policies are imminent and logical. Most experts do not find functional connections between the formulation and implementation of networks and cultural policies. The gap between the two seems to be widening. Networks that we know are ever more marginalized in the shaping of culture policies. By providing for the exchange of information they reflect some general background serving as infrastructure for the development of culture policies, and in this sense they are important as a kind of knowledge base.

Contemporary cultural policies are expected to meet new challenges and answer rather unstructured cultural development issues and unclear expectations. They therefore go for cultural roots: culture practices and identities at local levels, the increasingly limited financing of very particular projects, raising infrastructural and institutional standards and taking care of cultural heritage. The cultural networks also tend to shape themselves accordingly: they are ever more specialized, concentrated on particular problems within sub-specialized cultural fields and able to provide detailed information on issues of interest for

those who are included. This is perhaps how the cultural networks and cultural policies could reconnect. Whether the developments of both cultural policies and cultural networks will result in their more profound mutual influence and interaction, and whether the now recognized gap might narrow, remains to be seen. At the moment, the decline of cultural networks that are still alive, and of cultural policies that are still essentially influencing cultural life and cultural developments, may just announce the transformation of both, and cultural transitions to some new cultures that are shaping themselves in both the virtual and physical 'real' world.

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Culturelinks: cultural networks and cultural policy in the digital age

Colin Mercer

I n the days before Google, before Netscape and even Mosaic, I did a search via Gopher for 'cultural policy' and came up with about 23 items. Today, Google returns more than 64 million hits (I have not checked them all!). These were the days, in Australia, when I relied principally on hard copy versions of *Culturelink* journal and the Circle newsletter *Circular* to be informed about what was going on in the cultural policy world elsewhere. That's where I learned about the Culturelink Network and the Institute for International Relations (IMO), about Circle, Interarts and ERICarts, to name only the most prominent (or visible in Australia), to the extent that when I returned to Europe in 1998 and met some of the key players in these organizations, I could find my way around quite quickly and feel grounded and 'among friends' (mostly).

Things have changed dramatically within the space of two decades and I have lost track of how many networks in Asia, Australasia, Europe, Latin and North America I am now in contact with. But it is not just a quantitative issue – it is a qualitative one: how to transform 'notworking' into effective *networking* as George Soros once put it. It is also important to recognize that the concept of 'network' is not just a descriptor of an entity but a *generative* principle of analysis as in 'network theory', 'social network theory' and 'actor network theory', and, indeed, 'post-industrial co-production theory' as outlined by Yochai Benkler

(Benkler, 2006). All of these theoretical frameworks have important implications for the ways in which cultural networks go about their business, especially in a digital environment.

Cultural policy has come of age, as we witness with the emergence and consolidation of new definitions and classifications, statistical and qualitative, of concepts and categories such as 'creative industries', 'creative economy', 'creative class', 'creative ecology', now on mainstream policy agendas for economic development and regeneration in Africa, Asia, Australasia, the Americas and Europe. Creative industries as an 'emergent' sector now feature in national budget speeches linked to the knowledge economy and innovation, and in documents produced by international organizations such as the European Union (EU), International Labour Organization (ILO), United Nations Conference on Trade and Development (UNCTAD), United Nations Development Programme (UNDP), United Nations Educational, Scientific and Cultural Organization (UNESCO), and United Nations Industrial Development Organization (UNIDO). Whereas previously cultural networks were largely speaking to themselves, the very concept of 'network' has, through the twin key drivers of creative industries – recognition and digital capacity – now become, or needs to become, much more polyvocal and heterogeneous. In computing and networking theory terms they have become, or have the potential to become, 'hubs' with multiple, transnational 'nodes'. Cultural policy and practice in both national and supranational contexts has to pay much more attention to the context, the social and economic geography of the platforms and the nature of the expanded and digitally enabled networks on, and in which they are now operating. New and more heterogeneous stakeholder alliances will be necessary in the new network environment.

These various 'creative imperatives' mean that the idea of a cultural network can no longer simply be confined to groups of like-minded individuals, organizations, institutions and agencies which, with a few exceptions, they have long been. Furthermore, they mean that cultural networks can no longer remain simply the pure-bred and homogeneous offspring of the disciplines, art forms and institutions which spawned them. There is a much larger world of creative micro-narratives and their generating actors and networks out there. Networks, that is, need to move beyond the principles of being communities of common interest and embrace heterogeneity as 'nodes' in a much wider and more connected cultural field than was the case when they were first established, mostly from the 1980s (see Minichbauer and Mitterdorfer, 2000). This was a period before the World Wide Web, browsers using graphic user interface, webcams, chat rooms, broadband, wikis, blogs and social networking sites. It

was also a period in which cultural policy was still more or less equivalent to arts policy and strongly connected, as it still is in many instances, to cultural administration, cultural management, and arts administration programmes and to 'silo-based' policy and funding agencies largely concerned with pre-industrial cultural forms. There has been a slow but grudging admission of the existence of the modern cultural industries, as advocated since the early 1980s by Augustin Girard as a legitimate but forgotten object of policy concern. Theory and policy (see Girard 1981, 1982), however, are still lagging behind the realities and dynamics of a greatly expanded and expanding cultural field now recognized by industry, practitioners, governments, NGOs and networks as a domain for strategic intervention to develop the creative economy, national and transnational, in the context of globalization and new digital capacity. Having European and Latin American cultural networks and institutions as '*Facebook* Friends' as I have, is a new and strange but productive experience and indicative of the new grammar and architecture of networks replete with images, videos, downloadable documents and, especially, regular remote *interaction* via my laptop or mobile phone. I have become a little mobile node!

This little mobile node, like very many of us, actually or potentially, participates in what Yochai Benkler calls a 'Networked information economy ... in favour of a more participatory and transparent cultural production system ...' (Benkler, 2006: 286). This networked environment, again in Benkler's words, '... reshapes the "who" and "how" of cultural production [in the twenty-first century] relative to the twentieth century' with the result that it:

> '...affects the ability of individuals and groups to participate in the production of cultural tools and a framework of human understanding and discourse ... the sense that those who live within a culture can actively participate in its creation ... [the] emergence of a new popular culture, produced on the folk culture model, and inhabited actively, rather than passively consumed, by the masses' (Benkler, 2006: 287).

And this little node moves in multiple networks with various forms of material culture – electronic and analogue, the laptop and G3 mobile and, much less frequently now, the newspaper and the magazine. Occasionally, but more frequently now, this little node actively participates in the creation of new forms because of these forms of transparency and interaction.

The concept of network (*réseau*) comes from Diderot who uses it to describe the relationship between matter and bodies (laptops, fingers and eyes, iPhones and now maybe iPads, and ears) to avoid the Cartesian divide of matter and spirit (see Latour, 1997: 2). As Latour and others argue, this is a basic principle

of Actor Network Theory – networks as complex and heterogeneous sets of relations between the human and the non-human – which can inform the *modus operandi* of contemporary cultural networks in some important ways along the value chain or 'culture cycle' from creation to consumption.

Offering the example of a nine-year-old girl searching 'Barbie' on Google, Yochai Benkler points out that she will not only find the manufacturer's official website but also those of the counter-cultural AdiosBarbie.com and the Barbie Liberation Organisation. Benkler comments that in the context of the networked information economy, '[t]he practices of cultural consumption and cultural creation are at the very core of the battle over the institutional ecology of the digital environment' (Benkler, 2006: 277). This is a battle in which, with a few exceptions, cultural networks are not yet seriously and sustainably engaged. They engage this environment as a repository of tools for communication, information, etc., but are not systematically engaging with the new forms of conversation and interaction/creation in the digital environment, especially in the context of:

> '... the emergence of a substantial non-market alternative path for cultural conversation [which] increases the degrees of freedom available to individuals and groups to engage in cultural production and exchange, and that doing so increases the transparency of culture to its inhabitants ... [making culture] ... available for reflection, and therefore for revision' (Benkler, 2006: 293).

The implication of this for cultural networks is the need to recognize that they are operating in a greatly expanded cultural field with new 'actors' (people, institutions, industries, websites), new 'networks' (social networking sites, the recently released Google Wave enabling simultaneous conversation and collaboration with documents, images and sound, and G3 mobile telephony) and a now respectable body of theory, including Actor Network Theory, Social Network Theory, and Commons-based Peer Production to inform the field (as well as Benkler and Latour, see Potts et al, 2008; Thrift, 1996).

In turn, this will require a careful consideration of the 'space' in which networks now operate. This is no longer a space well characterized, in Latour's words, by metaphors such as 'levels, layers, territories, spheres, categories, structure, systems' (to which we might add art forms, genres, and 'silo-based' funding and policy agencies) but rather with a 'fibrous, threadlike, stringy ... capillary character' (Latour, 1997: 2). If this was the case when Latour wrote it in 1997, how much more is it the case now with the emergence of Google, Facebook, MySpace, Twitter, Flickr, blogs, and wikis and the significant effects that these

have had on contesting mainstream advertising (Nestlé, Kraft), on political events (Iran, G20 meetings in London and Pittsburgh, preventing High Court injunctions on legitimate parliamentary disclosure in the UK, etc.)? Lots of wiry and stringy and mostly anonymous connections and relations – a 'community in anonymity' as Benedict Anderson once characterized the imagining of the modern nation state through the cultural technology of the newspaper from the 17th century on (Anderson, 1985). The new cultural technologies in the digital environment have greatly enhanced capacities not only for imagining communities well beyond the nation state but also for *interaction* and *conversation* – sometimes 'co-creation' – in ways that the earlier press and broadcast media could never offer. Google Wave ('Communicate and Collaborate in Real Time' is the slogan) is likely to greatly accelerate this trend as it moves from restricted *beta* to later more public versions towards the end of 2009. The capillary vessels are filling but it is also the function of capillaries to exchange material with their surroundings.

This will involve:

- recognizing, engaging with, and exploiting the communicative, creative and 'new network' capabilities and potential of digital mobility;
- recognizing the points of contact of 'transnational creativity and consumption' that this has enabled, especially for young people, the 'digital natives' as they are sometimes known;
- a re-organization of the relationship between the local/national/global and a re-orientation to what Jane Jacobs once called the 'mercantilist myth of the trading nation' (Jacobs, 1986) and towards city regions and other more dispersed locales;
- sharing and exchanging of research outputs; more consolidated, institutionalized networking involving universities, private and public sector agencies, and NGOs.

Let me unpack these themes in some more detail.

Digital mobility

The greatest advance in digital mobility and interactivity has been in G3 mobile telephony. This is cheaper than a wireless-enabled laptop and a great deal more portable since the handsets fit in your pocket. They seem to be omnipresent where I live across classes and ethnic groups and are used for communicating, listening to music and podcasts, searching the web, taking photographs and videos and editing them, dubbing music tracks, finding the nearest restaurant, listening to an oral history or official narrative of the place

in which you happen to be or want to find, sending and receiving emails – and much more.[1] As free wireless networks have become more and more available in streets, parks, libraries, cafés, restaurants and pubs and with the availability of 'go anywhere' USB broadband modem sticks with all service providers, the possibilities have grown exponentially. By June 2007 there were 200 million G3 subscribers globally. Penetration rates vary with 70% of mobile phone users in Japan and Korea subscribing to G3 and 20-30% in Europe. The release of the iPhone in 2007, the iPhone 3G in 2008 and the iPhone 3GS in 2009 is likely to have greatly accelerated this trend. Apple shipped 7 million iPhones in the third quarter of 2008, moving the company into second place in the global G3 market after Nokia.

What are the implications for cultural networks? A good example might be the '[murmur]' project launched in Toronto and now operating in 11 cities in Canada, Ireland, Scotland and the US (http://murmur.info/). This is a 'location-based mobile phone documentary project' which places various marked 'murmur listening spots' around a city where people can call a number and get the history, texture and experiences of the place where they are standing from the people who have lived or worked or played there. This is history and narrative 'from the ground up' and not the official history of the place. It is based on and narrated by people often overlooked in the official histories. With a 3G phone or a laptop you can also listen to the stories remotely by going to the website and clicking on the red dots on the city maps. This is turning spaces into places, giving them stories and narratives that you are probably unaware of and through the 'threadlike, wiry, stringy and capillary' networks of both the city and mobile telephony, these invest that place with a culture of its own, making it what Michel de Certeau called a 'practised place' (*l'espace est un lieu pratiqué* – De Certeau, 1980: 208).

Is it possible that existing – and potential – cultural networks and institutions can tap into this capacity? The content-rich institutions of libraries, archives and museums would seem to have a great deal to offer in this context – as Bill Gates long ago, in 1989, recognized in establishing Corbis Corporation as a world repository of photographs and film footage for 'the creative community'[2]. Cultural networks which can link these and other institutions and content providers also have a great deal to offer. As Jane Finnis asks in the Culturelink

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[1]   It is now possible in the UK to get a free G3 mobile phone, 100 minutes of talktime and 100 texts for as little as 10 euros per month (on an account basis, not pay as you go).

[2]   Corbis is privately owned by Bill Gates and not part of Microsoft. It is a global fee-based business. See http://www.corbis.com/corporate/overview/overview.asp

publication *Digital Culture: The Changing Dynamics*: 'Has the online revolution [of Web 2.0] hit the cultural sector yet?' (Finnis, 2008: 151). Do we know how to recognize the practices of 'assembling products not *for* but *with* customers'? (Varbanova, 2008: 173).

This is not just about a communication style: it is about a logic of communication, co-creation and co-production leading to new forms of cultural and creative consumption. It is also about a new logic, a new cultural ecology, a new creative economy, in which the historical policy settings and network orientations on funding and prioritization will need to change dramatically. The trick is to know where and how these changes will, and should, take place. Cultural networks are in a strategic position to intervene and map the new terrain – if they get onto it.

As an example of 'where and how' – to which we can add a 'who' – Finnis, with practical and policy experience of the UK's *Culture24* family of websites points to the examples of (positive) 'hijacking', through social networking sites like *Facebook* and *Flickr*, of images and text from the Online Museum; 'of people appropriating an aspect of culture in personal ways that mean something to them, an aspect of engagement' (Finnis, 2008: 160). In the same collection, Lidia Varbanova poses the crucial question: will 'European cultural organisations and networks watch or participate in the new game'? (Varbanova, 2008: 178). She comments in the context of '[t]he power shift: users as creators and producers' that with the rapid growth of social networking sites, including their promotional potential for artists, especially on YouTube: 'It seems like organizations and people coming from every branch of the economy want to be heard, seen, exposed, commented, found' (Varbanova, 2008: 169). She goes on to identify a number of online tools focusing on community engagement and users' interactions and also argues strongly that 'cultural professionals, cultural research, policy making ... are not profiting enough from the opportunity to develop user-generated content on cultural websites' (Varbanova, 2008: 171-172).

Transnational creativity and consumption

In the time that I have been on Facebook and YouTube, I have discovered from a number of sources, including family, friends and colleagues, a wide range of cultural resources to 'consume' and creativity to 'experience' from unexpected directions. From my son I got the website of Sudanese rap artist Emmanuel Jal (http://www.emmanueljal.org/). Since it was posted on my Facebook 'wall' it was picked up by a 'Facebook friend' (a senior cultural policy adviser and author currently in far northern Arctic Norway, no less) who recommended K'naan, a Somali-Canadian rapper who also hosts charities and runs campaigns about Somalia from his website (http://knaanmusic.ning.com/). Not having been

a follower of rap before, now I am converted, at least to these two non-*gangsta* performers. I have bought some of their tracks and albums through iTunes online and downloaded others for free from Spotify. (K'naan's song 'Wavin Flag' became the official anthem for the FIFA soccer World Cup in South Africa in 2010). Through another friend I have also discovered blind Australian Aboriginal singer and guitarist Geoffrey Gurrumul Yunupingu (http://www.gurrumul.com/). These are three superb artists from some of the most deprived and conflict-ridden cultures in the world who, through the normal channels of the print media, television and radio, I would probably never have encountered without social network sites.

While this is not exactly transnational creativity on my part, it is transnational knowledge and transparency which can lead, as it already is, to the development of new hybrid styles, themes and content – new creativity – by those more musically and digitally competent than I. Diverse cultural forms providing new tools, techniques and themes for creativity are becoming more transparent and useable in the digital environment.

For the cultural sector and the creative industries this is particularly important in stressing the key role of social networks in demand stimulation, the formation of taste cultures, and stimulation of new forms of creation and (co) production: the importance of markets which are both complex and social, as an analytical foundation, rather than the statistical category of 'industry'. 'The analytic distinctiveness of the creative industries' argue Potts et al:

> '... rests not upon their cultural value or sublime nature (i.e. their non-market value), but upon the overarching fact that the environment of both their production and consumption is essentially constituted by complex social networks. The creative industries rely, to a greater extent than other socio-economic activity, on 'word of mouth', taste, cultures, and 'popularity' such that individual choices are dominated by information feedback over social networks rather than innate preferences and price signals' (Potts et al, 2008: 4-5).

This suggests that we, in cultural networks and institutions, in research-capable entities, need to be paying much more attention to the 'demand-side' of the cultural value chain, the users, consumers, audiences – the 'market' – and what they are doing with, and how they are appropriating and remodelling received cultures, meanings and identities there. This is culture, in other words and in anthropological terms, as 'good to think with' and 'good to do with', as 'arts of doing' and 'arts of being', not just 'arts'. This is much more tangibly and urgently the case in an interactive digital environment bristling with social networks than it was before, and cultural networks need to engage much more systematically

with what Arjun Appadurai calls 'the micronarratives [of film, TV, music, other expressive forms] ... of vernacular globalisation' (Appadurai, 1996: 10).

Local/national/global

Commenting on what he called the global 'space of flows' produced by the networked information economy as far back as 1991 and well before the emergence of social networking sites Manuel Castells argued that:

> '... local societies ... must preserve their identities, and build upon their historical roots, regardless of their economic and functional dependence on the space of flows. The symbolic marking of places, the preservation of symbols of recognition, the expression of collective memory in actual practices of communication, are fundamental means by which places may continue to exist as such ...' (Castells, 1991: 350-351).

Castells goes on to warn, however, that this should not mean a recourse to 'tribalism and fundamentalism'. A full recognition of the importance and role of *government at the local level* is needed which, rather than being superseded by the global information economy, becomes, in fact, more important with an increased need, in the face of anonymous and 'placeless' global economic and political interests, '... to establish their own networks of information, decision making, and strategic alliances ... [to] reconstruct an alternative space of flows on the basis of the space of places' (ibid: 352-3).

It is precisely in this context that the new information technologies acquire a strategic significance at the local level: 'Citizens' data banks, interactive communications systems, community-based multimedia centres, are powerful tools to enhance citizen participation on the basis of grassroots organizations and local governments' political will' (ibid: 353).

The cogency or otherwise of this argument depends upon our capacity to recognize the *connectedness* of developments in the economic domain (the knowledge or information economy) with those in the socio-cultural domain (sense and politics of identity, access, participation, belonging and citizenship), and those in the domain of infrastructure (place and its uses and senses). This sense of connectedness is not well-represented in the current configurations and orientations of most cultural networks.

Are cultural networks well-positioned to respond to the needs and interests of local and regional government, city-regions and rural areas, which, with the roll-out of broadband in many countries, are increasingly the site of the 'downshifting' of creative workers from the larger and more expensive urban centres? A small film and video company owner who I interviewed in

Penzance for a cultural mapping project in rural Cornwall in 2002 said:

> '... we used to have to do our post-production work in London (7 hours by train); then we could do it in Bristol (5 hours by train); then we could do it in Plymouth (2 hours by train). Now, because of broadband [funded by virtue of Cornwall's Objective 1 ERDF status in the EU] we can do it all here'.

Again, with a few notable exceptions, I do not see much evidence of cultural networks' engagement with this digital 'glocal' agenda.

In the small village in which I used to live in rural Somerset between 2001-2005, with a population of 400, 40% were working in the creative industries – sound engineers, architects, craft makers, painters, musicians, graphic designers, glass painters and sculptors. They had all 'downshifted' from larger centres and customized old farmhouses and barns and historic buildings for combined residential and professional use. Not good for the declining agricultural sector but good for the expanding cultural sector and an increasing trend in many European countries.

It is also clear that digital technologies and platforms have been enormously important in bringing and holding together people, communities, faith-based sodalities and cultures in global diasporas, and creating strong transnational and trans-ethnic cultural networks and the hybrid cultural forms which characterize much of the contemporary cultural landscape and its 'conversations': Somali and Sudanese rappers, Punjabi Bhangra dancing in British cities, samba, salsa and *capoeira* dancing, and music in my local park.

In Benkler's words these 'actors' are finding ways, as networks and policy specialists and stakeholders need to do, '... to cut, paste, and remix present culture... it is precisely this freedom that most directly challenges the laws written for the twentieth century technology, economy, and cultural practice' (Benkler, 2006: 300).

Sharing and exchanging: towards a stakeholder research culture

For Diderot, as we have seen, the concept of network describes the relationship between 'matter and bodies'. For Bruno Latour, developing Actor Network Theory along these lines, actors in this conceptualization are not only people but also institutions, computing systems, government agencies, firms. The strength of networks, Latour argues:

> '... comes not from concentration, purity and unity, but from dissemination, heterogeneity and the careful plaiting of weak ties. ... resistance, obduracy and sturdiness is more easily achieved through netting, lacing, weaving,

twisting, of ties that are weak by themselves, and that each tie, no matter how strong, is itself woven out of still weaker threads' (Latour, 1997: 2-3).

For cultural networks to be effective in this new and heterogeneous environment they will need to do a lot more netting, lacing, weaving and twisting of some of the weak ties, especially in the development of a stakeholder research and knowledge-producing agenda. Some of the weaker ties are with the *research* capacity and infrastructure of universities, including access to collaborative grant-funded research programmes and not just the teaching programmes. The ties are weak, too, beyond the cultural administration framework, with the other discipline areas that are important – social and cultural geography, development economics, sociology, psychology, anthropology, public policy, law, and more theoretically oriented cultural and media studies and contemporary aesthetics of reception and communication (see, for example, Lanham, 1993).

The ties vary with many areas of government as, in the European context, cultural networks tend to look towards national government or the EU for policy orientations and funding opportunities. The links and collaborative research and policy development agendas at local, municipal and regional levels are much weaker but possibly more fruitful in a collaborative and stakeholder context of hubs and nodes. In many countries, certainly the UK, local and municipal agencies are the major funders of cultural activities and providers of cultural services in art centres, libraries, museums and festivals. These levels of government are the closest to the ownership, stewardship, management and governance of the creative places and spaces or 'clusters' that are so important in contemporary culture. They also have powerful imperatives in the areas of cultural tourism, inward investment, regeneration and quality of amenity to which the cultural sector has made major contributions over the past 20 years and will continue to do so.

Also weak are the ties to industry – the crucial 'forgotten' creative industries which provide the great majority of cultural experiences and the fundamental forms of access, both analogue and digital, in hard copy and virtual, to culture for the great majority of the world's population. The industry needs to be involved, to be hooked in as an active participant in the stakeholder research and knowledge-producing culture as both advisers on the wider cultural field and marketplace, on cultural trends and technologies, and as potential collaborators in, and end-users of, research.

Coda: an ecological approach to culture and cultural networks

We are dealing, finally, not with a 'system' or a 'structure' in any static sense but with a cultural ecology or ecosystem in which micro-organisms move around,

multiply and migrate, and establish new relations of communication, exchange, symbiosis, from the hub to the nodes and beyond, and vice versa. In this we could do worse than follow the direction of ecology which, in one definition, is 'the study of living relations' and in another is 'concerned with the web or network of relations among organisms at different scales of organization'. That seems to me to be as appropriate for cultural ecosystems as it is for natural ones and will demand as much scrutiny and new knowledge to protect and sustain cultural diversity.

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Cultural networks and cultural policy: some issues and imperatives

Yudhishthir Raj Isar

Introduction: the emergence of a talismanic concept

The occasion when the Culturelink Network celebrates twenty years of its admirable international service is as good a time as any to interrogate the notion of the 'cultural network' and 'to ponder the efficacy of cultural networks and their impact on national policy-making'. I engage with this task from the stance of a hybrid: for three decades an official at UNESCO, I was throughout that time a vigorous advocate of the 'claims of culture'. Subsequently, I continued to defend the cause in a different register, both as President from 2004 to 2008 of Culture Action Europe (formerly the European Forum for the Arts and Heritage), and as an academic specializing in cultural policy issues. In the latter capacity, however, I have found it necessary to adopt a measure of critical distance from the culturalist discourse. The thoughts that follow reflect this duality of perspectives – and this duality is also an ambivalence.

Since the mid-nineteenth century, groupings of individuals with shared beliefs and values and a common cause have worked together in many domains within and across nation-state borders. So transnational 'networking' is hardly new. But in the 1980s the notion suddenly re-emerged as a suggestive metaphor for various kinds of collaborations, soon becoming a vogue term charged with a high degree of symbolic capital. It was not long before the metaphor was

embraced by cultural practitioners as well, and applied to their collaborations at both the national and the international level.

Over the years, the term has acquired a magical or mystical aura, especially when it is used with the new information technologies and connotes superior modes of communication and being in the world. The academic field of social network analysis has contributed to this mystique. More recently, works such as Manuel Castells' *The Rise of the Network Society* (1996), have made the 'network' appear to be a cutting edge form of social organization with one foot in the future already. It is not surprising that so many national, as well as international non-governmental groupings have appropriated this talismanic label for themselves. Often the members of these groupings may well be collaborating horizontally and internationally without necessarily possessing the mesh topology that makes networks 'lean and flat' and devoid of hierarchy, hence inherently superior to governmental or corporate structures. A British publication on such collaboration in the arts field notes that terms such as consortium, partnership, circuit, group and scheme are used interchangeably, each actually referring to a specific mode of collaboration. The authors conclude that in the end the terminology does not really matter: 'What counts is whether these groups provide what the members want' (Maitland and Roberts, 2006: 6).

Indeed, the accepted wisdom vaunts the merits of these informal webs of relations, arguing that they can and do engender richer cultural interactions than bureaucracies and formal institutions. A driving factor in this rhetoric has of course been the re-emergent notion of 'civil society': many transnational cultural organizations began to identify themselves as 'cultural civil society' at the global level. Indeed for any kind of grouping that works collaboratively across frontiers, claiming an identity of both 'civil society' and 'network' has become a form of branding behaviour cum prestige seeking. This seems to be particularly the case in the field of culture. Yet underpinning this branding phenomenon is also the idea – though it is often more than just an idea and becomes an axiom – that such bodies represent a distinct value added for cultural development. My purpose here is not so much to unpack such claims, nor to critique them, but rather to lay out some imperatives that these cultural networks ought to follow if their claims are to be taken seriously and, more importantly perhaps, applied seriously by those who make them.

Two centuries of networking

Before doing so, however, it might be useful to consider some elements of historical background that have a bearing on the issues I want to raise. Alongside the international public unions devoted to setting standards and facilitating the growing integration of the world's economic, political and social systems

that emerged in the mid-nineteenth century, there also appeared influential non-governmental advocacy bodies such as the Anti-Slavery League or the International Committee of the Red Cross. These were followed by 'epistemic communities', cooperating transnationally in various functional domains, initially in the sciences and subsequently in many other areas of endeavour (Keck and Sikkink, 1998).

It is worth recalling here a classic political science definition of the epistemic community: 'a network of professionals with recognized competence and expertise in a particular domain and an authoritative claim to policy-relevant knowledge within that domain or issue-area' (Haas, 1992). These professionals share: a) a set of normative and principled beliefs; b) causal beliefs, which lead them to opt for certain policy actions and the resultant outcomes; c) norms of validity – inter-subjective, internally defined criteria for weighing and validating knowledge and 'truth' in their domain; and d) a common policy enterprise – a set of common practices associated with a set of problems to which their professional competence is directed. The late twentieth century saw an exponential growth in numbers of such epistemic communities; witness the various international associations and networks.

The last few decades have also seen the rapid growth of more structured formations of activists devoted both to functional cooperation in a particular domain or professional exchange, and standard-setting and advocacy. There are various kinds of bodies in this category. First, there are international NGOs, with cultural examples such as the International Council of Museums or the International Music Council. Second, there are advocacy networks working for clearly defined sets of values, with dense exchanges of information and services, and common discourses, for example Culture Action Europe or the Informal European Theatre Meeting (IETM, today the International Network for Contemporary Performing Arts). Third, transnational coalitions exist which are more closely co-ordinated than advocacy networks. Actors linked across country boundaries co-ordinate shared strategies or sets of tactics as global campaigns requiring a more formal level of contact than mere networking *stricto sensu*, because groups usually need to meet to identify and agree upon those shared tactics, to strategize about how to implement their campaign and to report regularly to each other about campaign progress. The International Network for Cultural Diversity is an example. Finally, there are also transnational social movements: sets of actors linked across country boundaries that have the capacity to generate coordinated and sustained social mobilization in several countries and thus publicly influence policy and bring about change (the feminist and green movements are typical examples).

There are obviously already a number of international cultural NGOs, notably those created under the aegis of UNESCO, but these would probably not be considered the 'right' kinds of cultural network by the actors who define themselves as such – or indeed by the few observers such as Dragan Klaic who have explored the emergence of these entities. Most of the self-styled 'networks' fall under the second category. Coalitions are beginning to emerge, but there is no global transnational social movement in the field of culture, in other words no equivalent of Greenpeace or Amnesty International. This absence of the sector on the global stage is indicative of the limits and challenges of the networking it practices, issues to which I shall now turn.

Seven imperatives for effectiveness and impact

Dragan Klaic rightly argues[1] that most networks were not established for the sake of advocacy at all but as a means of finding partners with whom to cooperate transnationally. 'Reflection, learning, advocacy were auxiliary benefits', he asserts. His 'companion guide to international cultural cooperation' (2007) is to the best of my knowledge the only attempt by a network actor (and a significant one at that) to survey European network dynamics in the broader context of international cultural cooperation. His volume traces achievements and discontents alike, as well as providing sensible counsel on how to make them work. He refers naturally to the research study entitled *How Networking Works,* carried out by the Fondazione Fitzcarraldo (2001) on behalf of the network IETM, which is a hard-headed and fascinating analysis of how network actors actually benefit from their participation. Klaic is not just practically prescriptive but also axiological, raising issues such as the nurturing of trust or the resolution of conflicts and disputes and making some normative recommendations as regards questions such as sustainability, autonomy and continuity.

My exhortatory views build on a brief valedictory statement I made at the 2008 annual conference of Culture Action Europe, at the time I stepped down as its President. My remarks were addressed specifically to an organization that is an arts advocacy body at EU level, but they also apply to the broader reading of culture that Culturelink and its well-wishers have championed so forcefully. They also apply worldwide. Expanding on those remarks a year later, I would contend that today, after almost four decades of advocacy that began in the late 1960s, the militants of culture would do well to heed a set of seven imperatives. These emerge from the practice of cultural networks, whether this involves simply the search for working partners or whether it is for more complex purposes, such as mutual learning and policy advocacy. The seven imperatives are the following:

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[1] Personal communication to the author.

realism, reflexivity, articulation, amplitude, autonomy/audacity, adaptation and anticipation. Each of them needs to be unpacked.

I call first for *realism* because in many ways the cultural sector has become immodest and overweening in its claims. This is not to deny the substantive centrality of culture as a hugely significant economic sector, or the epistemological significance of the 'cultural turn' that foregrounds the cultural dimension in the analysis of so many aspects of human and social affairs. Yet there is a growing tendency on the part of cultural activists to speak as if cultural activity can contribute directly to the resolution of massive, global issues that involve questions of power, or income, exploitation or sheer human folly. All such matters are culturally inflected, to be sure, but they can be seen as cultural problems only if we expand the notion of culture to its broadest 'ways of life' sense, in other words to the point of practical meaninglessness. This is not to say, for example, that artists should not address these issues in their work, envision them in new ways and move the rest of us to think more creatively about them; it is to say, however, that it is time to acknowledge the significance of cultural practice in its true light by putting it back in its place. The paradox is more apparent than real, for the place of culture in our time is as central as it is considerable.

If cultural activists must make overblown claims, for strategic reasons let's say, then they ought to be more fully aware of what they are doing and why. Such awareness requires a heightened *reflexivity* about the promotional discourses that are adopted. Much of the advocacy and many of the organizations leading it are too tied to established routines, insufficiently alert to the positive and negative feedback the contemporary environment provides. There are also governance problems that arise from the dynamics of power and rivalry in networks that need to be thought about and addressed within these. These problems are common to all sectors, however, so I will not dwell upon them here, but simply quote the following words of Christopher Gordon:

> The initial energy and idealism at the point of formation are terrific but difficult to retain. Networks are liable soon to develop their own internal political agendas. And you can find people on boards who try to remain there long past their 'use by' date because they need the network position for their personal status rather than the other way round (and may not have any 'constituency' or membership to feed back to either).[2]

Similarly, there is an imperative of *articulation*, in two senses of the word; first,

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[2] Personal communication to the author.

as regards how networks talk about their cause, the language used, the rhetoric employed; second, regarding how it relates to the ways in which cultural practice is integrated with other fields of practice. It seems to me that a lot of lip service is paid to the notion but that the reality of these inter-relationships is insufficiently thought through and followed up on.

The inadequacies of articulation present a challenge of *amplitude*, by which I mean to say that the sector needs to be working together with a broader range of institutions and people, beyond its own sphere. It also needs to engage with institutions and people who are more 'exciting', because they are located on the cutting edge of change today, as well as with a greater diversity of institutions and people, as societies become increasingly heterogeneous in terms of ethnicity and lifestyle.

Greater engagement should not mean dependency, however, so without thinking in terms of autarky, still less of autism (and sometimes the arts sector does appear to be autistic), it behoves the cultural sector, at a time when cultural practice is increasingly instrumentalized for both economic and political purposes, to preserve its *autonomy*. This means consciously seeking to avoid being swallowed up in agendas that are not of its own making. Autonomy of financing is also important, no doubt even more so today in times of recession, when it is clear that both public support budgets and private sector sponsorship budgets for arts practice are experiencing a downturn. The corollary of *autonomy* is *audacity*: cultural practice is the breeding ground of ideas and initiatives than run against the prevailing current – or should be, whether in terms of ideological conformity or the ability to accurately sense and articulate the major trends, the 'next Big Thing'...

Changing times require a greater capacity for *adaptation,* as boundaries between categories of practice become ever more blurred, as digitalization and the new technologies transform the ways in which cultural expression is produced, shared, distributed and consumed and as the public purse becomes ever smaller – or at least consistently less generous as regards cultural expenditures.

Finally, our uncertain and financial crisis-ridden times require the cultural sector to be more *anticipatory*. Few financial experts or economists were able to foresee the recent (and indeed continuing) financial crisis, but now the strategic challenge the cultural sector faces is to imagine a road map for a resource-restricted present and future and to build pragmatic scenarios for a post-crisis environment. Sociologist Helmut Anheier elaborated a set of tough questions and tips to help the sector face the financial crisis. Although Anheier's article was commissioned by *LabforCulture* and posted on its website, it was sobering to

note that no such analysis emerged from within the cultural sector itself, from one of the cultural networks that pride themselves on being leading 'cultural civil society' players and advocates. Perhaps this says it all.

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Third world networks: the democratisation of culture

Karen Jeynes

As Culturelink asked me to contribute to the theme of networks in the twenty-first century, I wondered what I could share that would be of interest and value to a broad cross section of those working in the cultural sector globally. The title of the Third World Culturelink Conference immediately gave me an idea: third world networks. In South Africa we are networking in a third world context, which adds a particular nuance and meaning to the networking we do. Arts and culture has an added urgency and meaning in the third world, which encourages people to network. So I would like to share from my experience and raise what I believe to be some important questions for networks going forward. And in order to do that, we need to revisit some issues that we have perhaps forgotten or that we take too much for granted.

In South Africa our culture, like our politics, was strongly controlled for many years under the apartheid regime. When the dust settled after 1994, new attempts were made to control what culture was in our country and who would have access to it. The question of what culture is, and who owns it, is a critical one.

The Encyclopaedia Britannica defines culture as 'integrated patterns of human knowledge, belief, and behaviour that are both a result of and integral to the human capacity for learning and transmitting knowledge to succeeding

generations. Culture thus consists of language, ideas, beliefs, customs, taboos, codes, institutions, tools, techniques, works of art, rituals, ceremonies, and symbols'. If all of this is culture, then who can it belong to apart from everyone. One of the organizations I work with is the Performing Arts Network of South Africa (PANSA), and one of its primary aims is the democratization of information, or doing the best to ensure that all artists know of all opportunities; that art is not only an elitist affair; and that everyone has equal access. In today's world, knowledge is currency, and those who control knowledge hold the power. Therefore, one of our critical roles, particularly in our interactions with government, has been to promote and encourage transparency and accountability. These two aspects are crucial not only for government, but for everyone involved in the cultural sector.

As I am focusing on cultural policy, I would caution that this is a very complex topic. Cultural policy can be many things, and we tend to focus on it as being policies by governmental and political bodies to govern the how, why, and most especially the how much, of arts and culture. Let us try and broaden these definitions. Should artists themselves not have policies – whether they call them visions, manifestos or principles? Should we as networks not have policies – about who our membership is and what our mandates are? What about the private sector, big business, should they not have policies about culture, be it culture within their business or their role in the broader picture of arts and culture? If culture belongs to everyone, then why should we limit ourselves to government being the keepers of cultural policy?

And when it comes to governmental policies, how much power do they and should they have? I have stated that knowledge is power – this government already has. Money is of course also power – government has this too. How do we ensure that too much power, too much ownership, is not left in the hands of government? This comes back to our role as networks and our role as *democratizers* – it is an awkward word, but I cannot think of a better one. If we are representing artists and networks of artists, then we are well placed to play a role in the creation of or mediation of cultural policy. This is what networking is all about – using yet another kind of power, the power of numbers. One artist saying a policy should say a particular thing can be ignored, a thousand registered arts organizations saying the same thing cannot be ignored as easily. It is our job to engage with cultural policies and policy making – understanding existing policies and their ramifications, understanding our constituency and their needs, and mediating between the two.

One radical shift in cultural policy development, which PANSA was able to engineer, was by engaging with government to grapple with the eternal issue

of cultural ownership and the role of government within that. The day heard our provincial Minister of Arts and Culture say 'I understand now – it's not our job to create culture, or to decide what culture is created, but rather to create a facilitative environment in which artists can create' – that was the day I knew we were doing something right. What networks are, at their core, are artists taking responsibility for themselves and their own issues. They are artists moving away from a sense of entitlement and towards a proactive way of doing art. They are artists looking at the problems they are faced with and coming up with solutions, and not complaints.

Policy is definitely an area where less is more: less control, less rigidity, less restriction – more freedom, more capacity, more potential. Any cultural policy needs to take into account that culture is a living thing – it is eternally evolving and shifting as humans evolve and shift. Cultural policies should focus on mechanisms, procedures and methodologies. What we as artists should be pushing for is fewer policies. People have expressed trepidation about lack of regulation of culture, particularly in the digital realm. Why is it that we like so much to be told what to do and how to do it? For example, recently South Africa proposed a minor amendment to the copyright law. We like copyright law, in general, it is a good thing; it protects the rights of artists – right? Well, this amendment had the best of intentions. It was to do with the protection of indigenous knowledge, and at its core was the battle to preserve *Rooibos,* a herbal tea commonly drunk in South Africa which an American company had just merrily copyrighted as a trademarked phrase. But they decided: let's not stop there. And they introduced a small clause concerning the copyrighting of traditional song and dance. They proposed the establishment of a bank of these songs and dances, and that once they had been catalogued they could only be performed exactly as catalogued, and only by people of the cultural group which laid claim to these songs and dances. In effect, they were proposing to define in very specific terms who owned certain pieces of culture. The implications of this little sub-clause would have been monumental. Trying to define whether or not you were entitled to use a dance – if it was a registered Zulu dance and the producer of the show was Sotho, but the dancers themselves were Zulu except one of them was Xhosa, but actually the choreographer was Jewish …

Imagine telling the New Zealand rugby team that only Maori team members could perform the *Haka*?

Imagine telling Scotland that they were no longer allowed to sell tartan to tourists unless they could prove their lineage?

Happily, enough artists rose up and complained, and as a result this particular sub-clause was wiped off the amended copyright bill. But there are several similar pieces of policy and legislation waiting to happen. It is our job as networks to maintain the balance between the artists and the rapid evolution of arts and culture, and the policy makers who are inevitably lagging behind. Here is our challenge as networks: to keep art and artists at our core. This was raised by other experts, and is echoed by Lawrence Lessig in his inspiring talk on 'Who owns culture', when he says that 'we need to hear less from lawyers, lobbyists, activists and arts managers, and more from artists' (Lessig, 2005). We as networks need to have that same realization as that arts minister did, that our job is not to create art or decide what art gets made, but to create the space in which artists can create. Let me close with a quote from Lawrence Lessig, an appeal to artists and to arts networks:

> 'How is art made? Tell us. Tell us how to use the tools of law to regulate you. Because unless you start showing us, you artists, you authors, you creators, unless you start showing us how you create and have always created ... the only way to end this extraordinarily destructive rhetoric, is for artists to sing to us in a way that distracts us from the craziness' (Lessig, 2005).

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La construction de réseaux dans les secteurs émergents: entre lobbying et coalition de cause

Philippe Teillet

Les questions qui seront traitées ici prennent place dans un cadre théorique à trois dimensions. C'est d'abord celui de la gouvernance (celle des politiques culturelles, en particulier), autrement dit d'une approche de l'action publique qui en souligne la dimension collective à travers la participation de nombreux acteurs et organisations à leur production et mise en œuvre. Loin de n'être qu'une application au monde politique de solutions issues du management des entreprises, la gouvernance est un chantier de recherche qui prend pour objet la difficulté des Etats à orienter les sociétés (Mayntz, 1993), ainsi que la capacité de secteurs et d'organisation à résister aux impulsions gouvernementales. L'enjeu étant alors pour les pouvoirs publics, malgré cette pluralité d'acteurs et d'intérêts, d'obtenir une certaine régulation de leurs différents domaines d'intervention et d'en réduire la dimension conflictuelle. Des formes variées de concertations peuvent être ainsi mises en place et la structuration des acteurs en réseau sera soutenue pour stabiliser ces partenaires, quitte à faire apparaître ainsi des organisations puissantes auxquelles les gouvernants devront concéder une part de leur capacité à conduire les politiques publiques. Les réseaux culturels sont alors à envisager comme des acteurs de la gouvernance des politiques culturelles, en relation d'échanges avec les autorités publiques, agissant sur elles comme elles agissent sur eux.

La seconde dimension est celle du changement. L'analyse montre en effet qu'à la différence des discours politiques valorisant les réformes et les ruptures, les changements sont moins fréquents que les continuités ou les évolutions incrémentielles. C'est pourquoi l'analyse des changements est souvent celle des obstacles qu'ils rencontrent, la mesure du poids des institutions (organisations, procédures, habitudes, façons de penser, etc.) face à ce qui les menace. De ce point de vue, des paradigmes sont en œuvre dans les politiques culturelles comme dans d'autres champs d'intervention. Les différents éléments de ces paradigmes sont soutenus par des groupes sociaux dominants dont les valeurs et normes sont globalement celles des politiques officielles. Les réseaux qui se constituent dans des secteurs émergents ont alors fréquemment pour ambition de faire bouger les lignes, d'amender voire de changer de paradigme. Le nombre de leurs membres, les ressources qu'ils peuvent mobiliser, les appuis intellectuels qu'ils sollicitent vont nourrir un débat et une controverse avec les acteurs et organisations les plus influentes du secteur. Ils vont s'appuyer sur une logique *bottom up*, sur leur ancrage social et une dimension démocratique pour contester les valeurs et les façons de faire des institutions et acteurs dominants des politiques culturelles. Les changements auxquels ils aspirent mettent les pouvoirs publics en difficulté. Ces derniers doivent en effet arbitrer entre les soutiens qu'ils peuvent espérer de ceux qui adhéraient au paradigme précédent et les appuis qu'ils pourraient obtenir des bénéficiaires d'un paradigme nouveau ou rénové. De façon générale, tout changement suppose un coût à la fois intellectuel et pratique (sortir des habitudes et des routines), économique (ajouter de nouveaux bénéficiaires des fonds publics sans en priver les anciens, financer des expérimentations et des apprentissages) et politique (savoir identifier et gratifier les groupes les plus rentables électoralement).

Enfin, l'analyse des réseaux culturels peut s'inscrire dans celle des groupes d'intérêt. Les réseaux culturels ne sont pas que des réseaux sociaux entre pairs ou partenaires, mais aussi des organisations qui peuvent à ce titre développer des activités de défense d'intérêt auprès des pouvoirs publics. L'expression 'réseau culturel' permet en effet d'englober dans cette catégorie des organisations relativement différentes les unes des autres, certaines très attachées à leur horizontalité et à la défense de leur fonction de mise en relation de leurs membres, d'autres développant des fonctions plus intellectuelles de forums et lieux de débats, d'autres enfin qui vont s'attacher à la représentation des intérêts de leurs membres auprès des pouvoirs publics (Pongy, 1997 et 1999). Dans certains cas, ces orientations coexistent dans les mêmes réseaux; dans d'autres, l'adhésion à des fédérations ou à des réseaux de réseaux, est source d'une certaine diversification de leur activité où prend place l'action de groupe d'intérêt. La

constitution territoriale ou sectorielle des réseaux indique ce que seront leurs cibles et les modalités de l'influence qu'ils tenteront d'exercer. Mais la nature particulière des enjeux culturels, où il s'agit souvent, au delà des droits et des professions, des marchés et des sources de revenus, de défendre des valeurs (la démocratie, la dignité de chacun, la diversité, la création artistique, le patrimoine, etc.), fait que les réseaux peuvent plus aisément défendre des croyances, des normes collectives ou des représentations du monde que des intérêts matériels. C'est pourquoi ce cadre théorique, en relation avec le précédent, ouvre aussi sur celui de *l'advocacy coalition framework*, soit la traduction des croyances en luttes politiques et idéologiques, pour produire des changements de politiques publiques (Jenkins-Smith, Sabatier, 1999).

Les réseaux dans les secteurs émergents: le cas des 'musiques actuelles' en France

Sans prétendre rassembler ici toutes les caractéristiques des réseaux de secteurs émergents, trois éléments principaux peuvent être soulignés. Il s'agit d'abord de réseaux reliant des structures culturelles, revendiquant le plus souvent d'être portées par des initiatives de la société civile et non pas par la volonté des autorités publiques. Ensuite, ces réseaux se développent autour d'expressions culturelles minoritaires ou marginales, qui ne sont reconnues ni comme composantes de la culture légitime, ni comme un secteur clé de l'économie de marché. Enfin, ces réseaux mènent des actions collectives visant à contester les modèles dominants de politiques culturelles et aspirent en ce domaine à des changements plus ou moins profonds.

Le cas des 'musiques actuelles' en France va nous servir à illustrer ce type de réseaux. Le terme absurde de 'musiques actuelles' a été diffusé par le ministère de la culture, depuis le milieu des années 1990, pour désigner un champ d'intervention plus ou moins cohérent, recouvrant les musiques 'populaires' (chanson, rock, jazz, hip hop, techno, world, etc.) qu'aucune expression ne permettait de mieux qualifier. Les structures de ce secteur, souvent associatives, ont été créées pour promouvoir ces musiques ou certains courants particuliers. Elles ont agi en faveur de la construction ou l'aménagement de salles spécialisées, l'organisation d'événements et l'obtention du soutien des autorités locales (les villes principalement) ainsi que des services de l'Etat. Le ministère de la culture a fini par élaborer en 1998 un 'label' d'équipement (Scène de Musique Actuelle) donnant droit au versement d'une subvention de sa part (en moyenne 20 à 25% des budgets) en contrepartie du respect d'un certain nombre d'obligations. Ces structures (labellisées ou non par l'Etat) se sont mises en réseaux dans le cadre de territoires plus ou moins vastes (d'agglomération, régional, national). Le plus important à ce dernier

niveau est la Fédurok[1], créée en 1994 et rassemblant aujourd'hui entre 75 et 80 structures d'une dimension relativement importante. Mais d'autres réseaux ont été créés dans ce secteur: Férarock (radios), Fédération des Scènes de Jazz (FSJ), Fédération Nationale des Ecoles d'Influence Jazz et Musiques Actuelles (FNEIJMA), Association des Festivals Innovants de Jazz et Musiques Actuelles (AFIJMA), Zone Franche (musiques du monde), etc. Tous ces réseaux sont naturellement financés par leurs membres et peuvent recevoir des financements publics pour leurs activités. Par ailleurs, les subventions versées aux structures adhérentes leur permettent de financer leur participation à ces réseaux. Le travail de réseautage (*networking*) a conduit la Fédurok à nouer un accord avec la FSJ pour animer un site internet commun et multiplier les occasions de coopération. Ces deux fédérations, ainsi que 9 autres issues de secteurs émergents, ont créé en 1999 l'Union Fédérative d'Intervention des Structures Culturelles (l'UFISC, voir plus loin). Enfin, en 2003, la Fédurok et le FSJ ont décidé de créer une structure syndicale, le SMA (Syndicat National des Petites et Très Petites Structures Non-Lucratives de Musiques Actuelles). Syndicat d'employeurs, le SMA entend à ce titre participer aux négociations entre partenaires sociaux ayant une influence sur ce secteur et participer à la gestion des organismes paritaires prévus par la loi.

Du groupe d'intérêt à la coalition de cause: le cas de l'UFISC

La situation des structures de secteurs émergents, souvent difficile d'un point de vue économique et social, a favorisé non seulement la recherche de ressources collectives issues d'une solidarité entre leurs membres, mais aussi la représentation et la défense de leurs intérêts auprès des pouvoirs publics. On a pu aussi observer, à partir du cas de l'UFISC, que leur action pouvait prendre en considération, non seulement des intérêts, mais aussi des idées, des croyances ou des représentations, soit le substrat cognitif et intellectuel des politiques publiques. Les réseaux peuvent ainsi apparaître comme des coalitions de cause regroupant des acteurs qui cherchent à influer les politiques culturelles et luttent pour ce faire avec d'autres coalitions défendant des croyances différentes sur ce que doivent être ces politiques.

L'UFISC a donc été constituée par 11 fédérations rassemblant environ 1500 structures culturelles diverses (compagnies de théâtre, de cirque, d'arts de la rue, de danse, de lieux de diffusion et d'accompagnement des pratiques artistiques, en musiques actuelles, théâtre, arts numériques, cirque, etc.). Elle doit son origine à la volonté de ces structures de se mobiliser face à une instruction de 1998, émanant du ministère des finances et concernant la fiscalité des associations. Ce texte leur semblait ne pas prendre en considération la spécificité de leurs activités, qui pouvait s'assimiler à celles d'entreprises, alors que leurs objectifs

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[1]   http://www.la-fedurok.org

étaient non pas le profit mais l'utilité sociale, l'intérêt collectif. Ce travail de lobbying aboutira, à travers une concertation avec les services de ce ministère, à la définition de critères de 'non-lucrativité' permettant d'accorder à ces structures un régime fiscal spécifique.

A partir de ce premier résultat, les travaux de l'UFISC se sont plutôt orientés vers la formalisation d'un projet politique et la définition d'une identité commune. Celle-ci a été présentée comme un espace socio-économique spécifique composé de petites ou micro entreprises associatives d'esprit coopératif (de moins de 10 salariés et le plus souvent de moins de 2), intervenant dans le champ du spectacle vivant. Il s'agit de compagnies implantées ou itinérantes, collectifs de créateurs, 'lieux de fabrique' (de création), de diffusion ou d'accompagnements de démarches artistiques. La spécificité de leur modèle économique est affirmée à partir de sa pluralité. Celle-ci est entendue comme reposant à la fois sur le marché (vente de billetteries ou de prestations diverses), sur des financements publics (au titre de politiques culturelles, mais aussi sociales, environnementales, de formation, en faveur de l'égalité femmes/hommes, etc.) et, enfin, sur la réciprocité, le bénévolat, le partage des ressources et des savoirs.

L'UFISC est aujourd'hui une organisation sollicitée par les pouvoirs publics, aux côtés d'autres, pour participer à différentes concertations concernant des enjeux de politiques culturelles. Elle a donc atteint la reconnaissance à laquelle elle aspirait. Cela ne signifie pourtant pas qu'elle soit entendue. Elle prend donc des positions publiques (comme à propos de son opposition à la création du Conseil de Création Artistique, décidée par le président de la République au printemps 2009) et a synthétisé son projet politique dans un manifeste rendu public en décembre 2007.[2] Celui-ci exprime au fond la cause défendue par l'UFISC, soit un modèle alternatif de politique culturelle qui oppose à la célébration de l'unité nationale, voire à l'universalité des œuvres, la diversité des cultures; à la valorisation de l'excellence artistique un certain artisanat, voire l'éloge des amateurs et de l'amateurisme; au couple antagoniste institution et marché, les initiatives citoyennes et, enfin, au monopole des pouvoirs publics sur la définition de l'intérêt général, la perspective d'une co-construction des politiques culturelles associant des organisations de la société civile à leur définition. C'est sur cette base que sont prises les positions publiques de l'UFISC et que les orientations des politiques culturelles sont mises en débat.

L'évolution des réseaux dans les secteurs émergents

L'observation de la Fédurok met à jour deux évolutions majeures de ce type de réseaux. L'une et l'autre semblent lui donner des ressources techniques et

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[2] http://www.ufisc.org/Ufisc_Manifeste_V3.pdf

politiques supplémentaires et lui permettre à terme d'exercer au sein du champ de production des politiques culturelles une influence plus importante.

NTIC, maîtrise et mobilisation des données

La première concerne la création d'outils relevant des nouvelles technologies de l'information et de la communication (NTIC). La Fédurok a mis sur pied en 2000 un dispositif d'Observation Participative Partagée (OPP), en coopération avec Médias Cités, un centre de ressources et de partage travaillant sur les nouvelles technologies dans les milieux éducatifs, culturels et socioculturels. L'OPP avait pour fonction de collecter des données sur la situation des structures membres de la Fédurok. L'enjeu politique de cet outil technique était de maîtriser les informations sur les lieux et organisations du domaine des musiques actuelles, de façon à ne pas dépendre d'observatoires publics ou officiels dont les responsables et membres de la Fédurok contestaient les travaux et résultats. Pour ce faire, un logiciel spécifique avait été développé, appelé COOPALIS, permettant le repérage, l'observation, la collecte et l'analyse de données sur un secteur d'activité (sa vocation ne le limitait pas aux musiques actuelles). Il était alimenté par les acteurs eux-mêmes (d'où sa dimension participative) qui bénéficiaient de restitutions des résultats de façon individuelle ou collective et étaient invités à les traduire en outils de travail pour améliorer la gestion de leurs structures ou servir de base à leurs négociations avec leurs partenaires publics.

Cet outil a été révisé en 2008 dans le cadre d'une structure de coopération entre la Fédurok, le FSJ, la Fédération Française des Ecoles de Cirque, ORAMA[3], ZIK ONLINE[4], L'Autre Canal[5], le Centre Fleury-Goutte d'Or Barbara[6], appelée GIMIC (Groupement pour une Information Maîtrisée Interactive et Coopérative). Le nouvel outil informatique, également nommé GIMIC, a pour vocation d'être à la fois un logiciel en ligne pour les structures adhérentes (gestion et suivi des usagers, de plannings, de projets, d'activités...) et une base de données alimentées simultanément par ses usagers. Au-delà des services rendus pour la bonne gestion des structures, GIMIC a donc pour vocation, comme l'OPP, la production de données socio-économiques fiables permettant pour ces secteurs émergents d'en donner une meilleure lisibilité et, pour leurs représentants, de négocier avec les pouvoirs publics des politiques culturelles reposant 'sur des critères plus fins, plus réalistes et plus justes'. C'est d'ailleurs pourquoi les structures adhérentes de la Fédurok, participant à l'OPP et aujourd'hui au GIMIC, peuvent entrer en concurrence, voire en conflit,

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[3]   Agence de conseil pour les lieux de musiques actuelles

[4]   Plate-forme de musiques en ligne

[5]   Salle de Musiques Actuelles de Nancy

[6]   Salle dépendante de la Ville de Paris dédiée aux musiques actuelles et aux jeunes talents

avec des observatoires culturels régionaux dépendants d'agences soutenues par les autorités régionales et étatiques et qui ont également vocation à produire des données régulières sur les champs d'interventions culturelles. Les adhérents souhaitent ne pas être simplement des fournisseurs de données, mais pouvoir participer à la conception et peser sur l'orientation de ces enquêtes, afin de les rendre plus utiles et en mesure de restituer les réalités dont ils entendent témoigner auprès des pouvoirs publics. Les observatoires régionaux revendiquent quant à eux de ne pas dépendre des structures observées en vue de produire ainsi des observations plus objectives, même si elles sont orientées par les préoccupations des pouvoirs publics.

L'européanisation

Les acteurs français des politiques culturelles sont caractérisés par une faible insertion dans les réseaux culturels européens (Pongy, 1999). Bien que l'engagement de certaines personnalités fasse exception à cette règle, cette situation s'explique, comme en Allemagne, par le fort engagement des autorités publiques en ce domaine, ce qui, aux yeux des professionnels français, prive le niveau européen d'une grande part de son intérêt. A rebours, les réseaux constitués dans les secteurs culturels émergents semblent plus tentés par un développement européen, même si la faiblesse de leurs structures adhérentes et donc de leurs ressources ne leur donne pas les moyens matériels nécessaires à une européanisation logiquement coûteuse.

La Fédurok illustre cette situation avec une évolution sans doute tardive mais désormais certaine, qui prend la forme de coopérations à la fois internationale, interrégionale et transfrontalière. Elle a conclu en 2008 un protocole d'accord avec le réseau espagnol ACCES rassemblant 195 salles. Les objectifs de cet accord sont de valoriser l'action des salles (rapport aux populations, soutien à la diversité culturelle), de développer un réseau européen et de mutualiser des informations, de rechercher des partenariats, d'organiser des activités d'information, d'observation et d'analyse (avec le dispositif GIMIC) et de développer des échanges artistiques. S'agissant des coopérations interrégionales ou transfrontalières, c'est moins la Fédurok comme réseau national qui est en cause, que des réseaux régionaux dont peuvent faire partie des structures adhérentes de la Fédurok. Ainsi, au sein de l'eurorégion Nord Pas-de-Calais, Flandres, Wallonie, les réseaux RAOUL (17 structures en Nord Pas-de-Calais), CLUBCIRCUIT (11 salles en Flandres et à Bruxelles) et CLUB PLASMA (8 salles en Wallonie et à Bruxelles) ont amorcé leur coopération et organisé une première manifestation commune en novembre 2009, l'EuroRegional MusicMeeting (série de rencontres consacrées à la place des musiques actuelles dans la construction européenne). Dans les mêmes territoires, le programme

européen de coopération transfrontalière Interreg IV intègre le soutien au dispositif *4x4 Focus PassPartout*, consacré à la 'musique alternative contemporaine' et associant deux structures, flamande et wallonne, à deux salles adhérentes de la Fédurok. Il contribue également au financement du réseau *Vis-à-Vis* 'qui a pour objectifs de permettre aux musiciens et acteurs culturels des deux régions d'échanger de manière structurelle leurs savoir-faire, leurs expériences et leurs compétences, sur les questions liées à la création artistique, la mobilité des artistes et autres professionnels de la culture, la transmission et l'apprentissage en matière musicale, la création d'emplois et l'insertion des personnes en difficulté sociale, l'action culturelle, l'organisation d'événements de manière participative et respectueuse de l'environnement...'.[7]

Ceci ne prétend pas faire le recensement des activités de *networking* européen impliquant des adhérents des réseaux régionaux ou nationaux français issus des musiques actuelles.[8] Il s'agit surtout de montrer que les efforts accomplis dans ce secteur émergent pour compenser ses faiblesses ont permis à la Fédurok et aux réseaux régionaux impliquant ses membres, d'accumuler une visibilité et une expérience suffisantes pour intéresser des partenaires européens et surtout être désormais en mesure de s'investir dans une activité de *réseautage* à l'échelle européenne.

En conclusion, il faut d'abord souligner un certain nombre de faiblesses de ces réseaux. Ainsi, l'UFISC n'a encore qu'un impact faible sur les orientations des politiques culturelles. Si elle nourrit le débat, les résistances des acteurs dominants de ce champ d'intervention et le fait que l'UFISC met en cause des croyances profondes du secteur (excellence artistique, professionnalisme, rôle des experts, etc.), ne lui permettent cependant pas de trouver facilement les moyens de susciter le changement de paradigme auquel ses dirigeants aspirent. Par ailleurs, une distance assez nette se repère entre les directions de ces réseaux et leurs bases. Si les premières s'attachent à la dimension politique de leurs activités, les adhérents de base se débattent souvent dans des difficultés pratiques supposant plutôt la quête de réponses immédiates, éventuellement dans le paradigme actuel des politiques culturelles, qu'une refonte profonde de ces politiques. Les discours produits par ces réseaux ne peuvent donc être confondus ni avec les réalités vécues par leurs membres ni avec les actes de chacun d'entre eux.

Cela étant, on observe aussi une capacité remarquable de la Fédurok à jouer sur une diversité d'échelles (régionale, nationale, européenne) et de registres (groupe

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[7]   www.visvisnet.eu

[8]   voir par exemple le projet *Roots & Routes* soutenu en France par l'association RIF de Lille, http://www.rootsnroutes.eu/

d'intérêt, syndicat, coopérative de services ou coalition de cause). Par ailleurs, elle sait trouver les moyens de rassembler des forces en s'associant avec d'autres structures de secteurs proches (mais tous émergents) et de territoires voisins ou de dimensions multiples. Elle sait aussi travailler à la formation de ses membres et forger leur capacité à devenir des acteurs qui comptent dans leurs territoires (*capacity building*). En ce sens, son usage des nouvelles technologies de l'information et de la communication lui permet de rendre service à ses adhérents tout en se dotant des moyens de maîtriser les outils de diagnostic et de production des définitions de la situation. Elle peut enfin bénéficier à la fois de la relative perte de légitimité du modèle dominant de politiques culturelles (échouant sur la démocratisation de la culture légitime, comme sur le soutien aux expressions émergentes, extrêmement dépendant de financements publics aujourd'hui exsangues) et de son phasage avec l'agenda européen de la culture qui privilégie le dialogue avec la société civile en matière culturelle, la préservation de la diversité culturelle et les actions favorisant le développement de la créativité de chacun. Ce modèle européen de politiques pour la culture n'a pas vocation à devenir la référence des politiques nationales ou locales. Mais il participe d'un débat européen où les secteurs émergents, comme celui des musiques actuelles, pourraient trouver des ressources afin de contribuer plus efficacement à la nécessaire transformation des politiques culturelles.

L'observation des réseaux de secteurs émergents permet de relier des questions théoriques relativement distinctes (modalités de gouvernement des sociétés complexes, rapports des institutions au changement, européanisation, place des technologies de l'information et de la communication dans l'activité des groupes d'intérêt, et travail cognitif des coalitions de cause dans des sphères d'action publique). Mais notre approche est sans doute fortement marquée par un contexte où l'intervention publique (Etat et surtout autorités locales) est tellement forte que l'interaction des réseaux avec les pouvoirs publics compte souvent plus que les échanges entre leurs membres. Il n'est dès lors pas surprenant de les voir se transformer en acteurs institutionnels participant à cette catégorie particulière de luttes politiques qui ont les politiques culturelles pour objet.

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Effects of ICT and digital culture on the dynamics of networking

Cuestionando la desterritorialización. Hiperterritorio, dimensiones imaginarias del espacio y nuevas cartografías

M. Luisa Gómez Martínez

El fenómeno de las redes y su influencia sobre los procesos socio-culturales parece haber sufrido enormes transformaciones así como un nuevo auge en el contexto actual de la Globalización. Esto se debe, en parte, a que una de las bases de este proceso de Globalización es la interconectividad posibilitada por las tecnologías de información y comunicación digitales (TIC). Así habría surgido lo que el sociólogo Manuel Castells ha denominado 'Sociedad Red', una sociedad permanentemente conectada y en constante movilidad geográfica y virtual (Castells, 2005). Una sociedad que habría cambiado el espacio de los lugares por el 'espacio de los flujos' de información, personas y capitales. La consecuencia directa de este proceso ha sido, según diversos autores y ámbitos de estudio de las ciencias sociales, una pérdida o debilitamiento de las relaciones entre los sujetos y el territorio, es decir, un proceso de *desterritorialización*.

Mi propósito es discutir este concepto tan ampliamente aceptado tanto desde una perspectiva teórica como, sobre todo, desde un punto de vista práctico y fenomenológico, es decir, basado en la experiencia. Así, a través de una serie de ejemplos tomados de las prácticas artísticas que emplean las TIC, trataré de mostrar como éstas - las TIC - lejos de producir una pérdida de relaciones entre el sujeto y el espacio físico, las refuerzan, transformándolas y dando lugar a un nuevo tipo de territorio más complejo que podríamos denominar *Hiperterritorio*.

Desterritorialización y territorio

En primer lugar y antes de pasar al análisis de estos conceptos, cabría señalar que el enfoque eminentemente espacial que damos aquí a la transformación de las redes como consecuencia del desarrollo de las TIC así como la propia importancia de la noción de *desterritorialización,* responden al actual contexto de conocimiento de las ciencias sociales. A lo largo de la Modernidad y en base a una larga tradición filosófica, las ciencias sociales establecieron una preeminencia de las categorías temporales sobre las espaciales a la hora de definir los procesos culturales. Sin embargo, la llamada Posmodernidad o Hipermodernidad trae consigo una crisis de las experiencias previas sobre el espacio y el tiempo que desemboca en lo que Jameson ha denominado 'Giro Espacial', caracterizado por el predominio de las categorías espaciales sobre las temporales y, por tanto, por una nueva relación entre estas dos coordenadas de la experiencia humana (Jameson, 1991).

Es, pues, en este contexto en el que el concepto *desterritorialización* empieza a ser usado para explicar la espacialidad contemporánea en relación a la Globalización.[1] Recordemos que el término fue empleado en origen por Deleuze y Guattari en *El Anti-Edipo. Capitalismo y Esquizofrenia* (Deleuze y Guattari, 1985), donde se presentaba como una categoría analítica que formaba un par con el concepto de *reterritorialización*. Sin embargo, el término fue separado de este complementario y adoptado posteriormente, como explica Daniel Mato, como un 'comodín' en diversos contextos, perdiendo su dimensión crítica y analítica (Mato, 2004).

Con el fin de recuperar esta visión crítica y aplicarla a la experiencia práctica de las TIC, considero oportunas algunas consideraciones sobre la noción de territorio. Como explica Rogério Haesbaert, según las líneas de interpretación vigentes en las ciencias sociales actuales, el territorio puede ser entendido en dos sentidos diferentes (Haesbaert, 2004). Por un lado, en un sentido materialista, es decir, como fuente de recursos o medios materiales de existencia, incluyendo también las características geográficas del terreno. Por otro lado, puede entenderse desde una perspectiva idealista, que toma en consideración las producciones simbólicas asociadas a un espacio geográfico, determinando los modos de vinculación social al mismo. Es decir, se trata del territorio como constructor de la identidad cultural.

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[1] Para dar cuenta de esta condición espacial de la Globalización o de la 'Sociedad Red', junto al concepto de *desterritorialización* han aparecido otros como, 'no-lugar', 'compresión espacio-temporal' o 'ubicuidad', marcados por la noción de Tiempo Real que aniquila el espacio. Aunque cabría discutir cada uno de ellos desde la perspectiva crítica aquí planteada, por cuestiones de extensión me centraré únicamente en el de *desterritorialización*.

Aunque sin perder de vista la primera acepción, en base a la segunda podemos afirmar que el territorio es relacional, lo que significa que incorpora en sí mismo una serie de relaciones sociales y una compleja relación entre éstas y el espacio material. Desde esta perspectiva, la noción de territorio va más allá de las ideas de enraizamiento, estabilidad, límite o frontera que lo caracterizaban en el pensamiento moderno y pasa a incluir en su propia definición el movimiento, la fluidez y las conexiones.

En relación con esta idea de territorio fijo, se encuentra también la oposición moderna entre territorio y red. Esta oposición debe ser superada, ya que el territorio siempre ha estado constituido por redes internas - por ejemplo, de comunicación vial en el interior de un estado, pero también por redes sociales - que no sólo se diluyen en su interior, sino que son un elemento fortalecedor interno que determina la conformación del territorio. En función de estas consideraciones podemos ver - tal como señala también Haesbaert - cómo la definición de *desterritorialización* que manejan las ciencias sociales actuales se basa en un supuesto cambio de una espacialidad excluyente y en mosaico - que correspondería un territorio fijo e inmóvil - a otra reticular y horizontal, que sería la característica de los procesos de la Era Global y la 'Sociedad Red'. Pero en esta definición así entendida se estarían dejando de lado los aspectos del territorio que tienen que ver con los procesos materiales, sociales y culturales que forman parte de su propia constitución.

Volvamos ahora a la definición de *desterritorialización* como consecuencia del desarrollo de la 'Sociedad Red' caracterizada por un 'espacio de los flujos'. Éste difumina los límites del espacio construido, es un espacio trastocado y desvanecido por fuerzas externas. Aunque Castells reitera que los lugares no desaparecen, sí afirma que su lógica y su significado quedan absorbidos por la red y determinados por los poderes del mundo.[2] La *desterritorialización* sería así 'un fenómeno que surge de la intensidad de movilidad de los productos, gente e ideas que rebasan las fronteras políticas, sociales y culturales al punto de provocar un desarraigo en ciertos patrones y valores socioculturales. El referente global-local parece desdibujarse mediante la desconexión de las formas de reproducción de un espacio territorial concreto'.[3] Sin embargo, el concepto puede adquirir múltiples acepciones en función de estas ideas. Veámoslas, planteando cómo podríamos cuestionar cada una de ellas atendiendo a las características

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[2] La noción de lugar, entendida a través de lo 'local' hace referencia a los asentamientos físicos de la actividad social geográficamente ubicada. Giddens, Anthony (2002). *Consecuencias de la Modernidad*, Madrid, Alianza, pp. 29-30

[3] Pérez Negrete, Margarita; Bueno, Carmen (2006). *Espacios Globales,* Introducción, México DF, Plaza y Valdés, pág. 32

relacionales del territorio. Para ello, seguiremos de nuevo los planteamientos que desarrolla Haesbaert (2004).

En primer lugar, podemos entender, pues, la *desterritorialización* como dominio de las redes, los flujos y la movilidad. Este es el caso concreto en que se plantea como una oposición a la noción de territorio como signo de estabilidad y enraizamiento. Pero en esta definición se olvida - como hemos visto - que el territorio, entendido como construcción cultural, siempre ha estado cruzado por movilidades y redes sin que ello implicase desconexión del sujeto con respecto al mismo.

La *desterritorialización* se puede entender también como pérdida del poder de control de los procesos sociales a través del espacio (Territorio Nacional), sobre todo a partir del debilitamiento de los Estados-Nación que se habría dado con la Globalización. Esta acepción, sin embargo, no tiene en cuenta procesos prácticos de fortalecimiento de la idea del estado territorial como los producidos, por ejemplo, en EEUU a partir del 11 de Septiembre de 2001 (11S). Otra de sus acepciones es en tanto que deslocalización económica, sobre todo por parte de las grandes corporaciones que se dispersan en múltiples lugares. Aquí se olvida que esta aparente deslocalización depende de los condicionantes locales que determinan la elección de uno u otro sitio para la ubicación de sucursales, es decir, olvida su relación con el territorio en un sentido material. Así, cuando una multinacional decide 'localizarse' en uno u otro país (o región), lo hace en función de los condicionantes geográficos, económicos, de mano de obra, etc. Por otro lado, estaría también la *desterritorialización* como consecuencia de una creciente homogeneización cultural. Esta acepción olvida los procesos de emergencia de lo local, posibilitados en muchas ocasiones por las potencialidades de *feedback* y autoexpresión que brindan las TIC, por ejemplo, a través de la comunicación multidireccional de la Web 2.0.

Por último, podríamos entenderla como pérdida de referentes espaciales concretos sobre el dominio de las redes inmateriales o virtuales. Es decir, el desarrollo de los procesos socio-culturales en el Ciberespacio habría supuesto un predominio de este espacio virtual en detrimento de las relaciones reales sobre el espacio físico. Sobre la base de todas estas ideas podemos ver cómo, al recuperar la noción de territorio relacional, las acepciones de *desterritorialización,* comúnmente aceptadas en nuestros días, resultan inadecuadas para definir los procesos sociales reales y prácticos que se dan con respecto al espacio como consecuencia de la Globalización.

Sin embargo, quiero enfocar ahora la cuestión desde el punto de vista fenomenológico del uso de las TIC para ver cómo, en la práctica, éstas generan un

proceso de *re-territorialización* que transforma el imaginario espacial ampliando sus dimensiones, relaciones y posibles experiencias subjetivas. Para ello, nos centraremos en la última acepción de *desterritorialización* que hemos citado - la pérdida de referentes espaciales frente al dominio de las redes virtuales.

Desterritorialización, Ciberespacio y *Locative Media*

El Ciberespacio puede ser, según Pierre Lévy, identificado con la red y definido como 'el nuevo medio de comunicación que emerge de la interconexión mundial de los ordenadores. El término designa no solamente la infraestructura material de comunicación numérica, sino también el oceánico universo de informaciones que contiene, así como los seres humanos que navegan por él y lo alimentan' (Lévy, 2007: 12).

Este nuevo espacio de comunicación para Lévy es virtual - entendido como aquello que existe en potencia y no en acto - y, precisamente, asocia virtualidad con desmaterialización y *desterritorialización:* 'Una entidad *desterritorializada* es virtual, capaz de generar varias manifestaciones concretas en diferentes momentos y lugares determinados, sin estar por ello ella misma unida a un lugar o a un tiempo particular' (Lévy, 2007: 33).

Así, las comunidades virtuales - base de las redes sociales en Internet - para Lévy 'viven sin lugar de referencia estable... Cuando una persona, una colectividad, un acto o una información se virtualizan, se colocan "fuera de ahí", se desterritorializan' (Lévy, 1999: 14).

Es decir, que en el Ciberespacio se dan una serie de relaciones independientes de los lugares geográficos y la coincidencia de tiempos. O, dicho de otro modo, lo virtual prescinde de las conexiones espaciales y temporales. Así, para Lévy *desterritorialización* en relación al Ciberespacio es sinónimo de esta desconexión y parte de que las relaciones sociales en él estarían sustituyendo a las que se producen en el espacio geográfico, es decir, sustituirían ese sustrato material de reproducción del territorio. Sin embargo, atendiendo a la realidad práctica del Ciberespacio, podemos cuestionar estas ideas.

Por ejemplo, y como reconoce también el propio Lévy, el Ciberespacio no puede prescindir del sustrato material del terminal de conexión (ordenador) y, por tanto, tiene sus bases en un espacio geográfico y territorial, que es el del usuario. Pero más allá de esta cuestión básica, muchas de las prácticas sociales - en concreto, artísticas - que se desarrollan entorno al Ciberespacio no se abstraen del espacio físico, sino que se desarrollan en combinación con él. Este es el caso de los *Locative Media*, un tipo de práctica artística basada en el uso de dispositivos y sistemas de localización como el GPS, Bluetooth, Wi-Fi, teléfonos móviles, etc.

construidos para permitir intercambios de información con el mundo físico.[4]

Estas prácticas, en combinación con otros sistemas como la Realidad Aumentada, no pretenden producir mundos virtuales con los que sustituir el espacio real ni generar ningún proceso de *desterritorialización.* Al contrario, y como reacción contra este discurso, insisten en la idea de territorio y reterritorialización, la noción de control y la producción de contenidos delimitados por objetos y lugares.[5] Basándose en estos nuevos sistemas de localización y combinándolos con otras TIC, los *Locative Media* consisten - como se explica en el artículo *Prácticas Artísticas basadas en la Localización que desafían la Noción Tradicional de Cartografía* (Charitos, 2008) - en la creación alternativa de mapas con la finalidad de reconfigurar nuestra visión del mundo a través de estas nuevas estrategias de representación espacial que van más allá de la imposición de una geometría externa sobre la geografía física. Se trata de una implementación de información que permite hacer patentes las relaciones del sujeto con el territorio para re-vincularlos.

Para comprender de modo práctico en qué consisten estas nuevas cartografías, presentaré a continuación algunos ejemplos de proyectos artísticos que considero representativos de esta nueva forma de establecer relaciones entre sujeto y territorio:

PDPal

Proyecto creado en 2002 bajo el lema 'escribe tu propia ciudad'. Proponía a los habitantes de Nueva York generar vía móvil o Web un mapa fundamentado en la construcción de representaciones subjetivas y cargadas de valor sentimental, examinando lo que hace que ese espacio sea social o personal. Para ello, se les instaba a transformar las actividades y las experiencias cotidianas, su imaginario de ciudad compuesto por los caminos entre la casa, el trabajo, los lugares de ocio o que se recuerdan, buscando asociarlas a nuevas subjetividades tanto propias - mediante nuevos recorridos que amplíen el circuito - como de otros sujetos

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[4]   El término fue acuñado en 2003 por Karlis Kalinis en una conferencia en el Centro Nacional de Nuevos Medios de Riga (Letonia) para diferenciar el uso empresarial de estos servicios de localización y rastreo de su uso artístico. En: Lemos, André, 2008, *Medios Locativos y Territorios Informativos. Comunicación Móvil y Nuevo Sentido de los Lugares. Una Crítica sobre la Espacialización en la Cibercultura,* Comunicación en el Seminario Internacional 'Inclusiva-Net: Redes Digitales y Espacio Físico', Madrid, MediaLab-Prado

[5]   En este sentido, son prácticas directamente relacionadas con las propuestas a finales de los años 50 por la Internacional Situacionista justamente con la finalidad de generar transformaciones sociales y políticas a partir del reconocimiento del territorio y lo que llamaron 'psicogeografía'.

participantes.[6] Es una forma de generar nuevas cartografías que ayuda a redefinir el territorio como móvil, temporal y cambiante. Y, al hacerlo precisamente a través del re-conocimiento y la experiencia del territorio - a pesar de que ésta se canalice a través del Ciberespacio o espacio virtual - se opone a la idea de *desterritorialización*.

PacManhattan

Proyecto creado en 2004 y desarrollado en varias ciudades. Consistía en una mezcla de dispositivos de localización y visualización (móviles, conexión Wi-Fi y un software especial) que tenían por finalidad dar vida al conocido videojuego de los años 80 *PacMan*, situándolo en un entorno urbano con el fin de establecer nuevas relaciones con espacio territorial de la ciudad. Es un ejemplo de intersección de un dispositivo virtual con el territorio real, de modo que este último adquiere nuevos significados. Un jugador (*PacMan*) trata de recolectar puntos virtuales que van apareciendo en un mapa de la ciudad - que puede consultar a través de un dispositivo móvil - mientras es perseguido por otros cuatro jugadores que representan los fantasmas característicos del juego y que localizan igualmente su posición mediante diversos dispositivos.[7] La propuesta es interactuar de nuevos modos con el espacio urbano, otorgándole nuevos usos y funciones determinados por la información virtual.

Rider Spoke

Blast Theory, 2007. Proyecto pensado para llevar a cabo en bicicleta y desarrollado también en varias ciudades. Consiste en recorrer las calles de la ciudad sobre una bicicleta equipada con un ordenador de mano. Usando tecnología Wi-Fi, los participantes deben buscar un lugar oculto donde grabar un mensaje corto - en respuesta a una pregunta del software - y encontrar los lugares escondidos donde otros participantes han dejado sus mensajes. El ordenador posiciona al usuario y le muestra estos lugares ocultos, en los que revela las preguntas y mensajes de los demás, sólo disponibles en el contexto localizado donde fueron grabados.[8] Este proyecto juega con la idea situacionista de la deriva, del placer de perderse descubriendo la ciudad, y revela cómo a ella se superponen voces y pensamientos de desconocidos; voces que, en este caso 'habitan' en el Ciberespacio. Así, se da lugar a una exploración del contexto urbano con resonancias emocionales e intelectuales.

A través de estos proyectos podemos ver claramente cómo se constituyen nuevas redes sociales y territoriales, nuevas formas de entender y relacionarse con el

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[6]   http://www.o-matic.com/play/pdpal/

[7]   http://www.pacmanhattan.com/

[8]   http://www.blasttheory.co.uk/bt/work_rider_spoke.html

territorio en base a experiencias virtuales sustentadas en las TIC. Ya no hablamos del Ciberespacio o lo 'virtual' versus lo 'real', sino de la producción social de espacio (y lugar y territorios) con tecnologías y redes móviles. Se trata de lugares físicos, objetos reales y gente real. Así, las nuevas tecnologías y redes móviles no nos muestran el fin del lugar o del territorio (o ciudades o geografías) como parece apuntar la *desterritorialización,* sino nuevos procesos de territorialización, movilidad y usos temporales del espacio urbano.

Lo que prima en estas nuevas formas de entender el territorio es la superposición de aspectos subjetivos y emocionales - cartografiados como información virtual - a la experiencia física del espacio. Dicho de otro modo, al espacio real en su sentido de territorio relacional materialista se suman las dimensiones imaginarias de la experiencia del mismo, que pueden ser visibilizadas en forma de cartografías alternativas gracias a las TIC. Estas cartografías alternativas, como las presentadas en los ejemplos anteriores, se hallarían en el ámbito de lo que Lemos denomina 'Territorios Informativos', áreas en las que el flujo de información en la intersección entre el ciberespacio y el espacio urbano se controla digitalmente (Lemos, 2008) o Lev Manovich denomina 'Espacio Ampliado', que define como 'el espacio físico al que se superpone información dinámica y cambiante'[9]. Es decir, hablamos de espacios y territorios implementados con información virtual. Y es, justamente, a través de la superposición de capas de información cómo las TIC fomentan nuevas relaciones con el espacio material, dando lugar a ese espacio complejo que hemos denominado *Hiperterritorio*. Así, este *Hiperterritorio* que se manifiesta a través de las nuevas cartografías incluiría todas las dimensiones reales y virtuales del territorio, generando un nuevo imaginario espacial basado en la complejidad, la movilidad y la multidimensionalidad.

Conclusiones

Recapitulando todas las ideas expuestas hasta ahora podemos ver como, efectivamente, los procesos espaciales de la Globalización y el uso de las TIC englobados bajo el concepto de *desterritorialización* se fundamentan en una concepción positivista del territorio que no contempla sus dimensiones relacionales. De este modo, la idea que subyace a ella de una pérdida de referentes físicos territoriales no sería tal.

A este respecto hemos visto cómo las TIC y los medios locativos refuerzan la hibridación del espacio físico y el Ciberespacio, aportando un nuevo sentido al lugar y la comunidad. Estos procesos están delimitados por el mundo

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[9]   Manovich, Lev (2002). *The Poetics of Augmented Space.* Artículo *online* consultado en www.manovich.net el 12/10/09

real y, lejos de crear una *desterritorialización* absoluta, crean nuevas formas de territorialización a través del control informativo (la capacidad para producir y consumir información en movimiento). Por lo ello, las teoría de la desmaterialización del territorio, el fin de los lugares y, en consecuencia, el fin de la comunidad en su sentido geográfico, parecen infundados. Tenemos que pensar en flujos, sucesos y espacios imaginarios atravesados por sentidos subjetivos; no en lugares fijos, comunidades enraizadas, *desterritorialización* en - y a causa de - el Ciberespacio o reemplazo de lo 'real' por lo 'virtual'. Es decir, que el verdadero proceso espacial que generan las TIC no es de *desterritorialización* sino de transformación del territorio en *Hiperterritorio.* Éste se conforma del espacio físico material y la experiencia social del mismo sumando al espacio electrónico (virtual) y a la información, dando lugar a un imaginario espacial complejo que va mucho más allá de la idea de territorio como era entendida hasta ahora. Este proceso se ve reflejado en forma de nuevas cartografías a través de los *Locative Media* y otras prácticas como la Realidad Aumentada.

De este modo, la *desterritorialización,* en lugar de ser separación del sujeto con respecto al territorio sería únicamente un proceso subjetivo e imaginario vinculado a la experiencia virtual de ubicuidad. Quedaría reducida así a un aspecto metafórico que intentase definir las relaciones del sujeto y el espacio en entornos altamente inmersivos, como en el caso de la Realidad Virtual, donde el sujeto parece tener movilidad ilimitada, pero no física, sino mental. En este sentido, la *desterritorialización* sería el abandono virtual del espacio real, la superposición de uno sobre otro pero a nivel únicamente imaginario - un proceso que más allá de la Realidad Virtual, se da, por ejemplo, en el cine.

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Digital networks
– communication and cooperation
tools for cultural professionals

Aleksandra Uzelac

Digital networks and digital culture between concepts and practices

Today we are all working under network conditions. We all use the Internet today and we are all members of different cultural networks. Internet culture nowadays seems to be a mainstream culture in which it becomes easier to achieve social mobilization using network tools. As artists, researchers and other cultural professionals are drawn into a network paradigm we must ask what happens when (digital) networks become the driving forces of our daily activities. What are suitable tools for collaboration that the cultural sector could use? What are the limits of the current ways we organize virtual communication (web pages, emails, mailing lists, portals, social networking sites)? How can the full collaborative potentials be achieved? Can networks provide a space for sustainable knowledge sharing and production? How can we best approach network culture?

The concepts of networks, network society and network culture have been topics of numerous discussions in different research fields (e.g. Barabási, 2003; Castells, 1996; Galloway and Thacker, 2007; Rossiter, 2006; Taylor, 2003; Terranova, 2004). These discussions has showed that the concept of network is understood in different ways, related to social, cultural and media theory, politics, physics,

etc., but always related to changed concepts and experiences brought about the digital technologies and digital networks. Today's society is marked by the fast development of communication and information resources and is thus often referred to as an information age. We have branded this society with all kinds of different names – information society, knowledge society, networked society – thus emphasizing the importance that information and communication structures and networks have in our daily lives. The discussion about what kind of society we are creating is ongoing – democratic, pluralistic and inclusive 'knowledge society', or commodified and commercialized 'information society'? But in any case it is widely understood that we live in a network society and a network culture that is underpinned by the use of communication technologies and digital networks in all aspects of our life.

It seems that the way we structure our information and communication will affect what kind of culture we are building. We recognise that culture is a communicational phenomenon and communication a cultural one (Carey, 1992; Hamelink, 2003; Pasquali, 2003) and thus new communication opportunities, brought about by digital networks, have a significant impact on our culture. As Foresta tells us, 'each society constantly recreates itself through communication by constantly redefining its collective reality, its culture' and 'culture is a memory, collective memory, dependent on communication for its creation, extension, evolution and preservation' (Foresta, Mergier and Serexhe, 1995: 19). Cultural knowledge has always been communicated and thus preserved through our cultural communication structures and available technologies have always been an important element that enabled and facilitated these processes of creating, sharing and preserving our cultural memory. 'Without recording technologies of some kind (tablets, paper, wax, movable print, analogue and digital electronic, and so forth), the cultures we all inhabit would not exist' (Lister et al., 2009: XV). The influence of communication technologies on our culture is significant, for the way they are used can influence changes in the essence of our communicational and cultural patterns. For this reason, technologies related to information and communication cannot be viewed as passive instruments, but rather as interactive systems that radically modify our cognitive capacities (Dascal, 2006). We even distinguish cultural eras based on communication technology used:

- Oral culture in which transfer of knowledge could happen only in direct communication (storytelling).
- Written culture made possible documenting certain types of knowledge, i.e. it enabled us to preserve it separately from knowledge or memory of

a particular person. It became possible to send written messages through space and record them for future times.

- Press and broadcast culture enabled mass distribution of messages from centralized sources.
- Today we speak of digital culture – Internet and its participative aspects, convergence, ambient intelligence, etc. In it the distinctions between communication media (one-to-one) and broadcast media (one-to-many) are blurred.

The use of digital technologies does not linearly cause certain effects in our society, but in combination with many other elements they 'create conditions of possibility that suggest possible futures rather than determine them' (Hawk and Rieder, 2008: xviii).[1] Today digital technologies are present in all business segments, underpinning our financial transactions (from cash-tellers to stock market trading), as well as media and cultural production (television, recorded music, film, etc.) that are today produced and frequently distributed digitally. The extent of the presence of digital technologies in our lives points to the existence of a digital culture. Charlie Gere proposes that 'digitality can be thought of as a marker of culture because it encompasses both the artefacts and the systems of signification and communication that most clearly demarcate our contemporary way of life from others' (Gere, 2002: 12). This indicates that technology is not a peripheral to analysis of culture, but is in fact its core element. Increasingly complex technological environments are entering into dialogue with all players in our culture production. For this reason the complex technologies that we are using nowadays cannot be viewed simply as tools that help us to overcome particular limitations; they should rather be viewed as environments.

Today, virtual space, brought into existence through digital networks, forms part of our experience and our 'geography' – it has introduced some new concepts and shifted some firm boundaries and we have had to learn how to approach it. We learned what new media are (Manovich, 2001) and what being virtual means (Lévy, 2001). Although interlinked, as they both frame our experience, the virtual and real spheres used to be clearly delimited, but as digital technologies further progress in development towards miniaturization, the boundaries are no longer clear. As pervasive computing focuses on embedding specific ICT-based elements into the ambient background of local physical spaces (e.g. GPS, RFID and mobile phones), another shift is taking place – the one in which our experiences of digital technologies move 'from the virtual foreground to the

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[1] The change does not happen due to some inner technological logic but it depends on how society accepts it, to which uses it puts it and how it regulates it.

material background' (Hawk and Rieder, 2008: xiv). Thus, rather than not real, virtuality starts to mean 'a tacit aspect of material reality' (Hawk and Rieder, 2008: xvi). This means that reality has also been transformed into information space where material objects are becoming media objects as they potentially become information flowing through global networks. Terms such as ambient intelligence, ubiquitous computing and the 'Internet of Things' (van Kranenburg, 2008) were recently introduced into discussions about digital culture, indicating that culture and digital culture evolve and are becoming more interlinked as they frame our experience – more closely, one and the same.

Digital networks have enabled the process of media convergence to take place while convergence has enabled different economic and social processes to take place. When previously separated industries (media, telecommunications and computers) could, by using the same digital technology, do things that previously needed different analogue tools, the limitations they faced in running their real world businesses changed. This means that convergence is more than simply a technological shift and it affects changes that shape relations in a society. Jenkins (2006: 17) points out that '[c]onvergence alters the relationship between existing technologies, industries, market, genres and audiences. Convergence alters the logic by which media industries operate and by which media consumers process news and entertainment'. The digital networked environment enabled wide participation of users in the virtual sphere. Digital networks provide various alternative platforms for communication and this changes the position of the traditional mass media and moderates its power. Thus, today, among the immense amount of information available on the Internet, an interested user can find a diversity of perspectives on any googled issue. This information comes from a diversity of sources (traditional media, the profit sector, NGOs, the research community, individuals, cultural and educational sectors, etc.). This diversity of information and perspectives is a product of what Benkler (2006) calls the networked information economy in which peer production and sharing have a significant role. Benkler proposes that one of the major implications of the networked information economy is the shift from a mass-mediated public sphere to a networked public sphere, in which many more individuals can communicate their viewpoints and observations to many others, which results from the fact that the practical capacities of individuals have been improved in the digital network environment.[2] The cultural sector is searching for a new *modus operandi* in these new conditions, as digital culture, marked by

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[2]   People can contribute their criticisms and concerns to ongoing debates, produce and publish information they produced themselves on their blogs and websites; or they can contribute to large-scale peer production projects.

the convergence processes that are happening in the context of digital networks has brought many changes to the fore.

Cultural networks and the cultural sector in digital space

The impact of digital technologies and digital networks has been transformative to all aspects of culture – online and offline. It is a landscape that is continuously changing, within which we need to hold onto a clear understanding of what we are trying to do and for whom. The culture sector is still, in many ways, at the beginning of its journey to exploit and use these technologies. Still, it cannot stay aside if it wants to keep pace and stay in touch with its users and it must take into account users' changed expectations and habits. Commenting upon changes digital culture has brought in, in his article *Post-medium Publishing,* Paul Graham remarks: 'When you see something that's taking advantage of new technology to give people something they want that they couldn't have before, you're probably looking at a winner. And when you see something that's merely reacting to new technology in an attempt to preserve some existing source of revenue, you're probably looking at a loser' (Graham, 2009). Thus, it is crucial that cultural sector understands both – possibilities that digital networks bring, and users' motivations and interests.

Cultural networks as an infrastructure supporting the cultural sector in international cultural cooperation in the last two decades have been an important element for cultural professionals in supporting their need to connect with their peers and through joint actions influencing European cultural policies. Through cultural networks cultural professionals have been trying to achieve coordinated complex work outside the framework of big institutions and their management system. With the wide spread of digital networks, cultural networks have started considering using virtual space for supporting their communication needs and this has mostly resulted in setting up their websites or portals (Uzelac, 2006, 2010). But, in addition, digital networks have ensured a new ease of assembly. They are enabling a new way of collective actions and creation of large and distributed collaborative groups. The emphasis has thus been moved from information to communication and cooperation. Network members can participate on a voluntary basis in group activities (online and offline) with the aim to achieve sharing of information and knowledge, cooperation and sometimes a collective action. Digital networks enable easy sharing through platforms cultural networks can use, as sharing has the fewest demands on the participants. According to Clay Shirky (2008: 49-50) cooperation is more difficult to achieve than sharing, because it 'involves changing your behavior to synchronize with people who are changing their behavior to synchronize with

you'. This also creates group identity – transforming many 'I' to 'we'. The hardest kind of group effort is, according to Shirky, collective action, as it requires a group to commit to making an effort together. These are, according to Shirky, three kinds of group undertakings with various levels of difficulties and with different outcomes. 'Information sharing produces shared awareness among the participants, and collaborative production relies on shared creation, but collective action creates shared responsibility, by tying the user's identity to the identity of the group' (Shirky, 2008: 51).

Cultural networks need to have a clear understanding of what they are trying to achieve with their offline and online tools, as having unclear expectations will not produce the desired outcomes. In the majority of cases, cultural networks are successful in achieving sharing via virtual platforms but, as Shirky tells us, in order to be successful in cooperation and particularly in collaborative actions, a group 'must have some shared vision strong enough to bind the group together' (Shirky, 2008: 53). This tells us that mere technical possibility is not enough to produce successful outcome. It is not an easy task to create a kind of effective hybrid between a tool and a community that would harness the possibilities of digital networks and merge them with existing cultural networks that have their established logic of cooperation. Still, digital social tools can provide a suitable platform for forming 'communities of practice' that can be compared to cultural networks as they are both inherently cooperative, and digital social tools can enable simple ways of communication and cooperation with other (potential) group members – i.e. mobilizing a latent community. These new digital tools do not in fact create our collective action, but they remove the obstacles for it. Or in Shirky's words, 'the communication tools broadly adopted in the last decade are the first to fit human social networks well, and because they are easily modifiable, they can be made to fit better over time. Rather than limiting our communications to one-to-one and one-to-many tools, which have always been a bad fit to social life, we now have many-to-many tools that support and accelerate cooperation and action' (Shirky, 2008: 158).

Cultural networks are one of the factors that facilitate the activities of the cultural sector in the international context, but the overall context of digital networks also changes the position of the cultural sector. In the explosion of available information and communication going on in the digital network environment, information about culture can be found in many different sources – amateur, as well as institutional and expert ones – and cultural organizations have found themselves in a situation where they must compete for users' attention and they must take into account users' changed expectations and habits. Gather-then-share logic has switched to first share

then gather (according to some community of interest).

The cultural sector is a custodian and communicator of our recorded cultural memory that is comprised of many different forms (literature, performing arts, visual arts, music, heritage, etc.). In order to stay culturally alive (i.e. not forgotten) this must be communicated to the audience and the audience must be able to appropriate this content and use the related references in their communication and creative processes. This means that one of the fundamental aspects of our cultural memory (and cultural diversity), in addition to communication, is access to culture. We must realise that ways of access and participation are constantly changing and digital networks today provide new opportunities that the cultural sector should take advantage of. Even though classic cultural forms and institutions are important for accessing cultural services, we need to recognise and support new ways through which cultural audiences today are entering into cultural experience that is happening in the online environment (mainly outside of the cultural sector virtual resources). It is evident that new practices are emerging from new possibilities offered by the networked environment. The cultural sector cannot ignore the changes taking place. As users have moved on in their habits, expectations and practices of consumption, creation, participation and sharing, so the cultural institutions and cultural networks also must adjust to ways of functioning in the networked environment.

Using the digital network environment for reaching audiences does not mean simply putting announcements of our cultural events online, but rather enhancing and complementing users' offline cultural experiences and disseminating cultural content through many different formats users use today on the Internet. The launching of *The Commons on Flickr*[3] in 2008 is one example of a number of heritage institutions and museums that have placed their photo archives and photo collections in the virtual domain in a new way: using a photo-sharing site to allow the public to interact with their collections and add value to them (thus connecting people and their experiences with cultural content online); and enabling them to cross the boundaries of a particular collection, as well as a particular cultural institution, as users can access the Commons Flickr pool by any way they wish. Users can browse, add tags or comments, restore photos and share through other network sites the content they like and want to tell others about. Thus heritage and knowledge related to it does not stayed locked in the archives of cultural institutions but it gets spread around, raising the visibility of their original collections as well.

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[3]   See www.flickr.com/commons/

It does not seem like a big deal that the collections of different cultural institutions are available away from those institutions' sites – on a general photo sharing site – and open for users' comments, tags and further sharing activities, but many cultural institutions still struggle with the idea of allowing users to interact with the content they have in their safekeeping and share it. 'Sharism' is a new phenomenon that emerged when the network environment presented users with new opportunities. The rise of social networks in combination with mobile technologies has an impact on how information is shared today and how knowledge is being constructed. Cultural content should be part of this sharing and communication process in order to remain what the definition at the beginning of this paper tells us: culture is a memory, a collective memory, dependent on communication for its creation, extension, evolution and preservation. Thus, the cultural sector should consider moving its content to where people are online (social networks, photo or video sharing sites, etc.) and take advantage of opportunities arising in the context of digital networks. This does not mean abandoning their institutional sites, but rather extending their reach by using a network approach, recognizing that the impact that can be made through an entire network by far surpasses the impact of any single node in the network (Barabási, 2003). It means not passively waiting for users to come, but rather getting their attention in places they are visiting. It means switching from supply logic to creating demand logic.

Concluding remarks

Digital culture today frames our experience of the world around us and provides us with a complex set of digital tools for organizing new relations of information and global-local cultural interaction. In other words, technology presents tools we use in our work, but it also defines the environment we live in. Ignoring the changed context only takes the cultural sector away from its users who have moved on in their practices, expectations and habits. Digital networks have created new conditions that suggest some possible futures. To what ends digital culture will be used, either towards facilitating intercultural communication and building knowledge resources that everyone can contribute to and share, or towards market-based and profit-led activities and reinforcing control over knowledge and information, will determine future cultural development. We have to think about new ways to imagine our culture and our social institutions that will be able to balance public, democratic control and the potentials for individual and group creativity in a new way. It is our choices, and not technology, that will determine the future we are shaping. Culture may gain opportunities in this new context by providing users with opportunities to act as active citizens and creators, and not just consumers.

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Web 2.0 and Web 3.0 – impacts on networking practices in culture

Michael Roach

Today, web-enabled functionality is becoming ubiquitous in the myriad iterations of Internet connected devices – creating a continuity of experience and immersion. Greater global network availability and opportunities to harness new collaboration tools are part of a transition to new online social behaviours and conversations padded with extra context and increased global reach. This paper discusses the challenges of this transition for networking practices in culture and the need for quick adoption of experimental approaches to Web 2.0 tools.

The advent of Web 2.0 social networks have created new social goals, including 'finding new friends', 'finding relevant information' or simply 'killing time' (Hoegg, 2006). Additionally, collaboration is the end result of leveraging Web 2.0 platforms to accomplish a shared goal. The concept of 'mass collaboration' has, for example, led to *Wikipedia*, the globally accessible repository of information, and an arguably more important type of sharing which results in a refined collective output.

An exciting goal for changed networking practice by embracing Web 2.0 tools is to mutually maximize the collective intelligence of a group of participants and unite a common vision of its community (Hoegg, 2006). Responding to business objectives, problems, barriers, opportunities and risks are likely to be

shared needs with networking groups. Social media commentator Chris Brogan discussed the approach necessary to engage in a new networking online with the blog post 'Pursue the Goal Not the Method' – it reminds the organization or individual of what they might be doing wrong with social media. Business in our global digital economy is demonstrably enhanced by the pursuance of collaboration and social media. The shape this interaction takes is defined by the platforms in which users and organizations operate. The same goals used by organizations such as Google and which have direct application for the cultural sector is to 'make everything work better. The goal is to equip people. The goal is to satisfy need. The goal is seeking to better others. The goal is to provide' (Brogan, 2009). There is an imperative to adopt new practices in order to address the goals in a necessary evolution for networking practice.

The speed by which communication technology is evolving can be marked out by looking at the prominence of email communication. A modern solution for logistical challenges in a glocalized world, the rapid adoption of email presently allows for one-to-one and one-to-many communication. Its use is increasing due to increasing levels of globalization, labour division and outsourcing. This communication tool has transformed the way we work; however it is not without disadvantages. Loss of context in email communication has meant additional working time is spent 're-contextualizing' fragmented information – known as sorting and filtering. This loss of context is difficult to get back and is a problem solved by other means of online conversation.

In 2010 digital data is already expected to double every few days. But in a typical organization today, only 25% of retained data is structured in a way that can be used to extract knowledge, and very few workers have the extraction skills necessary to do it (Linton, 2009). Knowledge management is an essential element for organizations and practitioners looking to create a lasting footprint in the globalized, digital economy we now operate in. This is now the 'knowledge age'. Managing knowledge is the key to future prosperity at the artist level, for arts lobbies, cultural networks, advocacy groups and supporting organizations.

Social network media tools have highlighted the fact that the individual knowledge worker-seeker-disseminator is now becoming the norm rather than the exception in many organizations. The focus of personal knowledge management is purely on the individual's knowledge needs and objectives: how best to find and store knowledge and evolve the ways of accessing the knowledge. By exploring whatever technology best suits their needs, more value is added by attaching a dialogue with an audience – consequently the value of the information (knowledge) increases in value as it is added to the

process (Sinclair, 2009). An important step for the sector, and one that is already overdue, is to allow for these contextual conversations which will roll in multiple Web 2.0 tools (video, chat, email, text messaging, real time and public facing social networking) to enhance networking practices.

One of the main challenges for organizations and practitioners is how to leverage new technology effectively and how to keep knowledge relevant and of value. Holding on to knowledge in the framework of Web 2.0 is counter-intuitive. A form of social colonization is emerging where audiences will gravitate to those ideas, groups, movements and behaviours where a social presence is detected. This online shift has led many organizations to question the makeup of their choices in engagement with new technologies.

Businesses are now realizing that the output of personal knowledge management can also be useful in providing support at an organizational level. Business knowledge is increasingly thought of as something which is global in nature, and which can be accessed and shared in order to provide new organizational energy (Sinclair, 2009). Outsider knowledge has value, and organizations are beginning to value conversation and collaboration as much as they value their own internal knowledge. Increased value lies in the creating and exchanging of group knowledge, and therefore the facilitation of and participation in these communities and networks promises a real payback for organizations. Organizations, practitioners and participants are now more likely to be working in partnership with outsiders, rather than in competition with them. Britain's Royal Opera House recently called upon Twitter users to help create the world's first online opera in 2009. With a clear goal in mind of 'getting people involved and interested in opera' Tweeters wrote the words to an opera using 140 characters or fewer at a time (Toronyi-Lalic, 2009). Over 900 tweets were received in a widely reported example of 'crowdsourcing': the act of taking tasks traditionally performed by an employee or contractor, and outsourcing them to a group of people or community, through an 'open call' to a large group of people (a crowd) asking for contributions (*Wikipedia,* 2010).

In North America, many businesses are exploring these tools from an organizational perspective. For instance, Motorola recently deployed a Twitter-like technology to encourage collaboration and real-time information exchange and the creation of internal communities for more than 7000 employees. Online destinations apply the same principles of 'crowdsourcing' and collaboration. In the example of *Wikipedia,* the technology itself is not the driving element, but rather we can admire how humans adapt and accelerate

our natural inclinations to communicate and share ideas. This structured collaboration output can be broken down into three components:

- where the main focus lies on content and services for collaborative creating, management, updating and sharing of content;

- where knowledge is evaluated according to each user input acting as content refining layer to create a common state of knowledge;

- where services build trust, such as ratings, voting and similar.

Collaboration to achieve a shared goal has become essential as pervasive technologies and the proliferation of mobile technology make communication and sharing a centrepiece of daily interaction. 'The Cloud' – a term to describe web applications residing entirely online – will enable web-based tools to be available anytime, anywhere, safely and securely from online providers. Cloud based services will become part of a much broader, seamless software platform spanning a wealth of devices. The source for data and applications will be readily available regardless of location or certain device capabilities.

Cloud services can greatly help to kick-start seamless collaboration where a new dynamic and organizational energy are called for. Twitter is an appropriate example, given the recent attention afforded to some of the million plus Tweets posted daily. In what ways can a tool like Twitter be leveraged for networking practices? It is notable that Twitter more closely emulates real-life behaviour online than anything that preceded it by offering a useful type of online engagement. Its purpose as a mass communication tool is as diverse in function as telephone or email. For organizations these tools can be internalized through applications such as Socialcast, a service which can be used as an internal presence stream. Tools like Socialcast invite participants to view real-time snapshots of how the day is going, a streamlined method to gauge the flow of office experiences, to call out how projects are going, and to be location aware – anecdotally reducing internal email by 60% (Brogan, 2009).

Experimentation within the collaborative and social networking web requires experimentation and a re-framing of knowledge using a mix of appropriate technologies. Tools available to cover a broad scope within a new framework of listening, sharing and creation include the following:

- listening tools (e.g. Google Reader)
- search tools (e.g. Google Blogsearch)
- blogging platforms – including mobile blogging (e.g. Wordpress.com or Wordpress.org)

- scratch blogs (e.g Tumblr)
- increasing and widening reach (e.g. FeedBurner)
- social profiles (e.g. Facebook)
- business profiles (e.g. LinkedIn)
- social bookmarking (e.g. Del.icio.us)
- shared documents (e.g. Google Docs)
- instant messaging web-based (e.g. Meebo or Campfire)
- photo sharing (e.g. Flickr)
- video hosting (e.g. Blip.tv or YouTube).

The next generation of web-based tools ('Web 3.0') is hoped to represent an evolution of the standard methods of communication in the global digital economy in which we all now operate. A leader in Internet innovation is also the same company that constantly changes their operation model and drives transparency, interdependency and collaboration: Google has countless numbers of failed projects, and consistently iterates their product offerings to improve data capture and increase profitability and relevance. For instance, Orkut is a previous social network owned by Google which was quickly overshadowed by Facebook and its 350 million strong user base. Similarly, Google Shared Stuff never had the success of its competition in services such as Delicious. Consistent experimentation has allowed Google to incorporate lessons learned from previous iterations (Shared Stuff) in newer and far more successful product offerings (e.g. Google Reader) (Bree, 2010).

One aspect of the next generation of the web will likely include an ambitious online tool utilizing the same real-time principles demonstrated above. The project from Google entitled 'Wave' is designed as a convergence of email, instant messaging (IM) and social networking. Select features include language translation, rich media editing and spelling revision – all of which is processed in real time and uses concurrency control technology which allows multiple uses to edit the same document, or wave, at the same time. The project is looking to replace the very communication infrastructure that supports communication via individual social networking sites.

As technology commentator Ian Wareing notes of Google's aim to redefine communication online: 'Why aim to be the biggest fish in the pond when instead you could aim to be the actual pond!' Recent example use cases of Google Wave have included:

- In a supply chain: where traditionally disparate files are kept in shared drives for reporting purposes (e.g. updating plans, tracking numbers), the Wave product allows simultaneous work on a message, live updates of figures and refinement of communications – negating the need for email review before releasing to suppliers.

- In a research environment: editors can follow progress of a report or communiqué and insert suggestions for leads and topics to follow, etc. The report can be part of a public wave, where public input on content can be incorporated into a continuous revision as the report is framed.

- In an academic environment: students can comment anywhere in the text, other students can discuss the comments in context. Changes can be made in real time, while also speaking to the class. 'This will allow me to accomplish everything I need to do to prepare a revised draft of a story during the time my story is being workshopped' (Trapani, 2009).

What are the impacts on the cultural sector, and how much of this is determined by adoption, the leap of understanding, and risk? The arts and cultural sector looks certain to remain in the vanguard of the digital revolution for the simple reason that the arts are open to expanding and developing their works. Producing, reproducing and widely transmitting in digital form creates more opportunities for profile raising and recognition, which raises interesting questions for proponents, organizations and cultural peers to provide synergy with new and experimental approaches (Linton, 2009).

At governmental level, the rapid shift to knowledge based approaches will reward those sectors and networks who can most quickly embrace the transition. Web 2.0 has made government more open, more participatory and more efficient, driving democracy through involvement with the public, and so to understanding the need to invest and improve opportunities and infrastructure.

The EU has adopted this approach in its political guidelines for the Commission report which places emphasis on a 'Europe committed to the radical transformation towards a knowledge-based society'. Sustained governmental efforts like the European Union proposals will rapidly bridge the divide between Europe's digital haves and have-nots. There are encouraging indications at this level for enhancing intercultural dialogue and collaboration as shown by the results of a recent study into the quality of broadband networks in 72 countries. The study placed most European neighbours in the middle of the table with France (No. 14) and Germany

(No. 20) ahead of the UK (No. 31). The top five countries, according to the research, were South Korea, Japan, Sweden, Lithuania and Bulgaria where broadband systems are rated 'ready for tomorrow'.[1]

Regional and national prosperity and societal well-being in 10-15 years time depends in large measure on the available pool of human talent, skills and creativity able to exploit the limitless global potential technology and capitalize on the dynamics of innovation. Currently, 70% of the workforce of 2025 is already part of the workforce today, and we see emerging economies with much younger societies whose pools of digitally-empowered talent will eventually out-leverage most leading countries in demographic terms. Which demographics will have the most impact on evolving collaboration and digital networks? A recent study looked at the 'net generation' and showed an increasing tendency to want to interact, collaborate, and be engaged in a knowledge economy (Tapscott, 2009). Internet enabled and empowered individuals, without geographic restrictions, will be able to easily group, regroup, associate with one another, and break those associations. It is here that collaborative tools may come to prove decisive for success. There is a need for networks and organizations to address their operation model and seek to drive transparency, interdependency and collaboration.

What should a new model of networking practice look like? It may adopt an 'open source' approach where knowledge is shared and traded. The new buzz word is 'open business model' – where organizations and networks leverage collaboration between peers and competitors at all levels (Keegan, 2009). The well-known 20% decree for Google engineers allows them to spend time on projects they are passionate about. Google's 20% time reportedly seems to function more as an attitude than a rule – new projects are spawned by whoever has the best ideas (Bree, 2010). Importantly this rule is based on a fundamental belief that 'great isn't good enough'. Those organizations operating with a culture of collaboration rather than a traditional culture of hierarchy are contributing to a platform to rebuilding the world, changing organizations to global players and impacting the global economy.

The fundamental question facing cultural networks is, quite simply, what place do peers in the sector want to occupy, and what practical implementations can be trialled – starting today – to make it happen? Innovation is more likely

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[1]   Conducted by the Saïd Business School and the University of Oviedo the research covered 72 countries. It highlights each nation's current ability to benefit from next-generation web applications and services. The study found the United States languishing at No. 16 and Russia at No. 18. China ranked No. 43, Brazil at No. 45 and India at a No. 63. Sweden is the most successful country in closing the broadband quality gap with residents outside the most populated cities enjoying better quality than those in the cities.

to happen when the organizational culture stimulates experimentation. The foreseeable spread of digitally-enabled mass collaboration takes this question beyond the question of technologies and places it into the hands of practitioners who will choose the *modus operandi* and incorporate new networking initiatives based on sharing, collaboration and best fit technologies.

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Web 2.0 → Arte 2.0: participación e interculturalidad

Herman Bashiron Mendolicchio

El término 2.0, que tiene su origen en la evolución de Internet y en los sistemas económicos vinculados a las nuevas tecnologías de las comunicaciones digitales, goza hoy en día de una gloria y de una popularidad global. Esta expresión, formada simplemente por dos números separados por un punto, nos remite directamente a una idea de evolución, de transformación, de innovación, de interactividad y de participación. En un principio fue la Web 2.0, luego el sufijo numérico ha pasado a ser una referencia aplicable en muchos campos distintos: se habla de Sociedad 2.0, de Comunicación 2.0, de Educación 2.0, del Hombre 2.0, de Vida 2.0, de Humanismo 2.0, de Ciudad 2.0 y de una larga serie de ejemplos destinada sin duda a crecer.

Estático - dinámico - participativo

En el campo de la Red de Internet, desde la aplicación, alrededor de 1989, del World Wide Web (WWW) y la invención del lenguaje HTML por el físico inglés Tim Berners Lee, hasta hoy, se han sucedido unos pasos relevantes cuya evolución se puede resumir en tres palabras: de lo estático a lo dinámico y de lo dinámico a lo participativo. Es importante decir que el término Web 2.0 no se utiliza para describir exclusivamente una tecnología, sino principalmente la nueva orientación que ha tomado Internet. Nos referimos con este término del 2.0 a una tendencia de la red, a una nueva inclinación que la ha transformado en una experiencia colaborativa y participativa. Estas características de colaboración,

participación e intercambio son las que definen este nuevo contexto que se ha producido en la Red y que dan lugar a una nueva forma de manejar, gestionar y dirigir la comunicación entre los usuarios.

Si anteriormente era el Webmaster el que construía y generaba los contenidos de una página web que serían utilizados por determinados usuarios que no estaban conectados entre sí, ahora, en la Web 2.0, no es sólo esa figura la que lleva a cabo la creación y la actualización de los contenidos, sino que hay una aportación importantísima por parte de múltiples usuarios, que esta vez no sólo reciben información sino que contribuyen a su emisión. Los usuarios de la Era 2.0 participan activamente en redes sin fronteras colaborando y compartiendo archivos de distinto tipo, documentos, imágenes, fotografías, vídeos, música, etc.; dando lugar a un nuevo fenómeno de 'apropiacionismo' e intercambio nunca visto anteriormente. De ahí procede esta nueva figura, la del *prosumer*, que deriva de la unión entre los términos 'productor' y 'consumidor' en su versión inglesa, y que se distingue como el verdadero protagonista material/virtual de este nuevo escenario. En castellano sería 'prosumidor', esa figura que al mismo tiempo produce y consume, emite y recibe.

Los procesos económicos, los procesos comunicativos e informativos, las nuevas aplicaciones de la tecnología y sobre todo la componente humana, la gente, se reúnen en esta plataforma de intercambio representada por la Web 2.0. Este último elemento, la gente, los usuarios, la componente humana y la comunicación participativa que ellos mismos desarrollan, se puede considerar el primer recurso de la Web 2.0. Las herramientas que conforman esta etapa actual de la Red, entre las que destacan las ya universalmente conocidas como *youtube*, *twitter*, *flickr*, *wikipedia*, etc., son muchas y cada vez más. Una multitud de medios, iconos y signos típicamente *dospuntocero* han irrumpido en las nuevas economías digitales. Como apuntan ya varios teóricos de la comunicación, nos encontramos en la galaxia Web 2.0.

Según lo que explica el sociólogo Manuel Castells: 'Internet es un medio de comunicación que permite, por primera vez, la comunicación de muchos a muchos en tiempo escogido y a una escala global. Del mismo modo que la difusión de la imprenta en Occidente dio lugar a lo que McLuhan denominó la Galaxia Gutenberg, hemos entrado ahora en un nuevo mundo de la comunicación: la Galaxia Internet. (...) Actualmente las principales actividades económicas, sociales, políticas y culturales de todo el planeta se están estructurando por medio de Internet. De hecho, quedar al margen de dichas redes es la forma de exclusión más grave que se puede sufrir en nuestra economía y en nuestra cultura' (Castells, 2001: 16-17).

La filosofía 2.0 desborda y se difunde en múltiples campos de la vida cotidiana. Si bien su potencialidad ha sido captada y aprovechada por las dinámicas económicas de los mercados, donde lo inmaterial y lo relacional ha sido convertido en mercancías de lujo sin duda muy rentables, es también verdad que, al mismo tiempo, esa nueva forma de comunicación y la facilidad con la que se puede acceder a los medios digitales, han permitido la apertura de nuevos pliegues de disensión y un impresionante acercamiento entre lugares, personas y realidades distintas y lejanas. La difusión del 2.0 nos permite llevar a cabo diferentes reflexiones sobre las transformaciones de la comunicación y sus repercusiones en múltiples disciplinas.

Antes de analizar las características 2.0 presentes en el territorio del arte, es esencial pasar por dos de los sectores que más han percibido y experimentado esas transformaciones: el económico y el de los medios de comunicación.

La participación en línea en la Web 2.0, el intercambio libre de informaciones a través de los foros, son algunos de los aspectos que mejor definen esta evolución de los *Networks* en el siglo XXI y que están cambiando radicalmente las dinámicas espaciales y temporales de muchas sociedades. Sobre la relación Red-Mercado / Internet-Economía, argumento fundamental pare entender las aportaciones de la Web 2.0, existe un documento que se ha difundido rápidamente a través de la Red y que es hoy muy conocido, el *Manifiesto del Tren de Claves*, también llamado *Las 95 Tesis*.[1] Un Manifiesto compuesto por 95 puntos que reflexiona sobre los cambios que se están produciendo, gracias a la Red, en la sociedad y en la economía. Es interesante citar algunos puntos del Manifiesto para entender esa nueva filosofía de transformación, que se propaga a través de la Red, y observar la aparición de nuevos puntos de vista y posicionamientos.

Manifiesto del Tren de Claves - Las 95 Tesis

2. Los mercados consisten de seres humanos, no de sectores demográficos.

6. Internet hace posible tener conversaciones entre seres humanos que simplemente eran imposibles en la era de los medios masivos de comunicación.

7. Los hiper-enlaces socavan las jerarquías.

9. Las conversaciones en red hacen posible el surgimiento de nuevas y poderosas formas de organización social y de intercambio de conocimientos.

11. Las personas que participan en estos mercados interconectados han descubierto que pueden obtener mucha mejor información y soporte entre sí mismos que de los vendedores. Ya basta de la retórica corporativa

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[1]   http://tremendo.com/cluetrain/

acerca de añadir valor a productos de consumo general.

12. No hay secretos. El mercado en red sabe más que las empresas acerca de sus propios productos. Y ya sea que las noticias sean buenas o malas, se las comunican a todo el mundo.

38. Las comunidades humanas se basan en el diálogo, conversaciones humanas acerca de inquietudes humanas.

74. Somos inmunes a la publicidad. Olvídalo.

95. Estamos despertando y conectándonos. Estamos observando. Pero no estamos esperando.

Todo esto nos conecta también con el tema de las transformaciones radicales en el sector de la información. Los antiguos medios de masas están desapareciendo bajo los golpes de los avances del digital. En esta evolución, que estamos experimentando en tiempo real, se produce otro cambio importante, se pasa de los que conocemos como *Mass Media* (los medios de masas) a las *Masses of Media* (una masa de medios), como sugería también esa idea de galaxia representada por todos aquellos logos que simbolizan la expansión de la Web 2.0.

Una Web que se podría incluso definir como 'Magnicida'. Este término se quiere utilizar obviamente de manera figurativa para describir un acontecimiento que, según diferentes previsiones, está a punto de realizarse. La Web 2.0 no está a punto de matar a ninguna persona física, pero si que está poniendo fin, o por lo menos reduciendo considerablemente, a algo magno y muy importante por su poder, o sea los medios de masas: la prensa, la televisión, la radio y la publicidad masiva. El digital está englobando en sí a todos los medios tradicionales. Pierre Lévy, uno de los teóricos más importantes de las transformaciones de la comunicación a través de las nuevas tecnologías, propone utilizar el término *unimedia* en lugar de *multimedia* para referirnos al 'confluir de medios separados en una única red digital integrada' (Lévy, 1999).[2]

La mayoría de los diarios y de las revistas internacionales ya se han pasado al digital y sus oficinas, físicas y reales, están cerrando a un ritmo fulminante. En un reportaje publicado en el diario español *El País* del 10 de mayo de 2009 se declaraba que 'la prensa escrita ha perdido 13 millones de ejemplares en EE UU, y la digital ha pasado de cero a 75 millones de lectores'.[3] En el artículo se analizaba el futuro de la prensa escrita en comparación con el auge del digital y se remarcaban los principales retos que iba a enfrentar el papel, aportando, en este sentido, una historia muy

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[2]   Citado en: Balzola A., Monteverdi A.M., *Le arti multimediali digitali*. Milán, Garzanti, 2004, Pág. 9

[3]   Carlin, John. 'El momento crucial', en: *El País*, 10/05/2009 http://www.elpais.com/articulo/reportajes/momento/crucial/elpepusocdmg/20090510elpdmgrep_1/Tes

sugerente: 'La mayor amenaza es el coste de la publicación en papel. Spencer Reiss, que abandonó *Newsweek* a mitad de los noventa para incorporarse a la primera gran revista de la ciberépoca, *Wired,* lo explica con la claridad revolucionaria que define al bando *bloguero.* El *plan A* es publicar un diario por el método tradicional, por ejemplo en Madrid, lo cual implica cortar árboles en Escandinavia, procesar la madera para convertirla en papel, transportar el papel en barco a un puerto y después en camión a la capital. Ahí tienes un caro inmueble en el que trabaja tu extensa y costosa redacción y operan tus máquinas de impresión, con sus costosos operarios. Y todavía te queda la fase final de transportar el producto impreso a los extensos y dispersos punto de venta. El *plan B* es un tipo con un ordenador que aprieta unas teclas y envía el mismo producto a las pantallas de un número ilimitado de consumidores. ¿Quién gana?'.[4]

Algunos meses después, el 25 de noviembre de 2009, el mismo diario titulaba: 'El *Washington Post* cierra sus oficinas en Chicago, Los Ángeles y Nueva York',[5] recordando así que todas las premoniciones sobre la natural caída de la prensa en papel se estaban convirtiendo en pura realidad.

De la Web 2.0 al Arte 2.0

¿Cómo podemos aplicar estos nuevos cambios en el campo del arte? ¿En qué tipos de prácticas artísticas y de teorías del arte podemos reconocer estas características de participación y colaboración?

Si para la Web 2.0 hemos especificado ya que esta nueva fase no se entiende sólo como una evolución tecnológica sino más bien como un cambio de tendencia, una nueva inclinación y orientación hacia la participación y la colaboración, para el ámbito del arte vale lo mismo. Por un lado nos referimos al Arte 2.0 remitiéndonos a todas aquellas prácticas que utilizan la Web y que se apropian de las nuevas tecnologías digitales, por otro lado consideramos al Arte 2.0 como una nueva versión de la creatividad que es al mismo tiempo plural, participativa, colaborativa, dialógica, politeísta, interactiva, intercultural y transfronteriza.

Empezamos a ver algunos ejemplos desarrollados en la Red, donde se están multiplicando, cada vez más, eventos y proyectos que unen las inquietudes creativas y artísticas a las herramientas digitales, dando lugar a peculiares plataformas participativas. Exposiciones y festivales online cobran cada vez más importancia y muchos de los protagonistas del mundo de la creatividad, artistas,

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4   Ibidem.

5   Agencias / EL PAIS.com 'El *Washington Post* cierra sus oficinas en Chicago, Los Ángeles y Nueva York'. En: EL PAIS.com 25/11/2009 http://www.elpais.com/articulo/sociedad/Washington/Post/cierra/oficinas/Chicago/Angeles/Nueva/York/elpepusoc/20091125elpepusoc_1/Tes

críticos, comisarios, traficantes de ideas, etc. están volviendo su atención e interés hacia las dinámicas de la Red.

Una página Web muy conocida sobre arte y nuevos medios, www.rhizome.org, contiene un archivo online muy amplio de obras de *new media art* y organiza también diferentes eventos y exposiciones, online y off-line, en colaboración con diferentes *partners.* Un ejemplo es el proyecto, realizado en colaboración con la semana de Internet de Nueva York, para presentar obras que reflexionan sobre la Web 2.0.[6] La misma Web *Rhizome* es, según su propia descripción, 'una Web que se dedica a la creación, presentación, preservación y crítica de prácticas artísticas emergentes que están relacionadas con la tecnología. A través de plataformas abiertas para el intercambio y la colaboración nuestra Web sirve para animar y difundir las comunidades que trabajan alrededor de estas prácticas'.[7] El proyecto *Rhizome* está vinculado al New Museum of Contemporary Art de Nueva York.

Un ejemplo muy interesante de relación entre arte y Red ha sido la elaboración del pabellón Internet para la Bienal de Venecia. Durante la edición de la Bienal 2009, el comisario Miltos Manetas se ha encargado de realizar el proyecto *Biennale. net*, un pabellón virtual que, tal y como han hecho los físicos y tradicionales pabellones nacionales, ha cerrado el día 22 de noviembre de 2009, para volver a 'abrir sus puertas' durante la próxima bienal de arte en 2011.[8]

Siguiendo el modelo 2.0, de plataformas participativas e interculturales, hay que citar el 'Online Arts Festival' organizado por la Red EMYAN (*Euro-Med Young Artists Network*),[9] cuyos objetivos principales son la promoción de las herramientas de las tecnologías de la información y de la comunicación (TIC) en relación con las artes y la creatividad. La Red EMYAN, a través del Festival Online y de otros proyectos, propone un encuentro virtual entre jóvenes artistas e investigadores del área euromediterránea, cuestionando así los problemas actuales relativos a las fronteras y a la movilidad. Otros proyectos expositivos realizados con la complicidad de la Red que podría citar, son la Bienal Web organizada por el Istanbul Contemporary Art Museum[10] o el FONLAD (Festival Online de Artes Digitales)[11] organizado por diferentes asociaciones culturales de distintos países europeos.

Otro ejemplo interesante de exposición en línea es el proyecto que desarrollaron

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6   Ver online: http://rhizome.org/editorial/2605

7   En inglés en: http://rhizome.org/info/

8   Ver online: http://www.biennale.net/ o http://www.padiglioneinternet.com/

9   Ver online: http://www.emyan.org/2/ y http://www.emyan.org/main/

10   Ver online: http://webbiennial.org/

11   Ver online: http://www.fonlad.net/

en España en 2008 para el año euromediterráneo del diálogo intercultural.[12] Un proyecto Web que consistió en una convocatoria de piezas de arte y una exposición virtual. Entre las cuarenta piezas elegidas por los cuatro comisarios (Eugenio Ampudia, Bruno Galindo, María Rubín, Elena Vozmediano) se encuentran diferentes formatos de expresión: cortos, música, fotografía, videoarte y net. art. Como se explica en la presentación: '*2008 Culturas* pretende generar una plataforma que permita y facilite la comunicación, el intercambio de experiencias y el diálogo entre las distintas culturas utilizando Internet como espacio común y de encuentro. El proyecto persigue así contribuir a la sensibilización hacia el respeto por la diversidad cultural y, al mismo tiempo, subraya el patrimonio cultural común en un marco en el que los ciudadanos serán los protagonistas. *2008 Culturas* nace como una iniciativa que se sirve de Internet como medio democrático y dinámico para la estimulación creativa de personas de todo el mundo'.[13]

Vemos aquí como Internet, la Web, se propone como un espacio de encuentro, una plataforma intercultural que estimula y facilita el diálogo y la comunicación. Las exposiciones en línea, como podemos observar, se multiplican y la mayoría de ellas se proponen como espacios interactivos, participativos e interculturales.

Dentro y fuera de la Red

Más allá de las exposiciones que se organizan y desarrollan a través de la Web, hay muchísimos artistas que utilizan el medio de la Red para desarrollar su propia obra. La Red también en estos casos se propone como una importante herramienta de difusión y como una plataforma de encuentro para proyectos participativos. Un ejemplo en el que podemos encontrar esas características de participación es la obra del artista norteamericano Lee Walton. Hay diferentes proyectos, realizados o pensados por él, que están muy vinculados a estos elementos de participación, interactividad y colaboración, que estamos examinando aquí. En la obra *Remote Instructions*,[14] por ejemplo, Walton utiliza la Red para convocar un proyecto en el que todos pueden participar. En colaboración con él diferentes personas de todo el mundo realizan acciones peculiares y se las envían en formato vídeo para que formen parte del proyecto. Aquí, la Red, en concreto la página Web del artista, se propone como una plataforma a la que 'subir' proyectos artísticos. *Remote Instructions* se trata básicamente de un proyecto de performance participativas. Un proyecto, como él mismo dice, centrado en la Web y que se aprovecha de las capacidades comunicativas de la Red. Walton colabora globalmente con desconocidos a través de la Red y orquesta una serie

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[12] Ver online: http://www.2008culturas.com

[13] Véase: http://www.2008culturas.com/es/php/index.html

[14] Ver online: http://www.leewalton.com/projects/remote_instructions/index.html

de vídeo performance que tienen lugar en ciudades, pueblos y sitios de todo el mundo. Se trata de proyectos que nacen gracias a la Red, gracias a las capacidades de comunicación y de interacción que permite la Red, pero que al mismo tiempo se realizan en un espacio real y se representan en el espacio virtual. La relación que se establece y se produce entre espacio real y espacio virtual, dentro de la Red y fuera de la Red, es evidentemente muy interesante y sugerente. Interesante es decir también que los vídeos realizados han sido expuestos en el New Museum of Contemporary Art de Nueva York, y remarcar como existe un continuo paso e intercambio entre dentro y fuera de la Red, entre proyectos online y centros e instituciones físicas.

Otros proyectos realizados, o mejor dicho coordinados, por Lee Walton son los *Wappenings*.[15] Sólo el proceso teórico merecería de por sí un análisis en profundidad. Como sabemos los *happenings* son unos acontecimientos de carácter performativo, surgidos en los años '50, que se producían de forma improvisada en cualquier tipo de lugar y que de alguna forma pretendían involucrar a los espectadores en su desarrollo. Una forma de arte que buscaba la sorpresa y la interacción. En estos acontecimientos artísticos se quería producir una cita con el espectador. Como explica Nicolas Bourriaud 'la obra suscita encuentros y da citas, administra su propia temporalidad'. Para explicar mejor este tipo de actividad artística cita ejemplos del pasado como el de Marcel Duchamp "que inventó las Citas de Arte, determinando de manera arbitraria que a cierta hora del día, el primer objeto que él tuviera a su alcance sería transformado en *ready-made*. Otros convocaron al público para verificar un fenómeno puntual, como Robert Barry anunciando que 'en algún momento, en el transcurso de la mañana del 5 de marzo de 1969, medio metro cúbico de helio se liberará a la atmósfera'. Invitaba así al espectador a desplazarse para constatar un hecho, que sólo existe como obra de arte gracias a esa constatación" (Bourriaud, 2006: 32-33). Lo mismo acontece con los *Wappenings* de Walton, la diferencia está en que la cita con el espectador se da a través de Internet, a través de la Web, de ahí el neologismo *Wappening*, un *happening* anunciado por la Web. Los *Wappenings* involucran a los visitadores de la página Web y requieren su asistencia para completar la obra. Aquí los espectadores se convierten en *espect-actores*, o espectadores creativos, puesto que su participación es activa.

El Arte 2.0, este nuevo lenguaje que dialoga con la Red y con los nuevos medios digitales, que introduce con fuerza aquellos conceptos de participación, interculturalidad, multitud conectada, sociedad-Red, etc., sale así de la Red, sale del contexto virtual, y lo podemos encontrar también en las exposiciones

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[15]   Ver online: http://www.leewalton.com/projects/wappening/index.html

reales de arte contemporáneo. La conversión de las exposiciones, de las Bienales, de los eventos de arte contemporáneo en espacios de encuentro, de diálogo, de participación es cada vez más buscada. Siempre Bourriaud declara: 'El arte es un estado de encuentro' (Bourriaud, 2006: 17).

Un ejemplo a citar podría ser la Biacs3, la tercera Bienal de Arte Contemporáneo de Sevilla, un proyecto de multimedialidad y de participación. El comisario fue Peter Weibel, director del ZKM, Centro para el Arte y la Tecnología de Karlsruhe, uno de los más reconocidos y destacados expertos de arte y nuevas tecnologías. Las intenciones globales y participativas de la Bienal se pueden relevar directamente a través de sus declaraciones: 'La Biacs3 - como no podría ser hoy de otro modo - será una bienal global. La creación artística contemporánea no está restringida a Europa y Norteamérica (*Euramérica*), sino que tiene lugar en todo el mundo, desde Chile hasta Corea. La Biacs3 creará un nuevo mapa para el Arte Global, para el Arte Mundial. Tratará de propiciar un cambio de paradigma: del paradigma Euroamericano al paradigma Euroasiático y Euroarábigo. Un fin que podría ser alcanzado tratando de efectuar este cambio desde el aspecto específico de los nuevos medios (*media*) y de la tecnología, una tecnología que es *transreligiosa*, *transgenérica*, transnacional y *transracial*. (...) El principal objetivo de la Bienal es la participación del público. Habrá una democratización del arte. El público es el protagonista, no los artistas'.[16]

La influencia de los nuevos medios en los actuales mecanismos del arte contemporáneo, como la necesidad de construir procesos participativos, resultan cada vez más claros. Estamos experimentando como en los últimos tiempos las prácticas artísticas se están trasformando radicalmente y es evidente cómo la relación entre arte, información y comunicación, sobre todo en su función de crítica social y política, es cada vez más estrecha. Las nuevas obras de arte contemporáneo nacen de procesos colaborativos e interactivos, se construyen y se realizan más allá del concepto de forma, de estilo y de técnica. Como dijo Nicolas Bourriaud, se ha escrito una historia del arte de las formas, una historia del arte de las técnicas, ahora hace falta escribir una historia del arte de los comportamientos. Es importante entonces desarrollar formas críticas nuevas, teorías nuevas y reconocer, como Bourriaud mismo dice, que 'la parte más vital del juego que se desarrolla en el tablero del arte responde a nociones interactivas, sociales y relacionales' (Bourriaud, 2006: 6).

Para reflexionar sobre esas prácticas artísticas que trabajan con y sobre los contextos de lo interactivo, lo social, lo relacional, es imprescindible remitirnos otra vez a las palabras de Bourriaud: 'Desde los años noventa la práctica artística

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16   Ver online: http://www.fundacionbiacs.com/biacs3/index.php

se concentra en la esfera de las relaciones humanas (...) más allá del carácter relacional intrínseco de la obra de arte, las figuras de referencia de la esfera de las relaciones humanas se han convertido desde entonces en formas artísticas plenas: así, los *meetings*, las citas, las manifestaciones, los diferentes tipos de colaboración entre dos personas, los juegos, las fiestas, los lugares, en fin, el conjunto de los modos de encontrarse y crear relaciones representa hoy objetos estéticos susceptibles de ser estudiados como tales; el cuadro y la escultura son sólo casos particulares de una producción de formas que tiene como objetivo mucho más que un simple consumo estético' (Bourriaud, 2006: 32).

No es una coincidencia que el primer nombre de artista que se cita en el texto de la *estética relacional* sea el de Rirkrit Tiravanija, un artista que ha hecho de las citas, de los encuentros gastronómicos en galerías y museos, su forma característica de obra. Sus banquetes y su creación de espacios relacionales, son más que conocidos. Como él mismo declara: 'Veo todo como una experiencia importante, como un trabajo de arte estructurado en una manera no ortodoxa. ¿Quién dice como tiene que estar estructurado un trabajo de arte, o donde empieza y termina? Mi único deseo es ser yo mismo y enviar este mensaje: que juntos hemos hecho algo especial y al mismo tiempo simple: hemos compartido un momento de nuestras vidas. Veo el *workshop* como un punto de encuentro, un momento en el que la gente se encuentra y las cosas acontecen. Yo no soy nada más que uno de los muchos pasajeros del barco'.[17] Hay que recordar que en 1968 Al Hansen, uno de los artistas del movimiento Fluxus, declaró que 'para encontrar a la gente hay que pensar en nuevos tipos de arte, como por ejemplo el arte de la comida (*food-art*)'.[18] Otro ejemplo de arte relacional son los proyectos llevados a cabo por *Love Difference - Movimiento Artístico para una política Inter-Mediterránea*.[19] Uno de sus proyectos, el de las *Pastelerías Love Difference*, utiliza a la gastronomía como herramienta de encuentro, de participación, de interMediterraneidad, de reflexión y de creación.

Ejemplos de arte relacional, de participación y colaboración en la Red y fuera de la Red, entre lo virtual y lo real, podríamos encontrar realmente muchísimos: desde los programas de residencias de artistas, hasta la realización y producción de vídeos y películas participativas. En todo caso más allá de ejemplos prácticos es interesante notar cómo se está produciendo una trasformación de la comunicación, de la información, del arte y de otros múltiples campos, hacia

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[17] Citado en: Zanfi, Claudia. 'Art as Social Document. Tiravanija and the art as experience'. http://www.amaze.it/ita/node/137

[18] Ibidem.

[19] Ver online: http://www.lovedifference.org/

una mayor participación y colaboración ciudadana. Se producen y se extienden cada vez más redes y plataformas de diálogo y de encuentro. Se da más peso al campo de las relaciones humanas y eso, en cierta medida, se debe también a las evoluciones y a los nuevos usos de la Web y de las tecnologías digitales.

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Artistes et internautes à l'œuvre: la création en réseau

Jean-Paul Fourmentraux

Depuis le milieu des années 90, le Net art promeut l'émergence d'œuvres qui bousculent les relations entre art et société. Résultat d'une co-élaboration entre artistes, informaticiens et internautes, la mise en œuvre du Net art hybride de manière inédite le travail artistique, l'expertise technologique et l'expérience de plus en plus inventive de collectifs amateurs. Ce contexte de création collective et en réseau repose sur des modes d'interactivité technique et des formes spécifiques d'interaction sociale, conduisant à une redéfinition de la figure et des fonctions d'auteur traditionnellement à l'œuvre dans les mondes de l'art.

En engageant une expérience doublement perceptive et manipulatoire, Internet a en effet transformé la relation aux œuvres d'art. L'implication du public y est devenue un impératif: elle est mise en scène dans des dispositifs informatiques qui génèrent différents modèles d'interactivité[1]; elle fait l'objet de stratégies artistiques de fidélisation et repose sur la construction d'interfaces et de

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[1]   Depuis l'étude liminaire de Barthes (1984) qui a proposé de concevoir le dispositif cinématographique au travers de sa réception négociée avec le public, de nouvelles recherches centrées sur l'impact et les usages des technologies de l'information et de la communication ont enrichi l'interprétation pragmatique de ce concept: voir Duguet (1988, 2002), Jacquinot et Monnoyer (1999), Boissier (2004), Fourmentraux (2005).

prises tangibles sur l'œuvre[2]; elle engendre, enfin, différents rituels et contrats de réception des images propres à l'art numérique. Le public doit désormais mobiliser différentes stratégies 'd'action sur l'œuvre' dont l'interactivité ou la 'jouabilité' composent de nouveaux régimes sociotechniques d'interprétation. Intervient alors peut-être, pour l'œuvre d'art numérique, la nécessité d'un équivalent de ce qu'est en musique l'interprétation, entendue au sens de la 'pratique' entraînée et assidue des œuvres. En s'étendant à l'art numérique, le modèle performatif mis au point par la musique pourrait bien ainsi redéfinir ce que l'on entend traditionnellement par 'interprétation'[3].

L'œuvre 'en réseau'

Les artistes du Net art disposent et engagent au cœur d'Internet des projets multiformes - environnements navigables, programmes exécutables, formes altérables - qui vont parfois jusqu'à inclure une possibilité d'apport, de transformation ou de communication en provenance du public. Une part importante du travail de création consiste à acheminer l'œuvre vers son public potentiel, pour que celle-ci puisse être agie. L'interactivité minimum est toujours *navigation* dans un espace d'information plus ou moins transparent et arborescent. Une interactivité plus complexe peut prescrire la *génération* d'un algorithme de programmation. Dans ce cas, elle est simultanément *commande* d'un processus observable pour l'acteur du dispositif et branchement algorithmique pour l'auteur. Une troisième relation interactive peut encore consister en la possible introduction de données de la part de l'acteur. Il s'agit là d'une interactivité de *contribution*, cette dernière pouvant ou non avoir une incidence réelle sur le contenu ou la forme de l'œuvre. La contribution y est dans ce cas doublée d'une *altération*. Enfin, l'interactivité peut être le terreau d'une communication inter-humaine médiée. C'est ici l'*alteraction* - l'action collective en temps réel - qui compose le cœur du projet artistique. Chacune de ces figures de l'interactivité prévoit ainsi des emplois et des incertitudes, des contraintes et des prises par lesquelles se co-construisent l'action et l'objet, ses schémas de circulation et ses régimes d'existence. Pour

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[2]   L'idée d'un contrat de réception passé entre l'artiste et le public a été initialement développée dans Passeron et Pedler, 1991; Pedler, 1994; Cassetti, 1990; Hennion, 1993, 2000; Odin, 2000; Esquenazi, 2003; Cochoy, 2004. La notion de 'prise' a été proposée par Bessy & Chateauraynaud 1995, pour rendre compte, sur un mode actif, de la saisie perceptuelle et de l'estimation des objets.

[3]   Cet article s'inscrit à la suite d'autres recherches qui se sont donné pour objet d'étude l'articulation des faits techniques et sociaux, non sur le mode de l'instrumentation ou de l'aliénation, mais sur celui de la fréquentation et du contact, voire du jeu: Simondon, 1989; Norman, 1993; Akrich, 1990; Conein & al., 1993; Latour, 1999; Boissier, 2004; Fourmentraux 2005; Bianchini & Fourmentraux, 2007.

chacun de ces scénarios, le Net art aménage différentes prises en direction d'un public qui peut désormais, selon certaines réserves et conditions, devenir 'acteur' de fragments d'œuvres préalablement identifiés. En conjuguant simultanément une esthétique du code, un design d'interface et un art de l'archive (plus ou moins éphémère), le Net art met ainsi en scène un art appliqué à disposition du public.

Reprenons et synthétisons dans le schéma suivant ces différentes figures de l'action *sur* et *avec* l'œuvre du Net art en les rapportant aux figures de l'interactivité déployées par l'artiste[4].

	Interfaçage	Interactivité	Interaction
Lecture	Espace d'information	Exploration	Intra-actionniste
Navigation	Espace d'Hypertexte	Exploration	Intra-actionniste
Initiation	Algorithme	Contribution (Commande)	Co-actionniste Co-exécutif
Perturbation	Espace de processus	Altération (Apport de données)	Co-actionniste
Communication	Environnement	Alteraction (Dialogue)	Inter-actionniste

- Le mode de la 'lecture' s'apparente ici à celui correspondant au régime du livre imprimé. La lecture des dispositifs Net art s'y effectue sur un mode linéaire, sans offrir de possibilité de bifurcations intertextuelles et encore moins la capacité de transformation du corpus original. Elle introduit néanmoins les caractéristiques propres de la page informatique en ce qui concerne ses dimensions et sa possibilité de parcours. La lecture comprend, dans ce contexte, la possibilité d'une circulation dans la page, qui intègre les hors champs de l'écran. L'interface logicielle permettant dans certains dispositifs de se mouvoir, à l'aide des ascenseurs, en périphérie de l'écran, sous et à côté de l'affichage immédiatement visible. En outre, certaines pages exploitent cette possibilité en dispersant les fragments de textes ou d'images. Le visiteur est alors contraint de dérouler longuement la page, dans son infinie largeur et/ou hauteur, avec la sensation parfois que le processus peut ne pas aboutir.

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4   Sur la porosité de l'œuvre aux pratiques, notre analyse prolonge et transpose dans l'univers des arts technologiques les thèses de Souriau, 1956; Eco, 1965; Kopytoff, 1986; Barboza et Weissberg, 2006.

- Le mode de la 'navigation' jouit des possibilités hypertextuelles promues par la mise en forme numérique. La visite implique désormais une exploration des différentes pièces disposées par l'artiste. Non linéaire, la lecture se fait sur un mode réticulaire, au fil d'un parcours constitué par une série de bifurcations, de liens en liens, dans les arborescences du dispositif. La circulation s'opère dans un corpus informationnel agencé par l'artiste selon un diagramme de relations et d'intersections sémantiques ou visuelles prédéfinies. Les lieux à parcourir y sont suffisamment nombreux et entrelacés pour que le visiteur ne puisse s'en représenter une vue d'ensemble. Idéalement, l'appréhension et appréciation de l'œuvre paraissent ainsi toujours originales et pour une bonne part largement inédites. Toutefois, les constituants multiples de ses configurations ne sont, là encore, nullement modifiables.

- Le mode de 'l'initiation' répond à la nécessité d'exécution des programmes informatiques qui forment le cœur des dispositifs du Net art. Dans ce cas, le visiteur est sollicité pour l'initialisation ou l'exécution d'un algorithme disposé par l'artiste. L'interaction entre le visiteur et l'œuvre s'opère lors de son lancement. Ensuite, son déroulement intervient de manière automatique sans recourir à aucune autre forme d'action externe. Le caractère largement autonome du programme n'exclut cependant pas chez le visiteur un sentiment de surprise, l'algorithme pouvant adopter des comportements aléatoires obéissant à des scénarios imprévisibles, dictés par les aléas du traitement informatique.

- Le mode de la 'perturbation' intervient dans les dispositifs qui réagissent aux actions du visiteur. L'objet de cette action ne se limite plus à la navigation dans un espace d'information, mais se déploie par la perturbation de la forme et du contenu de ces informations. Selon les dispositifs, ces perturbations peuvent être de différents ordres, et aller jusqu'à l'interruption de certains processus automatiques autonomes, à l'image de ceux précédemment évoqués. Mais l'acte de lecture est ici pleinement intégré: les actions du visiteur ont des incidences directes sur l'œuvre qu'elles viennent altérer. De surcroît, certains dispositifs sollicitent l'apport de matériaux de la part du public. C'est, dans ce dernier cas, l'intégration et la disposition de ces matériaux qui composent l'action conjuguée du dispositif artistique.

- Le mode de la 'communication' apparaît dans les dispositifs d'échange qui déploient un environnement mis à la disposition des visiteurs, désormais co-auteurs du processus de conception d'une création collective. L'acte artistique consiste à disposer un espace en creux, dans l'objectif qu'il soit

investi et habité. De ce fait, ce dernier donne lieu à des productions plus communicationnelles que réellement matérielles. Plus que le résultat proprement dit, c'est le processus d'activation de l'environnement créatif lui-même, qui est élevé au rang d'œuvre. La communication renvoie à l'activité partagée entre les différents producteurs du contenu: l'auteur (l'artiste) demeurant le seul responsable de l'installation et du cadre processuel.

L'auteur en collectif

À l'issue de ce parcours, on mesure mieux comment la réception de l'œuvre devient désormais un 'travail' sur le matériau artistique. Cette répartition des investissements de formes, couplée aux configurations spécifiques à chaque dispositif, d'une part, et aux modalités de l'action (interactivité et interaction) qu'ils impliquent, d'autre part, renseigne sur les nouvelles 'qualités d'interprétation' et d'expérimentation déléguées au visiteur. Les dispositifs mettent ainsi en scène un savant équilibre entre distance et proximité, entre tension, séparation et union *dans* et *autour* de l'œuvre. Ils qualifient ainsi, tout à la fois, des coefficients d'interprétation et des modes de collaboration à l'œuvre. En outre, ils font de ces différentes logiques de parcours des matériaux artistiques à part entière.

La configuration spécifique de ces dispositifs Net art engage donc également une redéfinition des conventions, censées organiser et permettre la circulation, aussi bien que la réception, des œuvres artistiques. Le récepteur s'y voit attribuer un rôle de plus en plus capital: tout est agencé pour lui redonner la main, le sortir de la contemplation, en refaire comme le musicien amateur l'artisan de sa propre jouissance esthétique. En outre, à l'instar de la figure du joueur, il peut simultanément s'éduquer et être éduqué à percevoir les stratégies de l'auteur, selon des processus de collaboration spécifiques.

Écriture(s) et co-conception du Net art

En amont de la production, la mise en scène de l'activité de conception associe deux formes d'écriture: l'écriture de l'idée ou du concept (l'intention artistique), d'une part, et l'écriture de l'algorithme de programmation, d'autre part. L'outil informatique fait en effet se côtoyer ces deux acceptions du terme 'écriture' et place conjointement les deux scripteurs, incarnés par l'informaticien et par l'artiste, dans une position d'autorité équidistante. En outre, dans ce contexte, le travail d'auteur(s) ne revient plus seulement à produire des images, mais également à proposer les cadres qui permettront de les voir et de les lire: la présentation de l'œuvre faisant plus que jamais ici partie intégrante de l'acte créatif. Des cadres de vision et de lecture de l'image numérique doivent ainsi être eux-mêmes 'disposés', à l'attention d'un public participant. La 'disposition' doit

en effet satisfaire la double exigence d'"agencement' et de 'mise à disposition', par l'installation conjointe des espaces, des figures et des possibilités de faire. Tout dispositif du Net art propose une sorte de 'pré-interprétation' de l'œuvre par l'auteur, soit sa configuration et modélisation en un schéma intelligible, destiné à conditionner et programmer partiellement sa 'ré-interprétation' par le lecteur. Prévue pour être soumise à la question, l'œuvre du Net art fait resurgir une figure d'auteur augmentée des diverses fonctions d'architecte, de médiateur, d'auteur anti-copyright, de co-auteur, de metteur en œuvre, de concepteur, d'opérateur esthétique et d'agent d'insémination. Chacune de ces dénominations souligne que désormais, dans le monde des arts plastiques, la réalisation du protocole créatif dépend de son 'interprétation' collective et toujours ponctuelle, partagée entre l'artiste(s) et le public(s). Ce qui explique que le travail de l'artiste-médiateur se concentre souvent sur l'élaboration d'une esthétique relationnelle où la circulation des objets et des humains compose la **dimension intersubjective et communicationnelle de l'expérience esthétique.**

En ce sens, le Net art promeut l'instauration d'une dynamique d'échange entre l'auteur, l'acteur et l'œuvre, qui contrarie toute représentation immanente, au profit d'une succession d'interprétations possibles. Selon cette conception, s'il revient encore à l'artiste de 'superviser' un projet, il ne lui est désormais plus envisageable de le 'surplomber'. En conséquence, dans le contexte du Net art, il n'y a pas plus une œuvre unique qu'il n'y a un auteur hégémonique. Le dialogisme opère ainsi également au niveau de la réception et de l'interprétation de l'œuvre. À l'instar du remix musical, les dispositifs du Net art relèvent bien, en effet, du principe dialogique de combinaison de voix multiples d'où résulte simultanément l'œuvre éphémère et le réseau des actants qu'elle traverse: tout deux en train de se faire. Ils entérinent ainsi la pratique hypertextuelle d'une œuvre, indéfiniment transformable, en circulation permanente, qui se déploie dans un réseau dont les connexions, ouvertes, favorisent une redistribution de l'auctorialité. Puisqu'en effet, si le dispositif du Net art est bien l'œuvre conjointe de multiples collectifs assemblés, cet alliage, toujours ponctuel, n'implique nullement l'assimilation des contributions hétérogènes en une entité unique (vecteur d'homogénéisation de l'ensemble).

Génériques et clôtures de l'œuvre

Il devient désormais illusoire de croire en la possibilité d'une assignation globale de l'œuvre. Non seulement celle-ci ne peut plus être envisagée comme une entité harmonieuse et cohérente mais, et en partie de ce fait, elle n'est plus assimilable à une seule source. La cohérence de l'ensemble ne tient dorénavant plus par la garantie d'un tout homogène, mais via les cautions successives apportées à chacun

des fragments, partagés entre différents garants de l'œuvre. Or, ce parti pris du partage n'est pas exempt de risques majeurs. Toutefois, s'il ébranle l'assurance du travail artistique, il n'implique pas pour autant une dépossession radicale de l'œuvre d'auteur. Plutôt que de confondre les contributions, la *fluidification* des rapports entre conception, disposition et exposition, marque bien davantage l'émergence de formes auctoriales intermédiaires. Il y a désormais, au cœur de ce processus dynamique, *des auteurs* (artistes et informaticiens, automates et acteurs), de même qu'il y a *des appropriations* et *des marquages* multiples et variés. Au terme de l'initiation du projet, ces partages n'engagent point, pour autant, l'effacement de l'auteur individuel. Mais ils promeuvent néanmoins une forme renouvelée de paternité, distribuée, d'où émerge un auteur en collectif, qui acclimate l'auteur individuel sans l'annihiler. Cette configuration auctoriale, due aux usages de l'Internet, promeut en ce sens un auteur(s) ouvert - comme l'œuvre - au dialogue avec autrui.

Ce qui résulte du travail de conception comme de ses expérimentations ultérieures n'est toutefois pas exempt d'auctorialité. L'inscription des multiples ajouts (à l'œuvre) s'accompagne souvent, en effet, du marquage individualisé des fragments issus de l'hybridation productive et des garanties qui en régiront la circulation et maintenance futures. À l'instar des sons, les mixages d'images impliquent une 'signature' déclarée, où l'on peut suivre, localiser et identifier, la facture des différents producteurs ('untel remix untel'), dans l'écoute et la vision autant que dans le générique des collaborations affichées (produits 'versus') entre plusieurs musiciens, plasticiens et informaticiens. Ainsi, si elle perd sa dimension uninominale, la signature se voit simultanément renforcée. L'allongement des génériques, dans l'audiovisuel comme dans certains multimédias (édition de cd-rom, création de sites Web, etc.) témoigne en effet de la permanence, voire de l'accentuation, de ce souci de nomination. La figure du 'générique' qui accompagne désormais une large variété de produits, permet la démultiplication d'une signature qui réalise le point d'ancrage provisoire d'une rencontre et d'une interprétation tout à la fois singulière et collective.

La figure du générique clôt aujourd'hui un nombre toujours plus important de productions sociales: la publication scientifique co-signée où l'autorité individuelle cède fréquemment la place à une paternité distribuée; la 'génération' littéraire informatisée et artistique; chacune rejoignant, en cela, le schéma inauguré par les productions musicales (remix) et cinématographiques (fictions hypermédias) ou informatiques (Cd-roms). Le monde des arts plastiques semble tirer aujourd'hui les enseignements, tant pragmatiques que conceptuels, promus par ce déplacement et cette hybridation des pôles de la conception et de la réception, du travail et de son résultat, de l'objet et de l'événement, tels

qu'ils ont pu être partiellement redéfinis par les expérimentations musicales et scientifiques contemporaines. Loin de disparaître, les notions d'*œuvre* et d'*auteur* apparaissaient ainsi aménagées et redéfinies par les usages. Le concept d'*auteur en collectif* offre un modèle analytique original permettant de penser conjointement l'agencement et la différence (l'individualité). Il permet, en outre, de montrer les réseaux d'actants et les tactiques et bricolages déployés aux fins de séduction, de contrôle et d'enrôlement d'autres réseaux humains et non-humains circonstanciés. De surcroît, il permet d'éviter l'écueil de l'assimilation et du relativisme du 'tout auteur' - artistes, machines et acteurs - pour considérer les investissements pragmatiques de ces différentes catégories dans l'œuvre d'art et autour d'elle. Dans cette perspective, si le destinataire peut être *partiellement* considéré comme un co-auteur, du fait des pouvoirs renouvelés sur l'œuvre que le Net art lui concède, cela n'implique pas nécessairement la fin de l'œuvre ou la mort de l'auteur, entendu comme son premier initiateur.

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Virtual Museum of Avant-Garde Art and networking museology

Feđa Vukić

Introduction

I s it possible to represent an art movement of the twentieth century in a new, technological variation of a medium which the fundamental stream of that very movement has persistently contested? How does one museologically properly represent the essence of what is called avant-garde art and how does one offer it to scholars when its nature is so fluid? The problem becomes even more complex when we consider the art that came into existence on the margins of modernization processes, far from the centre of modernity within which the avant-garde ideology was formed. These are some of the issues that are important to address when discussing a great private collection of avant-garde art such as Marinko Sudac's Collection, which, in collaboration with the City of Varaždin, Croatia, systematically gathers works and documentation and exhibits them in museums and galleries throughout the region. Most of the works from a total of 6 000 pieces were created in today's states that were formerly part of Yugoslavia, during the period from the beginning of the twentieth century to the late 1970s, following the idea of experimental, socially provocative, investigative and media-wise unconventional art practice. Although museums throughout the region and the world include such works, the collector and the City of Varaždin wished to represent these works in a way that is new and unusual in museological practice, but quite appropriate for the collected art material. They have initiated a virtual museum of avant-garde art.

The notion of avant-garde

Above, I have expressed the position that avant-gardism is very important. Is it still possible today to use the term 'avant-garde' and remain convincing enough? Considering the fact that, in times of fragmentation of the centres of modernity, the dominant idea of socio-economic progress has dissipated into an immeasurable sequence of local narratives, it seems that a sound foundation is necessary for the usage of the notion or adjective 'avant-garde' so that it might be able to convey any meaning close to the original one (Rogers, 1974: 78-86). On this occasion, while trying to describe this phenomenon, one must define an adequate framework that includes the following thematic units: the notion of avant-garde, progress as a concept and modernization as a process, the idea of modernity, relationships between the corporative and the individual, and finally, art as a set of visual facts and design as a system of identity as well as both as models of communication (Bolz, 2001: 66-69).

The notion of avant-garde is historically limited and connected to the very foundations of civil democracy and the idea of the individual as bearer of cultural transformation. Since these transformations had intensified during the period of industrial modernization, riding the wave of mass production and consumption, the notion of avant-garde – that is, something we can understand today as a practice in a real historic period – was getting more complex at quite a dynamic rate. These dynamics are the very point of difference by which, for example, modern culture differs from traditional culture as denoted by protracted style formations. Strictly theoretically speaking, avant-gardism as a category can be attributed to various forms of activities within the community, based on the relationship between the individual and the collective identity. However, within the practices of different disciplines of humanistic sciences, it has become quite usual to discuss the avant-garde as a sequence of artistic movements, principally in architecture, visual arts and literature, from the last quarter of the nineteenth to the mid-twentieth century. More rigorous critical historians would narrow this period down to an even shorter span of time, because not all of them agree on the categorization, although most of them would confirm that the time of the historic avant-garde is over (Walker, 1989). This is principally because the linkage between art and social and political projects has completely changed the direction of activities during the last fifty years. Therefore, let us not forget, avant-gardism as an attribute has also been associated with ideological activities.

Reminiscence of that level of meaning of avant-garde is indicative of the relationship between progress as a concept and modernization processes. It is not necessary to emphasize here that general endeavours of modernization created a sufficient basis for the establishment of economic development as

the primary social category. Whereas the idea of progressiveness has been prominent in production processes practically since the steam engine came into use, since the French Revolution this idea has also been projected into various social spheres, ranging all the way from politics in the strict sense to the arts. Here the key factor was the mechanistic image of the world of incessant mechanical manufacturing producing an ever-increasing quantity of products in order to satisfy the needs of the growing population (Buck Morss, 2002). Or, vice versa, first there were the needs and then the production. The process of the modernization of Western society or the refinement of capitalism as a new civil formation designates progressiveness as a completely new ecological fact, relating to the natural and social environment alike. In progressivist philosophy the available resources comprised (and still comprise) everything natural (including humanity) and everything else that the constant efforts of modernization transform into artificial forms – mass production and art alike (Habermas, 1983: 3-16).

There is a certain relationship between modernization efforts and avant-garde visions that could also be denoted as reactive or such that typically describe avant-garde art as a modernist reaction to the processes of modernization. In the gap separating action from reaction, modernity is created as a resultant and immense reservoir of ideas and conceptions: from positive and negative utopias to anti-globalization movements of today. Is it at all possible to assimilate the phenomenon of modernity to any durable semantic position? This is not easy at all, one could say, since already because of continuity – that is, progressiveness, processes enticing modernity – the contents thus created (by reaction) find themselves in a state of incessant flux (Bonsiepe, 1999: 26-37). The idea of modernity, however, has a primarily literary character, although today it is possible to trace it on various levels of cultural production. The notion of avant-garde within the phenomenon of modernity is probably the most productive segment of the now already historic narrative about the creation of modern Western culture. This is because in a short period of time – mostly from the beginning to mid-twentieth century – a quantity of new contents greater than centuries before that was created, right on the trail of Morus' idea of 'the century bearing more history than any before that'. Or more precisely – the awareness of history and cultural production (Julier, 2000). Since this awareness is mostly stimulated by the exceptional development of mass media as yet another set of modernization processes, former avant-garde cultural tendencies have transformed themselves from visionary works into facts of general knowledge, today represented in mass-produced monographs and available and usable in different strategies of public communications. Post-industrial culture, which

is often also called the philosophy of the post-Fordist economy, highlights the symbolic qualities of products as the most important ones (Baudrillard, 1989: 171-183). On that functional level, the former artistic experiments have become a part of the general cultural repertoire. But, has this process cleared the identity of individuals who worked as artists within the context of ideologically ideated industrial modernization? And, finally, how is this whole phenomenon influenced by and related to a new medium such as the Internet?

The future of the Internet

The majority of experts throughout the world today agree that the future of the Internet is to become a communal service. But which one? The future of the Internet is by all means a cultural and social question based on technology, not only according to the character of the medium, but also to its effects on the real social environment, especially if we consider the influence of online communications on Western culture since the Internet became widely available.

Therefore, it seems impossible to avoid the determination of possible directions of Internet development in the future while pondering the models of connecting the ideas of avant-garde art and their representation in virtual space. At this moment, to delineate these directions it seems very appropriate to consider the ideas and activities of one of the originators of the World Wide Web. Tim Berners Lee, the American scientist and former researcher at CERN, the famous Swiss institute, explains in the article 'The Semantic Web' the concept of a semantic Internet which 'not only connects documents, but also recognizes their contents'. Berners Lee claims that 'today the Internet is actually a publishing medium – a place for the storage and exchange of ideas. The addition of semantics will radically transform the Internet from space used only to show information into a space where the information will be interpreted, exchanged and processed' (Berners Lee, 2001). Two scientific and technological teams at the universities of Stanford and Karlsruhe have collaborated on the concept of a 'semantic Web'. A specific site has also been created for the exchange of ideas and information at the most recent stages of development of this concept (http://www.semanticweb.org), while the site http://www.w3.org offers extensive literature about the topic today already colloquially called Web 2.0.

Although at this moment it is only possible to speculate about the protocols and program languages that will be used in the final (and commercial) version of the 'Semantic Web', it seems important to highlight this new quality of the Internet that is conceptually deliberated and technologically developed on such a high scientific level. In fact, the idea about which Berners Lee writes is one step further in the development of the Internet as a medium, while the philosophical

and technological implementation of semantics in the medium represents the instrument that in the future could help what we today call the World Wide Web to become an even more fluent means of communication within human society, regardless of the purposes for which it may be employed. The mere fact that such a future character of the most universal global medium is considered at a certain level, on the one hand reveals the necessity of its further implementation in social trends, from scientific to commercial, while on the other hand it indicates the direction of communication technology development in general. This is because semantics is nothing else but a theoretical interpretation of the human nervous system in its most perfect function – the creation of meaning. In that sense, the 'semantic Web' can be regarded as a further step in the process of the humanization of the machine, but by means of various interfaces that are the artificial surrogate for different cultural strata of meaning.

Thus far we can conclude that the future Internet will be a public utility within a very wide spectrum of social activities for individuals or groups, spanning from the simplest exchange of data to complex analytical enterprises and research. Furthermore, if Berners Lee's theory is correct, it means that in the future (considering the pace of technology development – the very near future) the Internet will be a total mass media, oriented towards technologically less demanding users, but also towards those in search of more sophisticated web solutions or indeed a future nervous system of global society. At this point it is possible to deduce that the Internet is slowly leaving the field of the technologically exotic and shifting towards being totally present in everyday life. Something similar happened about a hundred years ago with the use of electric energy which, at the end of nineteenth century, still was nothing more but a scientific and technological concept. In the meantime, it has become not only a standard, but even a civilizational criterion of the contemporary world, just as Emil Rathenau perceived it when, after visiting the new technologies exhibition in Paris, he dreamt of the whole world entangled in a web of electrical wires. Subsequently, he founded the AEG company, whose scientific, technological and commercial operations greatly contributed to the creation of this very web upon which the great part of today's technology depends, including the Internet itself.

Therefore, it is possible to consider the Internet as the 'electricity' of tomorrow, that is, a service without which civilized life would be impossible. Similarly, the capillary spreading of the semantic tools of the Internet could be regarded as the technological realization of the ideas of avant-garde art, from futuristic visions of the technological future and ideas of 'machine art' to experiments with computers or youthfully subversive ideas about the participatory society of equals.

Marginal specificities or the hybrid identity of the modernist tradition

The artworks from Marinko Sudac's Collection should be represented in accordance with Fredric Jameson's thesis about modernity being a narrative category instead of a philosophical or scientific notion. That is exactly how they are represented in the virtual museum. The collection includes art works from all over ex-Yugoslavia, spanning the better part of the twentieth century and created according to personal artistic visions in various and sometimes diametrically opposed social environments. It is of great importance that the works represented here were created during a time period that is today recognized as the setting of modernism in the local context. The collector himself gathered these works under the working title of 'avant-garde' art.

The introductory note should indicate the position from which it would be possible to review the exceptionally complex collection represented by the virtual museum after it has already been presented in a number of material museums and galleries. Jameson gave an excellent description of this position in the conclusion of his book *A Singular Modernity*. He believes that, in order to perceive the present, it is above all necessary to understand that historical awareness (on an artistic, rather than scientific, level) is created through the perspective of experience, 'here and now', and, based on thus-formed insight, future-oriented decisions are made. Afterwards, he concludes, 'in order to grasp the present, the archaeology of the future is more necessary than foreseeing the past' (Jameson, 2002). This methodical inversion seems paradoxical. How is it possible to understand what is yet to happen thanks to what happened in the past, or how can one examine the past by combining previsions of the future?

Indicating at an interpretation of modernity, Jameson is in fact referring to one of the important qualities of modernism in the arts, often labelled as 'avant-garde'. During the twentieth century this quality became the basis of elitist art culture or acting on the basis of the enlightenment concept of the linearity of time, space, and the biological and social being. This concept also includes the idea of development or dialectics. Modernist art of the twentieth century functions simultaneously as the 'archaeology of the future' and as the 'foreseeing of the past', because it operates with a linear concept, approving or disapproving it through various avant-garde formations and different operational methods.

This character of modernism is a basis for the hybrid identity of artistic practice that is composed of two seemingly disparate facts: contemporary acceptance and the rejection of modernization processes. During the twentieth century modernism has been transformed, as a reflection of these processes, from an

alternative subculture into an elitist tradition which itself contrasts with that character of culture that some theoreticians define as 'modernity' (Fry, 1989: 24-25), thus denoting the symbolizing practice of mass media and commercial communication. However, it is well known that modernist artists, from Duchamp to Warhol, availed themselves of the techniques and media of mass culture.

What would then be the difference between modernism and mass culture? One of the most obvious ones is possible to define through Jameson's thought, because mass culture, thanks to the given commercial conditions, can only follow the linear development of those same conditions. Therefore, if there is any 'archaeology' here, then it is only about redefining symbolic values in new semantic structures, while the 'foresights' are related only to the organization of the semantic programme within the relations between work and capital. Elitist modernism is, however, a cognitive technique and quite often a social critique, as well.

It should be made clear that everything described here regards the ideally typical situation that can exist on the memory level of the Western metropolis, supported by museums of modern and contemporary art, leaning on market mechanisms, and finally, with the help of the humanities, which recognize everything that seems 'different'. But what about communities that are just starting to build their museums of contemporary art and whose cultural politics still cannot discern archaeology from sociology, or in which the humanities are still organized by the discipline or *ex cathedra*, instead of being problem oriented? In the same environment, as Marinko Sudac's Collection also shows, there is a certain modernist tradition. How, then, does modernism function on the margins of modernization processes? According to the works that this collection has gathered in one place, it could be possible to indicate a few facts regarding the comprehension of totality and the individuality of modernism in the local context. First of all, these are works originating from three completely different social contexts out of which it is impossible to historify and valorise every single work. Furthermore, the collected works represent a great number of artists whose work has been put together for the first time in the same exhibiting context, selected by art critic Jerko Denegri. This situation offers the opportunity to ponder the many particularities of the works and possibly to search for the common denominator of modernism in the local context, and for two reasons: on the one hand, the social context in which the works were created has been completely transformed, and on the other, most of the artists who created these works are still alive, so that the entire content of the collection is offered for interpretation as an 'open work'. The particularities of

the social context also provoke a special character of local modernism, which means that the generally hybrid quality of this art can, in interpretative optics, assume additional qualities. According to the knowledge gathered through similar studies of the past few years in other environments on the margins of modernization, one could deduce that, for a comprehensive understanding of modernism, it is necessary to compare it in detail with mass culture or that character of 'modernity' that is directly conditioned by ideology (either political or commercial). In modernist art, this conditioning is indirect and more often than not ironically defined. Therefore the relations of mass culture and elitist art can in any local environment provide sufficient information for better comprehension of 'the archaeology of the future' and 'the foreseeing of the past', according to the contemporary interdisciplinary character of the humanities.

The virtual museum as avant-garde position

Marginality, hybridity, technological conditioning and tendencies towards the democratization of art are all evident constants of avant-garde art and at the same time are basic qualities providing special meaning to the idea of their representation on the avantgarde-museum.com website. The structure of the virtual museum of avant-garde art is based upon the representation of individual oeuvres, with exhaustive complementary documentation and bibliographies. Besides, the virtual museum offers the possibility to connect different oeuvres or groups, thus encouraging, in a very innovative and interactive manner, criticism of and synthetic thinking about the museological material. It is possible to see the works in one (virtual) place and at the same time analyse the relevant documentation or connect referential works or phenomena, while in the material museum it is necessary first to work on its collections, then in the depot, and finally in the documentation room or library.

The Virtual Museum of Avant-Garde Art offers all of this in one place, including the three-dimensional simulation of an exhibition space for future temporary exhibits.
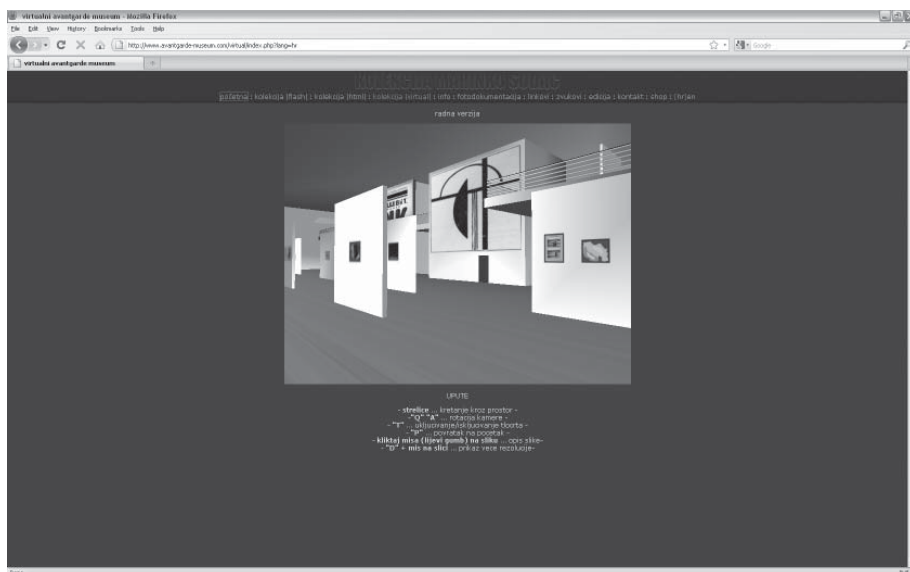
Threedimensional exhibiting space in virtual museum

Therefore (and because it complies with the very nature of the represented content), it seems that this innovative initiative by an art collector and a city in Croatia could be a stimulating example of the future of network museology. This conception could enable a more creative interpretation of the material by the use of more available techniques for museological material management.

Networking museology, if executed according to certain principles promoted by the Virtual Museum of Avant-Garde Art, could be defined as a new approach to museological material or, literally, as a 'Semantic Web' that promotes the creation of meaning or, in fact, interpretation instead of a sheer registration of facts. Regarding museology in physical, analogue space, this new approach to their museums' holdings could offer completely new and even unexpected possibilities of interpretation as well as perception. In that sense, the idea of a virtual museum is completely in the spirit of the investigative and experimental character of avant-garde art.

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Link

The structure of the virtual museum of avant-garde art is presented on:
> http://avantgarde-museum.com

Towards a (truly) shared present

Fritzie Brown

As an autodidact rather than scholar, theorist or academic, I face the blank page with more than standard trepidation. However, when gently asked to prepare a paper on the subject of digitization and its impact on those networks with which I have worked over the past 15 years, I was happy to face the challenge. I will share examples – practical examples – and a practitioner's perspective on how artists work with the new temporality. I will call into question whether digital technology – efficient, modish and fascinating as it is – replaces the unifying benefit of a real, non-virtual, face-to-face dialogue or other group interaction.

A broad and stimulating range of international artists have come to my attention in my role as Program Director and now Executive Director of CEC ArtsLink – a US-based non-profit organization that supports and promotes international dialogue through the arts. CEC ArtsLink has, since the time of the Cold War, been active in promoting citizen-to-citizen exchange between the US and what was then termed the Soviet Union. Today we focus on arts exchange and on the entire region formerly under Soviet influence. These artists come from that region from which the 'mainstream' of Western arts conversation was removed. Our efforts have provided face-to-face avenues for dialogue with artists – those whose profession orbits around communication. Though the Cold War is long

passed, we believe engagement with regions where mutual distrust held reign is critical to a productive, peaceful future.

Since its inception, the ArtsLink Awards has put over 4 million US dollars into project grants and residencies that continue to generate profound exchanges between creative professionals in the US and Eastern and Central Europe, Russia, the Caucasus and Central Asia. This unique endeavour came to be as a result of the political changes of the late 1980s and employed the fiscal and foundational thinking of its visionary founders, the Trust for Mutual Understanding, the Open Society Institute, the US National Endowment, and CEC International Partners, as CEC ArtsLink was then known.

The projects I discuss employ the newest technologies available at the time of their creation. It represents a small segment of work from the range of countries with which we work and recognizes with deep respect the region's complex, compelling, and largely unknown, art history. When the Berlin Wall came down, the subject of dislocation was discussed by artists and theorists vigorously. It remains the meat and potatoes of exhibitions and publications throughout the world.
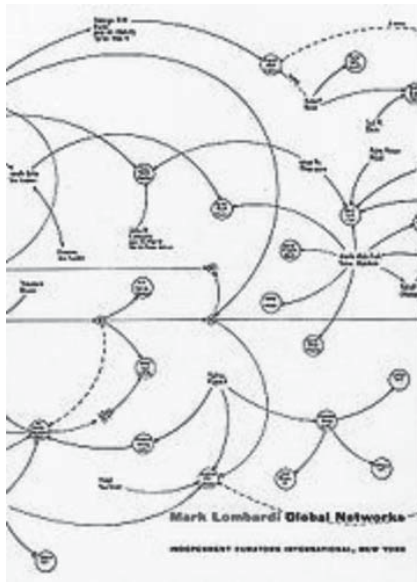
Contemporaneous with these political changes was the snowballing development of new media which facilitated our ability to make connections with new colleagues and their art. Artists seized what these new technologies offered as a means to break down time, space and experiential difference. In many cases, the focus of artists' work became connectedness itself. American artist Mark Lombardi's entire oeuvre, for instance, obsessively charted the connections between people and entities.[1]

When I began my work at ArtsLink, the fax machine was the most advanced means of communicating with our institutional colleagues and with artists from abroad. During those early days, the remote likelihood that the US might be calling, in combination

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[1]   The front cover of *Mark Lombardi: Global Networks* (Hobbs and Richards, 2003)

with international time differences, thwarted the efficacy of this now archaic tool. Our colleagues abroad diligently – and often at the insistence of their bosses – turned the fax machine off when they left the office for the day, frustrating completely the intent of the technology.

The potential of facsimile transmissions excited the Romanian artist Dan Perjovschi who used them as a medium for his participation in the exhibition, *Flipside*, which CEC ArtsLink mounted in 2004. Each day, and from many parts of the world where the artist was travelling, he sent the gallery a relevant faxed drawing which was then posted on the gallery wall. This produced a valuable chance for a US audience to have nearly immediate access to the artist's wit and signature graphic style.

The countries CEC ArtsLink works with in Central and Eastern Europe and most of Russia are connected firmly to the Internet, and the Black Sea Region and Central Asia are increasingly so. The Internet has added to the burdens of a sector that already works too hard by increasing the need for administrators to regularly update social networks, and to worry about virus infections, hacking and ID theft, torrents of spam, hate speech and employee internet shopping, all while struggling to maintain equipment against the ever-quickening pace of obsolescence. However, its speed and ubiquity make it a requirement in international cultural work and the compelling immediacy of Internet connectivity encourages artists' individual and collaborative creative investigations across borders.

The Dutch/Croatian artist Tomo Savić-Gecan utilized early Internet connectivity in a highly conceptual new work for the exhibition *Flipside* when he connected Los Angeles and Bitola, Macedonia, using a serial relay module. When the finicky connection was finally established, Sandroni Rey Gallery Los Angeles visitors' movements

Tomo Savic-Gecan
Untitled, 2005
The entry and movement of visitors in the NGC 224 gallery will determine the form of an object or performance at an undetermined place, during an undetermined later time.
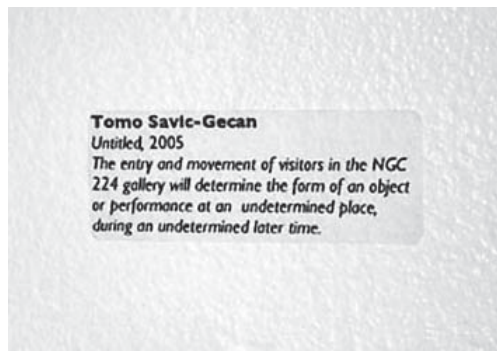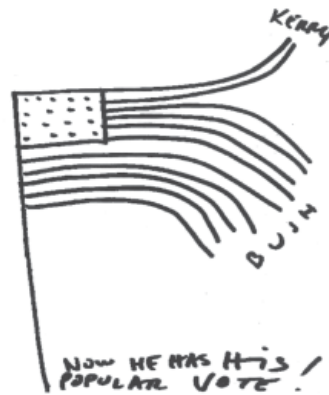
caused an electronic interruption that made a street light in Bitola flicker. A small placard noting the occurrence was placed on the gallery wall in the New York exhibition. According to the show's catalogue essay by Katherine Carl, 'Croatian artist Tomo Savić-Gecan's new work for *Flipside* continues his interest in the displaced impact of human actions, including communication, and how this very subtly reveals ideological systems at work. Savić-Gecan's work is concerned with communication and the limits of what constitutes contemporary art practice. He often displaces the time and space of production and reception through modes of communication, engaging the usual players in the art production system in unexpected roles' (Brown and Carl, 2004).

This piece was similar to an earlier Savić-Gecan's work in which movements in a Utrecht art centre disrupted an escalator in Zagreb. These invisible disturbances offer many and conflicting interpretations. The artist's interest in the impact of human action and interconnection drove his choice of media. Moreover, the complexity of the technology and the difficulty encountered by the curators in negotiating the logistics and successfully accomplishing the piece – all a part of the work's 'product', points to the great divide between virtual and actual
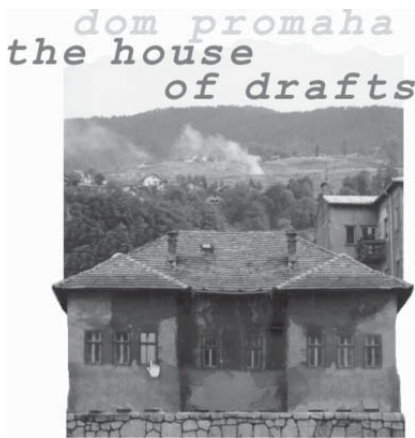
interactions. In choosing in both these pieces to work across actual borders, Savić-Gecan looks, too, at the friction between the individual and the national.

Websites and Internet projects are used with increasing frequency and efficacy by artists to achieve collaboration among artists and with audience. In 2001, US artists Lynn Sachs and Jeanne Finley received an ArtsLink Projects grant to work with the Sarajevo Centre for Contemporary Art (SCCA Sarajevo) and young media artists there. Together with Larisa Hasanbegović, Adla Isanović, Timur Makarević, Tvico Muhidin, Teri Reub, Alma Suljević, and Enes Zlater they produced the website 'House of Drafts'.

Both Sachs and Finley are educators and mid-career film-makers, and they envisioned the project as a teaching mechanism at the outset. On this site, one clicks on a window of an image of a typical Bosnian house (Finley and Sachs, 2001). Delightfully, the window lights up and a further click leads the visitor

to a 'room' inhabited by one of the artists: a video or slide presentation of their work. By inviting us into their house, the artists strive earnestly to include the viewer in their reality. The virtual space is complete with portals and windows.

Though the site is equipped with an 'add comments' function, few people did. Each author involved shared his or her work and experience of connection, yet those of us visiting the House of Drafts remained solidly in our chairs, before our computers, at a distance.

A similar project attempts to create a shared immediacy by including augmenting blog posts. In 2009, US film-maker Christian Raymond of the Austin (Texas) Film Society, together with Romanian film-maker Sergiu Lupse, undertook a film/video-making project with disadvantaged youth in rural Romania (Raymond, 2009). Like Sachs and Finley, they too held teaching workshops with the children and created a collaborative product – a finished video, but also, several times a day, posted a running narrative of the process with accompanying photos and videos. These diaristic entries make an effort to engage us more directly and better help us understand the joys and difficulties they encountered. Likewise, they also failed to gain a great readership, or provoke much comment or dialogue, at least online.

In 2001 CEC ArtsLink attempted to integrate virtual and actual experience while also investigating the notion of identity and home in Project go-HOME. For this project, Bosnian artist Danica Dakić, and Croatian artist Sandra Sterle were commissioned to come to New York for a residency during which they built a website and hosted a series of dinner conversations that were live-streamed via the web. Relevant artists and scholars such as Irit Rogoff, Shelly Silver and Milica Tomić joined Sterle and Dakić around tables both in New York and in Zagreb and Belgrade.

Since the artists arrived and took up their residency in a loft in Lower Manhattan on 9 September 2001 extreme and unexpected challenges

were added to the technical ones. Perhaps the anxiety provoked by the World Trade Center attack made communication across borders more urgent since, when compared to the previously mentioned works, this effort demanded and produced a deeper sense of a shared present, a more densely layered discourse and included a far broader network of contributors and range of contributions.

In addition to texts and images of the streamed dinners, recipes from the dinners, bibliography and guest artists' pages, the website also augured the age of blogs by including separate daily diaries from both Dakić and Sterle. Sterle's diary was a compelling telling of the trials of young motherhood and artistic dilemma, combined with the ordeal and fear of 9/11. Dakić, for her part, cleverly produced a newspaper headline collage for each day. Cutting through the image we see the artist doing a calm back-stroke. The viewer immediately gets into the temporal swim with her; the headlines for each date are a time-capsule of a horrifying period.

The four theme-based dinners – The Architecture of Migration; Transitory Cases: Language, Media and Migration; Women Who Move Too Much; and Imagined Homes: Nationalism and Globalization – worked with differing success technically. Despite the instability of the streamed video connection, each group at each end of the connection were enjoying a meal, adding in a natural manner to the subject at hand, and clearly enjoying the moments when they actually were able to see one another in something like real time. Though the frailty and disjointed quality of the medium made clear to us all that the virtual contact was a poor substitute for a real dinner around an actual table, the process of uniting over food was, finally, healing for the organizers and artists (Dakić and Sterle, 2001).
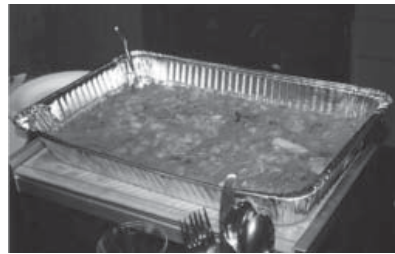
Whereas each of the previous projects represents the artists engaging with new media either as a tool or a subject, the final project I will discuss is rooted in

analogue, real-time, face-to-face interaction and included long hours of travel and days of difficult cross-cultural discussion. Global ArtLab was conceived as an exchange of ideas and perspectives between artists and arts professionals from the US, Tajikistan and Kyrgyzstan. Artists from the US and cultural leaders from Central Asia were encouraged to develop and implement activities together that would serve both as a vehicle and structure for the circulation of ideas around contemporary art practice and to expand global cultural dialogue by engaging with these previously marginalized communities.

Global ArtLab began in early 2009 when Shaarbek Amankulov from Bishkek and Tamara Kadyrbaeva from Osh in Kyrgyzstan, and Georgy Mamedov from Dushanbe, and Naim Hakimov from Khojand in Tajikistan visited alternative arts spaces in New York and the San Francisco Bay area where they reviewed US artists' proposals for social practice art projects. The partners met and talked with the artists and selected those whose work was felt to be appropriate in terms of available facilities and local context.

Working with local children in Bishkek, Kyrgyzstan, California artist Amanda Eicher developed an art centre with and for children; Daniel Gallegos and Jerome Wagg – also from California – opened a restaurant that blended local foods with French cuisine in the historic Silk Road bazaar in Osh, Kyrgyzstan. Meanwhile, in Tajikistan, New Yorker Marisa Jahn wrote and designed a book of local legends and launched a cell phone contest in Khojand, and Kendal Henry – who also lives in New York City – curated a group show of local, contemporary artists with the Bactria Art Centre in Dushanbe. In each of these projects the artists met with and – albeit through a translator – engaged with members of the local community. This form of art practice, popularized by Joseph Beuys, Allan Kaprow and others as social sculpture, lives on vitally today with artists such as Mierle Laderman Ukules, Harrell Fletcher, Cesare Pietroiusti and myriad others. Projects that push physically across international boundaries have been seen in Transnationala's visit by Russian and Slovene artists to the US (1999),

Casino Luxembourg's Open House project (2002) which fomented curatorial projects in many cities of Eastern and Western Europe.

In Global ArtLab, digital media – principally in the form of artists' blogs – augmented rather than drove the artists' projects. Internet access is as essential as oxygen to the contemporary artist and, against all technical odds, each artist maintained email contact with the organizers as well as with each other. As it was a CEC ArtsLink sponsored activity, a Global ArtLab blog was nested into our own website (http://www.cecartslink.org) and three of the artists regularly blogged on a myriad of sites including globalartlab09.blogspot.com; globalartlab.blogspot.com; theborrowedkazan.wordpress.com, and http://www.marisajahn.com.

Throughout this project the proliferation of multiple blogs represents an attempt by the artists to enlist audiences and to keep organizers and funders abreast of their work. Blogs were also a significant part of the efforts of the organizers to publicize the project and other work of the organization. That Global ArtLab spawned so many separate blogs mirrors exactly the widespread dilemma of contemporary commercial media. Those unmediated blogs created directly by the art makers, journalists or anyone with an opinion dominate viewer/reader attention to the detriment of carefully curated and edited analogue media. Clearly the relevance and marketability of old-school media takes a hit.

The many blogs that Global ArtLab spawned created a babble of voices that, though interesting, obliterated much of the sense of unity that Global ArtLab initially hoped would be spawned between the projects, and this fracture made publicity – catching the attention of our institutional network – a challenge. The hoped for expectations for a harmonious digital convergence between creator and audience via the web were, to a great degree, dashed.

The shiny new machine appeals certainly, but it turns out to be, very often, unstable and not the golden bond we envision in our utopian dreams. CEC ArtsLink's database of thousands of addresses of artists, institutions and others,

located in dozens of countries, create a solid international group of stakeholders. As few as ten years ago accessing even a fraction of these colleagues was impossible – postal services and facsimile transmissions were chronically and comically limited. To gain access to one another, to achieve mutual understanding – the ultimate goal of networking – requires getting an actual visa, hotel room and all the other trials and rewards of direct, real, human-to-human contact. Digital technology makes our work quick and therefore possible, but it does not make it actual. The roar from the blogosphere does not diminish the clearly positive visceral effect of exchange we see in the smile of the happy customer in the Osh restaurant.

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Artists' mobility, transnational space and transnational creativity: the role of networks

Networks as contemporary diasporas: artists in between individuality and the community in Europe

Cristina Farinha*

Networks have been gradually substituting traditional diasporas in supporting the mobility of arts and culture operators. However, the mobility agenda, despite great enthusiasm, also raises some important challenges to networks and to the sector as a whole. The example of performing arts professionals inspires an interesting reflection on how networks and the overall arts and culture field are evolving and what challenges lie ahead.

The European Union single market is gradually setting the ground for the development of the sector's community organization since the individual professional's existence on the European scene is challenging. Coexistence in this common space is stimulating artists and other arts and culture professionals, traditionally more focused on their individuality and their own creative processes, not only to get together and collaborate transnationally but also across disciplines and even in other fields of society. Mobility in Europe is steadily generating a new transnational space of collaborative creation,

production, touring, training, advocating and networking today involving on a regular basis many professionals in their quest for information and knowledge, exchange and interaction, inspiration and funding.

The imperative of mobility

The benefits of geographical and job mobility have been praised by different interests and stakeholders, from the economic to the political and artistic arenas, all of them engaged in promoting the willingness of workers to be mobile.

Global labour markets require workers to constantly develop their flexibility, adaptability, entrepreneurship and lifelong learning, as well as mobility. In fact, by recognizing these demands, we realize that these skills have always been very familiar to artists. The arts sector seems to be no longer such an atypical professional field and it is instead setting the trends in the world of work and employment too. Actually, it has always been considered a breeding ground for innovation where the development of new practices and forms of expression takes place.

In parallel, the EU political level also wants mobile citizens in the light of the integration project. Mobility has been seen as a tool for the Union to come closer to its citizens and develop the sense and experience of what EU citizenship is about. The adoption of the Lisbon Agenda[1] in 2000, aiming to build up a European competitive economy based on knowledge, has also stressed the need to reinforce human resource competences, with mobility as a key engine.

Finally, the arts and culture field is trying to grasp this opportunity in order to increase political and financial support and to see their mobility hindrances reduced. In 2007, the EU endorsement of the European Agenda for Culture in a Globalising World (European Commission, 2007) set the scene for an increased role for culture in the EU project. Through this document the EU has taken on the promotion of the circulation of artists and art works as a policy aim within the larger objective of increasing cultural diversity and intercultural dialogue.

Geographical mobility can be a valuable tool for arts professionals since confrontation and exchange of ideas can be important for the development of their creative processes. In many cases they are not only willing to circulate, but are essentially dependent on the possibility of studying and working in different places as a vital part of their professional life development. Access to a larger and more diverse labour market allows additional work and training opportunities but also widens their audience scope. Mobility can also represent a way to improve wages and social benefits or to even gain freedom of expression.

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[1]   See the conclusions of the Lisbon European Council 23-24 March 2000 that led to the Lisbon Agenda: http://www.europarl.europa.eu/summits/lis1_en.htm

The common market may bring various advantages, yet indirectly it is simultaneously provoking changes in professional profiles and work processes, even shifting artistic outcomes. The nurturing of mobility expectations is in reality re-defining the market for arts and culture. As a result, mobility seems to become the right path for survival and the market is obliged to allow it in order for these professionals to make a living. As the sector is quite vulnerable at the social level, the wider international market intensifies its fragility. So the current pro-mobility environment may well be convincing professionals to dive into a European scene without any safety net.

This scenario is a challenge for the sector and its organizations, among them all its formal and informal networks: to contribute to patching up this much needed safety net. Artists' rights have not been systematically addressed in existing legal, social security and tax structures in the different countries across Europe. Cultural networks may play a role in bringing together and giving unity to a sector traditionally scattered and not very collectively orientated. The mobility agenda allows the arts and culture sector to organize socially but also politically.

Mobility as social capital

A closer look at the concept of mobility helps to clarify the processes at stake. Developments in transport and communications, along with increasing economic globalization and the internationalization of some political institutions, have reduced distances and allowed for immediacy in the circulation of capitals, goods, persons and ideas, as well as making social life more interdependent across frontiers. The mobility paradigm encloses many hopes and dreams among which is the rise of a new social era, as proclaimed by global cosmopolitanism. This theoretical strand believed naively that the simple existence of faster and cheaper information and communication technologies, extended transport systems, or the EU integration project would be enough to emancipate individuals from conditionings imposed by categories such as nation states, territories, social classes or families. In effect it did not adequately consider the different ways that these mobility tools might fall into a technological determinism. These new means exist in social, political and economic contexts and interactions, so their use reproduces previous structures and inequalities.

In this analysis[2] mobility is accompanied by a system of constraints and its accessibility is differentiated and in some cases can even be imposed and limited.

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2   This mobility paradigm is being developed by authors such as Kaufmann (2002) and Urry (2007).

Mobility is taken as a distinctive social capital[3] and a resource that can lead to new behaviours and opportunities, but it also reflects and reproduces former social and spatial positions.

From a societal perspective, mobility has become essential to access not only goods and services but also social relations, education and work opportunities. In this respect, social theory is rephrasing mobility in terms of equity and social justice. If citizens are entitled to free movement – as in the case of the EU – then authorities are forced to remove obstacles and provide them with suitable frameworks. The benefit of the right to move presupposes access to effective material, legal and educational means.

Consequently, at the individual level, mobility becomes a pre-condition to be able to go forward with personal choices. Mobility is a potential composed of aspirations and competences and both are conditioned by personal and professional profiles, qualifications, backgrounds and paths. In this respect, it is seen as the way each individual appropriates the field of possible action in this sphere and uses it to develop personal and professional projects. So obstacles to mobility operate at the level of aspirations and competences and are inherent to personal and professional profiles, alongside other institutional barriers. Individual options also depend on opportunities and multiple influences emerging from one's social context.

In this scenario, mobility appears to be a resource that is accessible to those who are already resourceful and in possession of adequate capital. Some art and culture operators realize that mobility opportunities seem to be within the range of those who are already mobile 'as mobility feeds mobility'. In the same way, professionals coming from third countries may experience easier access to an EU visa as their passport gets filled up with stamps.

Obstacles to mobility

In this discussion, accessibility is the key issue, as a more favourable political and legal framework does not seem to be enough to convince citizens to take advantage of the free open market. Statistics[4] show that geographical and job mobility is not a common practice among EU citizens. These studies acknowledge political, administrative and cultural barriers hindering freedom

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[3]   The concept of social capital refers to the resources resulting from the position of individuals within a certain social network structure. See, among other authors, Bourdieu (1980).

[4]   Data published by the European Commission (2006) and Eurofound (2007) reveals that only 18% of Europeans have left their region of origin, while 4% live and/or work in another member state and 3% outside the EU.

of movement. The list of obstacles includes language deficiencies, information shortcomings, and the complex transfer of duties and rights across borders, notably social benefits and pensions, tax responsibilities and reimbursements, and also the recognition of qualifications and diplomas.

Even though the EU is developing coordinating frameworks and tools aimed at facilitating the mobility of its workers and citizens, issues like taxation, social security, employment, education and immigration fall under the responsibility of each member state, so integration is still limited. In fact, for European citizens the nation state seems to remain the dominant social and political influence for organizing their lives and professional projects.

This duality between European and national interests is also apparent when trade unions at the national level adopt protectionist positions towards the free market, as they fear the dismantling of their achievements with regard to workers' individual and collective rights. The performing arts field has been no exception, as some trade unions have defended the maintenance of their country nationals' privileges in accessing their home labour markets.

Similarly, the EU internal promotion of mobility contrasts with the increasing control of its external borders and the tightening of national immigration policies. The right to free movement is solely a prerogative of EU citizens, and all third-country nationals, even those working and living in the territory, see their mobility severely hindered by the need to obtain visas and work permits.

Need for strategic and relational competences
The arts sector is a valuable opportunity to test mobility since their activities have always been less regulated by national or organizational frameworks, and they are therefore more flexible and adaptable to different working environments and partners. Nonetheless, artists and other arts professionals face the same obstacles listed above as any other worker, when living and working across national borders in Europe. In addition, they also have to deal with the complex use of their intellectual property rights beyond national borders due to the multitude of rights holders. Even for them, the European market remains a more complex, expensive and risky option than the national counterpart and it requires longer-term investment.

Therefore in this wider stage their technical and artistic competences seem not to be enough. Professionals increasingly lack associated strategic and managerial, as well as communicational and relational competences to take full advantage of the opportunities of the European market. For a sector socially fragile and fragmented in a large number of micro and small organizations and

self-employed workers, it is hard to be on this scene and keep up its fast pace. This enlarged market encompasses specific demands concerning organization, planning, coordination and sharing of means and resources. Actually, these competences are also essential to the development of a career project at the national level. Yet in the European market they are highly necessary in order to respond positively to the plural and multilayered opportunities, as well as risks.

Professionals working in other countries or participating in European projects through the use of information and communication technologies are facing the opportunities, and also obstacles, of the European market in their daily work. They come across tasks, contexts, expectations, behaviours and partners that question their practices and endanger the continuity and consistency of their projects, as well as their motivation and future career interests. These barriers often result from the lack of diverse qualifications and competences, as technical skills are insufficient to ensure an artistic creation and production process within an international collaboration.

These competence gaps are being reduced by sharing know-how and resources within organizations and networks. Certainly, some professionals are able to hire a manager or an agent and might not need the help of networks, and this can be the case for big institutions or more successful artists and artistic groups and ensembles. Yet even in this case, artists always need to negotiate, lead and discuss ideas, objectives and plans with all those involved, so managerial and relational competences remain of high importance. However, most artists simply cannot afford it and so there is a special need for networking and joint efforts.

The current interest of arts professionals in collaborating and sharing creative processes, notably in the context of mobility and artistic residencies, runs parallel to the need to overcome the limitations of national markets and jointly face the challenges of the European market by benefiting from economies of scale.

Role of cultural networks

Cultural networks as formal and informal structures and interdependent connections have been representing artists and culture operators and their organizations, as well as assisting their working processes at grass-roots, national and European level. In this sense, they have been playing an important role by feeding and supporting the mobility aspirations and competences of professionals.

Several networks operating at a European level have been quite dynamic in defending and supporting the right to meet, move and work freely without

bureaucratic, legal or fiscal hurdles. As some of them are membership organizations, they are meant to provide practical information to their members who want to know what frameworks exist, where they stand and what happens within them when working internationally. Some professionals have projects or aspirations frozen by questions and through fear, and these are given confidence when other experiences and arguments are presented. Others just get inspired and develop new ideas by meeting up and exchanging with partners. In this sense, networking might generate new collaborations and further partnerships.

Networks offer informal settings for getting together, sharing experiences and discussing. They provide a stage on which to learn from each other and to inspire common enterprises, edit newsletters and feed websites and promote good practices, training, research and reflection. They serve as mediators in the search for partners and promote advocacy and lobbying initiatives in order to advance the sector's interests and needs at different levels of governance. In addition, they may run mobility funds and information services that prepare and support travel and international cooperation experiences.

These organizations have been giving a helping hand by channelling information and knowledge to the sector with a view to capacity building. In fact, the lack of targeted information adapted to the needs of the field is officially considered by the EU[5] to be one of its main obstacles to mobility. European labour markets are not transparent and the EU is an intricate scene with opaque rules. Information on cross-border cultural cooperation and mobility is scattered, complex and not easy to access. In addition there is a lack of coordination between existing information sources and providers at the different geographical and political levels.

Finally networks have been advocating for favourable policies regarding the sector's mobility but also with a view to recognition of its potential role in the EU integration project. In this respect, the sector is being used as an example of worker mobility. For professionals a freer mobility might mean more work available and opportunities to develop careers across borders with the possibility of enriching visions and creative practices. Networks stand for freedom of movement and expression and require that art should know no borders at all. They argue that the sector's transnational interactions can contribute to improving mutual understanding and dialogue, thus fostering an active involvement and a shared sense of belonging that translate into an idea of European citizenship. Yet the mobility agenda is also a way to draw attention and obtain support and funding from policy makers.

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[5]   Audéoud (2002); Poláček (2007); ERICArts (2008); and ECOTEC (2009)

An EU social status for artists

In fact, what is at stake is the building up of a shared space for the creation, production and dissemination of art works. This common area is an important project for many stakeholders. The sector appreciates the emergence of a larger artistic community that can reflect and act together. The EU agrees that arts and artists can be good allies in communicating Europe's cultural diversity: when people from different countries meet and work on common projects, audiences have the opportunity to be confronted with art works from different places. Yet the development of this project poses several challenges to the sector and to EU institutions, as well as to its member states.

Firstly, this shared cultural space in the view of most arts and culture professionals is not constrained within the EU borders and relates to other territories and operators across the world. Yet artistic mobility in Europe remains unbalanced and unidirectional, especially in relation to third-country nationals. The EU would need to facilitate the circulation of artists and art works across European frontiers. This step requires making visa and work permit procedures more flexible, transparent and homogenous, as well as establishing a common and coherent European policy regarding the management of its different migratory flows.

Furthermore, this common construction comes at a price for the sector, and it would need to see a stronger support for its specific social status at the EU level. This recognition would contribute to the sustainability of careers across Europe and consequently ensure the diversity and development of art works, free from market constraints.

In effect, the mobility agenda, similar to the Lisbon Agenda and the European Agenda for Culture, may represent an upgrade for the arts and culture sector since these policy documents seem to recognize its potential role in contributing to achievement of the growth and knowledge society targets. Yet in practice they are not offering any concrete improvement in terms of working conditions that would allow professionals to safely take up this EU opportunity and be able to generate this potential creative content.

Artists and other art professionals are used to this vulnerable condition, at their own social expense and risk. At the moment, as the welfare state is withdrawing, markets and societies seem to be unwilling to provide adequate resources and the safety net in return for the desired skills such as mobility and creativity.

The European market is quite competitive, doubling its demands for training, updating and permanent engagement. One has to be constantly on the scene or one risks losing contracts and contacts, deadlines and partners. In the end, it increases the fragility of those already vulnerable at home, who see their capacity

for manoeuvre and initiative potentially reduced. Domestic political and economic inequalities remain and become more visible on the European stage.

In this scenario, mobility remains an elite affair even with the help of networks, as these only reach and represent a small part of the sector. The access, participation and benefits of these international platforms are dependent on the accumulation of social and economic capital. These resources determine and limit the capacity to pay membership fees, to travel and attend meetings and events, and to maintain a network of contacts. As being a member implies expenses, there is a need to have the resources to stay in the network scene and access the mobility game. In this particular respect, mobility once more accentuates economic and even geographical inequalities. Members from countries less developed economically, and/or located at the peripheries of Europe, have to bear substantially higher participation costs in these circuits.

On the other hand, cultural networks are fragile in terms of financial and human resources and their initiatives are unstable. There is a need to facilitate their capacity building and joint interaction in order to strengthen their sustainability. As the main promoters of international collaboration, they play a crucial role in putting mobility within a larger agenda as part of their advocacy mission: one which promotes the working conditions and social status of arts professionals across Europe and which effectively provides them with the means to be mobile.

The EU freedom of movement principle may contain numerous opportunities and spaces for change. Adjustments provoked by mobility in artistic practices and professional profiles are also leading to questions and the reformulation of the role of artists and art in contemporary societies. In parallel, the passage from individuality to a community of interests and political engagement is also contributing to overcoming sectoral frontiers. Art professionals are increasingly interacting and dialoguing across artistic disciplines, as well as in other fields of society.

On the other hand, the EU stage might be the ideal place to develop this long desired social status for artists. In actual fact current market challenges would hardly find a solution at the national level. Artists' specific working needs and social rights have not been systematically addressed in the different member states. The EU might be a privileged space to fill this gap by setting up a common legal, social security, copyright and tax framework that would fit artists' needs. Moreover, this could be expanded to other intellectual and creative professionals, as nowadays their profiles and working conditions are getting similar.

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Formas artísticas emergentes de lo colectivo en América Latina. La cultura como política transformadora

Rasia Friedler

Malestar social en América Latina

En las últimas décadas se ha producido una profundización de la brecha entre ricos y pobres en América Latina - el continente más desigual del planeta - fruto de procesos económico-sociales inequitativos y excluyentes vinculados a una lógica utilitarista de mercado. El ciudadano ha ido dando paso al consumidor. Los espacios públicos de encuentro han sido sustituidos por espacios para la publicidad. En varios países del continente, los poderes públicos nacionales están en crisis. El rechazo a la presión uniformadora de los grandes proyectos sociales ha debilitado las instituciones del Estado.

En el convulsionado panorama de la sociedad y la cultura latinoamericanas, se percibe un malestar social que se expresa en nuevas formas de alienación mental, racismo, xenofobia, adicciones, violencia doméstica, accidentes de tránsito, etc. La vulnerabilidad social se relaciona con la desprotección del Estado y con la fragilidad de la comunidad de vínculos, amenazada por una miseria psíquica, moral y material. Ciertos discursos reduccionistas promueven una cultura del miedo y tienden a mantener el orden social, reforzando estigmas y procesos de exclusión. El malestar social se apoya en narrativas que refuerzan un imaginario colectivo que ubica a los pobres como principales agentes de violencia,

invisibilizando e deshistorizando los procesos que conducen a la inequidad y a la exclusión social. Las prácticas discriminatorias hacia personas en desventaja social sólo tienden a perpetuar y a acentuar la situación de pobreza.

Indigencia, desempleo masivo, desigualdades en el acceso a la salud y a una educación de calidad, precariedad laboral, corrupción, inseguridad ciudadana, migración de poblaciones en situación de pobreza hacia otros países de la región, narcotráfico, crimen organizado, una economía sometida a la especulación de los capitales financieros, problemas ambientales y muchos otros avanzan a mayor velocidad que las soluciones. También los recursos naturales se consumen y contaminan a un ritmo mayor que su capacidad natural de reciclarse.

La caída de los ideales iluministas de la modernidad, la retracción de los proyectos colectivos y la crisis del Estado-Nación han impactado en la trama cultural en sus dimensiones básicas: la cultura como derecho y la cultura para el desarrollo. Existen diferencias significativas en la apropiación y distribución de los bienes culturales. Se ha producido un estancamiento en las estructuras culturales estatales de muchos países de la región, lo cual impide hacer efectivos los derechos culturales enunciados en las constituciones. El apoyo de las políticas culturales a las organizaciones de la sociedad civil también se ha visto limitado, afectando a los trabajadores de la cultura. La reducción de fondos públicos y las exigencias de productividad han llevado a la disminución de las acciones culturales consideradas 'no lucrativas', tales como el arte comunitario. En muchos países no existen exenciones impositivas que faciliten las donaciones y patrocinios por parte de empresas y fundaciones a las organizaciones culturales. El acceso a la información sobre potenciales fuentes de recursos también suele verse limitado.

A pesar de la importancia y de la creciente expansión de las prácticas artísticas participativas en América Latina, la caída de los recursos de la cooperación internacional y la competencia entre las organizaciones sociales por las fuentes de financiación amenazan la sustentabilidad de muchas organizaciones sociales. Los donantes financian programas, pero a menudo los recursos asignados no cubren el costo operativo ni los recursos humanos administrativos necesarios para el desarrollo de los mismos. Esto resulta una paradoja, ya que el arte está en la base del cambio social: las prácticas artísticas comunitarias han demostrado una peculiar eficacia para ofrecer una resistencia cultural a la ruptura o debilitamiento del lazo social. Por esto, un gran desafío que se nos presenta hoy en América Latina es el de recontextualizar, deconstruir y rediseñar los modelos que desestiman el rol de la cultura en los procesos de desarrollo.

Arte colectivo, resiliencia y participación social
Ritmo, color, imagen, grupo, cuerpo, movimiento colectivo se contraponen a

un imaginario elitista de 'alta cultura' y de mecenazgo que tiñe el campo de las políticas culturales en Latinoamérica, favoreciendo relaciones más igualitarias de participación sociocultural. Intervenciones urbanas, instalaciones, teatro invisible, parodias, murgas, teatro espontáneo, teatro del oprimido, performances callejeras, clown, teatro-foro y otras prácticas culturales se contraponen a los mensajes orientados al consumo que invaden los espacios exteriores.

El arte, con su potencial emancipador, contribuye a la riqueza de la experiencia sensible y permite el desarrollo de todos los órganos sensoriales. En la sociedad-red caracterizada por la mediatización, la sensibilidad cultural actual se distingue por la ambigüedad y la diversidad. Nuestra percepción espacio-temporal ha cambiado en función de la hiperrealidad de las redes y sus hiperespacios. Contamos con nuevos soportes artísticos que generan nuevas posibilidades y miradas de la realidad. A través de la expresión artística, los actores sociales se reconocen desde lo diverso, lo multiétnico y multicultural. Desarrollan potencialidades, fundan esperanzas, crean y experimentan en un mundo sensible compartido. Rescatan la condición socio-histórica de la producción de subjetividades. Asumen su responsabilidad como ciudadanos y ciudadanas a la hora de diseñar, planificar, desarrollar y ejecutar acciones culturales a través de consejos vecinales, centros comunitarios y clubes barriales.

En la modernidad avanzada, la acción cultural participativa se contrapone a una concepción del desarrollo que tiende organizar la cultura en torno a las leyes del mercado, impulsando cambios en la actitud de los Estados frente a la cultura. El arte colectivo promueve la resiliencia comunitaria, entendida como una capacidad conjunta de recuperación, redefinición y superación de la adversidad. La cultura es una vía para que la gente recupere su voz, restaure el sentido de comunidad, se empodere. En suma, las prácticas artísticas pueden dar respuesta al malestar social ya que, al nutrirse de deseos, imaginación y placer, producen un impacto estético que supera la lógica utilitaria predominante en nuestras sociedades de mercado.

Un arte de acción para una democracia participativa e integral: la Red Latinoamericana de Arte para la Transformación Social (RLATS)

El sociólogo francés Alain Touraine (Touraine, 2006) ha planteado que dejamos atrás una época en que el mundo se explicaba en términos sociales para pasar a otra en que el mundo es explicado fundamentalmente en términos culturales. La perspectiva de las redes sociales ofrece un gran potencial para la gestión y la creación de la cultura. Internet y otros medios digitales han facilitado el establecimiento de canales de comunicación entre diferentes actores sociales,

entre redes, entre los poderes del Estado y los ciudadanos.

Frente a una visión que considera el malestar social exclusivamente desde una perspectiva economicista y asistencialista, la Red Latinoamericana de Arte para la Transformación Social (RLATS) contrapone otra visión basada en la sensibilidad, la expresión artística, la metáfora, los afectos, la creatividad social, la emoción, la complejidad, el fortalecimiento comunitario, la transparencia, la democracia participativa y la ciudadanía cultural. En este sentido, se podría decir que esta red apunta a una reinvención del lazo social. La democracia participativa es concebida en este caso como un proceso social de construcción permanente, superador de la democracia representativa. Este proceso es impulsado por metodologías innovadoras, desde valores tales como el trabajo colectivo, la flexibilidad, el impacto social, el enfoque de derechos, la reciprocidad. La red reúne propuestas innovadoras que impactan en políticas de desarrollo social desde el arte y la cultura, estimulando la capacidad ciudadana de disfrutar de las prácticas y bienes culturales. Los programas abarcan objetivos muy diversos, tales como: contribuir a la cohesión social y al respeto de la diversidad cultural, promover la salud integral a través del arte y el humor, construir nuevas audiencias, contribuir a la construcción de ciudadanía activa, articular espacios multi-sectoriales, realizar intercambios metodológicos de experiencias artístico-culturales para la implementación de procesos de desarrollo, recuperar la cultura popular, recrear lo participativo desde el arte, formar a formadores, transformar las políticas públicas en políticas inclusivas, etc.

Las organizaciones que integran la red contribuyen a la consolidación de un paradigma cultural participativo, inclusivo, pluralista, responsable, solidario y equitativo. Este paradigma se corresponde con modos de sentir, pensar y hacer con otros y otras, en contraste con una cultura pre-hecha 'desde afuera'. En el trabajo de muchas organizaciones sociales de la red, la educación artística no formal constituye un recurso para potenciar las capacidades de personas excluidas. Las prácticas culturales desarrolladas por las organizaciones de la red son producidas colectivamente y conforman espacios de sensibilización, de producción de conocimiento, de saberes y experiencias arraigadas en lo cotidiano. Generalmente son llevadas a cabo por personas altamente motivadas, críticas e innovadoras.

Frente a una visión que trata el malestar social desde una perspectiva economicista y asistencialista, las organizaciones sociales de la red contraponen otra visión pensada desde la sensibilidad, la expresión artística, la metáfora, los afectos, la creatividad social, la emoción, la complejidad, el fortalecimiento comunitario, el lazo social, la participación ciudadana, la transparencia, la democracia y la

ciudadanía cultural. El arte, en tanto libertad en la acción, es consustancial a la cultura popular. Constituye ámbitos de producción de subjetividad que albergan nuevas formas de significar el mundo.

A nivel organizativo, la dimensión tecnológica y digital de la Red Latinoamericana de Arte para la Transformación Social permite eludir ciertas limitaciones de la presencialidad, revelando al mismo tiempo la falacia del mito de la homogeneidad cultural de las naciones.

A nivel político, existe en Latinoamérica un reconocimiento creciente del papel de las redes culturales para la superación de las tensiones y conflictos de la convivencia social. Lentamente, se ha avanzado en la visibilidad de ciertas prácticas artísticas populares y locales. También existe un involucramiento creciente de las empresas en el financiamiento y orientación de proyectos culturales, si bien la Responsabilidad Social Empresaria no ha sido tomada aún con toda la seriedad que requiere.

La cultura como objeto de política: Puntos de Cultura

Culminando la primera década del siglo XXI, la cultura ha adquirido un lugar social clave como objeto de política en América Latina. Con la fuerza creciente de los organismos no gubernamentales, la sociedad civil ha adquirido un nuevo protagonismo. Mucha agua ha corrido bajo el puente desde los años 70 del siglo pasado, cuando UNESCO impulsó el desarrollo conceptual y el debate sobre las políticas culturales del continente. El objetivo de preservar la identidad cultural a través de las políticas culturales ha sido fuertemente cuestionado por enfoques que destacan el carácter plural de la identidad y su constante proceso de transformación.

Han surgido nuevas perspectivas en las que el arte es reivindicado como un derecho humano universal, en un mundo percibido y sentido, imposible de ser aprehendido solamente a través de la razón. Se trata de visiones contrarias a una concepción del arte como un recurso meramente contemplativo u ornamental, que tiende a legitimar procesos de dominación. Las nuevas visiones borran la vieja distinción jerárquica entre la 'alta cultura' o 'cultura erudita', y la cultura popular. Debilitada la perspectiva de la cultura como un campo restringido a las élites intelectuales, ésta es reconocida de forma creciente como una dimensión simbólica que abarca toda la vida social. El arte se convierte en una acción politizadora, una nueva manera de construir y recrear la sociedad.

En 2004 el secretario del Programa Cultura Viva del Ministerio de Cultura de Brasil, Célio Turino, concibió la política pública Puntos de Cultura desde una perspectiva que sitúa la autonomía, el protagonismo y el empoderamiento social

como elementos claves (Turino, 2004). Esta visión alienta la preservación, la renovación, el intercambio, la experimentación y la invención en material cultural. Los Puntos de Cultura, núcleo del Programa Nacional de Cultura, Educación y Ciudadanía: Cultura Viva del Ministerio de Cultura de Brasil, articulan la acción del Estado con la de la sociedad civil organizada y promueven sinergias entre arte, educación y salud, desde un enfoque integral de derechos humanos. Constituyen una política de promoción cultural en pro del desarrollo humano que busca visibilizar y potenciar la riqueza, la complejidad y diversidad cultural de nuestras comunidades. Esta iniciativa propone una política de largo alcance que consiste en establecer una red de puntos de cultura que permita el intercambio entre las múltiples experiencias culturales que construyen y identifican signos de identidad cultural común de los pueblos de América Latina.

Según consta en el Documento conjunto elaborado por la Articulación Latinoamericana Cultura y Política (ALACP), la Red Latinoamericana de Arte para la Transformación Social (RLATS) y la Red Latinoamericana de Teatro en Comunidad, 'Los Puntos de Cultura constituyen el intento más importante de los Estados de la región de vertebrar una política que ayude a resolver las asimetrías que, en materia de producción cultural, sufren importantes poblaciones en relación a sectores concentrados de la economía y las industrias infocomunicacionales' (Puntos de Cultura, 2010). Recientemente, el Parlamento del Mercosur (Parlasur) aprobó por unanimidad el anteproyecto de Puntos de Cultura. La red Articulación Latinoamericana Cultura y Política (ALACP) y la Red Latinoamericana de Arte para la Transformación Social (RLATS), una plataforma de 65 organizaciones que opera en 11 países, están impulsando la implementación de políticas públicas basadas en los fundamentos de los Puntos de Cultura en Latinoamérica. Existe por lo pronto una intención de ampliar el programa a todos los países del Mercosur y de construir una red regional de Puntos de Cultura. Esto representa un avance muy significativo en materia de políticas culturales en América Latina. Según señalan algunos activistas, se trata de un logro histórico de las organizaciones civiles que permitiría, sólo en el Mercosur, el sostenimiento de hasta 10.000 pequeñas y medianas experiencias autónomas en el terreno del arte, la cultura y la comunicación.

La importancia del arte en procesos colectivos de construcción intercultural, educativa y de inclusión social se evidencia en esta nueva oportunidad de empoderamiento. Según Turino, en Brasil participan regularmente de las actividades de los Puntos de Cultura 750.000 personas, y de una forma esporádica, más de 5,2 millones de personas. Los Puntos de Cultura son intervenciones realizadas por el Estado, las organizaciones civiles y los grupos comunitarios organizados que orientan el desarrollo simbólico de la población

hacia la transformación social. El programa tiene por objeto la promoción de manifestaciones locales y regionales. Hoy, en distintas partes de Latinoamérica se celebran reuniones y encuentros nacionales entre la sociedad civil, parlamentarios y miembros del gobierno federal para su aplicación.

Arte transformador, arte participativo: la experiencia de SaludArte

SaludArte es una fundación sin fines de lucro que actúa en Uruguay desde hace diez años. Opera en la zona de cruce entre varios campos: la salud, el arte y el humor. Sostiene una cosmovisión holística y ecológica que trasciende las fronteras de las especialidades científicas y de los espacios prefijados para la salud. Sus acciones se orientan hacia la recuperación de los sentidos, el contacto humano y la imaginación creadora, con el fin de favorecer la integración social, la responsabilidad personal y colectiva, la esperanza, la transformación y mejoramiento de la calidad de vida de la población, sin pretender actuar sobre las personas, sino con ellas y a partir de ellas. Desarrolla prácticas artísticas arraigadas en valores comunitarios que contemplan la idea de proceso y de participación colectiva.

Concibe el arte como un facilitador de experiencias subjetivas de pertenencia a una colectividad mayor, donde los individuos puedan formar parte de una red de vínculos humanos de apoyo mutuo que los impulse a amar y transformar su entorno. A través de diversas metodologías y lenguajes artísticos, impulsa y acompaña procesos de transformación: arte hospitalario, teatro espontáneo con personas con discapacidad, animación digital para la promoción de la alimentación saludable, teatro con equipos de salud para la prevención del *Burn out*, etc. SaludArte facilita una potenciación artístico-comunitaria para que las personas y las comunidades puedan incrementar el control sobre sus vidas y sobre asuntos de su interés específico. Las iniciativas son planteadas con un enfoque positivo en términos de salud, resiliencia, empoderamiento, competencia, acceso a los recursos y fortalecimiento.

SaludArte procura ampliar los espacios y los tiempos legitimados socialmente para el arte y la alegría popular. La fundación cuenta con diez años de intensa experiencia artístico-comunitaria, sostenida desde un trabajo voluntario que ha involucrado a numerosos jóvenes artistas, estudiantes y profesionales. El arte y el humor se han revelado como recursos privilegiados para acompañar, activar y fortalecer procesos sociales orientados hacia un futuro más saludable y sustentable.

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Cultural networks – how to assess?

Paul van Paaschen

N etworks are fascinating and puzzling phenomena, especially for foundations that support networks in Africa, Asia and Latin America. The burning questions are always the following: what is their use and what do they produce in real life? I would like to share some of the concerns and experiences with networks from the perspective of Hivos, a Dutch development agency supporting civil society organizations in the global South. Hivos supports a considerable number of international networks, including cultural networks, with funding and advice. International networks are so fascinating because they connect people over large distances while being capable of achieving very concrete results, potentially. But what guarantees that a network is going to be successful?

Networks are by definition difficult to get grips on: there is no clear centre or hierarchy in the decision-making structure and often the membership is rather vaguely defined and very heterogeneous. There is a lot of travel (and costs) involved to enable meetings that do not guarantee clear results. And how do networks relate to often nationally defined geographical priorities? Clearly, from a donor's point of view, networks do not particularly belong to the 'darlings' category.

There are so many different types of network, that it is nearly impossible to give an inclusive definition. A common trait of an international network is that it links

a group of like-minded organizations and/or individuals over large distances into an interactive and cooperative association for the promotion of shared goals and concrete results. In general, a network is not modelled after the traditional formal organization, such as a foundation, with a clear governance structure. It can be created through the initiative of a multitude of people that decide to become connected for their individual benefit, for being together as a group (the social feel) but also for the results that can be achieved through cooperation and contributing to a greater whole.

Hivos mostly deals with networks for social change, another broad definition. The intention of a social change network is to undertake actions that have a (potential) impact in society by bringing people into an action-oriented framework. These actions could be directed to governments, the private sector or to the public at large. I think that a great number of international cultural networks could be compared to (or even regarded as) social change networks in this sense, especially those that aspire to change policies for improving the position of the cultural sector, to promote distribution of cultural products, to foster cultural exchange, etc.

Let us briefly look into the way social change networks could be analysed according to their basic organizational characteristics.[1] What are the basic quality criteria of a social change network in order to function well? For a networked group of people or organizations to function in a sustainable way for a shared goal, it is crucial to have a *democratic* structure in which the internal power relations are transparent and balanced, with explicit rules that safeguard democratic decision making. This aspect is often given little attention when a network is being set up. But as soon as decisions have to be taken on how to spend available funds or energies, different views can easily lead to friction among members. A second quality of a network is its *diversity* in terms of members and their contexts. Diversity is a great strength as it allows for a variety of expertise and experience that could be helpful to solve a particular issue. It is, for instance, very useful to have people with a legal background in a network that aims to influence (international) governmental policies. The challenge is to allow for this diversity and to create a common space that allows each participant to make a constructive contribution to the overall goals.

A network basically works on the energy of its members to voluntarily contribute, collaborate and undertake new actions. The *dynamism* that

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[1] I make grateful use of the article by Ricardo Wilson-Grau and Martha Nuñez, 'Evaluating International Social Change Networks: A Conceptual Framework for a Participatory Approach', *Development in Practice*, 2006, 17: 2

drives a network is vitally important for generating innovative strategies and actions. The leadership in the network should guard the democratic internal process, which paves the ground for this dynamism. Lastly, *performance* is a basic quality that keeps the network lively: actions should lead to results and have a follow-up; participants need to have the feeling that the network works and has an added value, that their contribution is leading to something.

These four qualities are crucial points of attention for a network organization to check regularly. Are we still involving and inspiring ourselves as members of a wider group? Why do people unsubscribe from our network?

Another area of concern is the set-up of the network's organization. A social change network would be organized around a *political purpose* and have defined *strategies* on how to achieve the envisioned social or political change. Very clearly this can be seen at work in activist networks like Amnesty International or Greenpeace, who have clearly defined targets and undertake very concrete actions. Cultural networks that lobby for better cultural policies, but also those that work for improving artistic quality, are working on similarly concrete objectives with an impact on the outside world. The *organization and management* of a social change network is not so much in charge of executing or administrating a programme, but typically facilitating and coordinating cooperation and exchange between the participants and organizing the process to arrive at common decisions and actions. Communication and the processing and dissemination of information are two of the most vital functions of the network's organization. Last but not least, *leadership and participation* are essential elements of a network. The leadership should be democratic and create added value. The voluntary participation of members is a *sine qua non*. The quality of the leadership (a network committee and/or a director) determines the power of the network to achieve the desired change. When the leadership is on a paid basis, this creates a potential for tensions and pressures between (voluntary) members and paid staff that have to be countered by transparency of decision making and effective procedures.

The above are the characteristics of social change networks as found by Wilson-Grau and Martha Nuñez. Cultural networks that aim to stimulate artistic exchange and cooperation, policy reforms and improvement of the conditions in society for the cultural sector in general can learn from these principles. Hivos' experience shows that networks that have a strong mission tend to collapse when there is no clear leadership and no transparency regarding the decision-making process. Another threat for a network is when it is set up as a closed circuit. This creates very limited dynamism and the network would be driven mainly by outside funding, not by members' contributions.

How open and dynamic a network should be in order to function well is a very difficult question, there are simply no measures. Let us first look at the different *roles* cultural networks can play before answering this.

In Figure 1, five possible roles are mentioned. Sometimes two or more of these roles are being combined. The role the network aims to play – or its 'core business' – determines to a great extent how it operates and which stakeholders would be addressed.
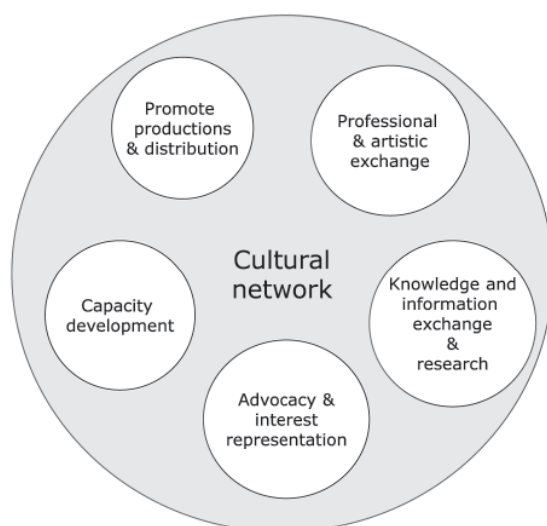
Figure 1: Roles in a cultural network

An example[2] of a network with a focus on *promotion and distribution of cultural productions* is the Red de Promotores Culturales de Latinoamérica y el Caribe[3]. This network for performing arts organizations has existed for nearly 20 years and has a rotating secretariat. It has 28 members in 21 different countries in the Latin American region. Its main function is to promote the works of the members in the region and abroad, but it also creates a professional meeting space. The network is clearly not functioning as a marketing tool, but more as an information exchange platform. It was started up and sustained for a long time with grants from the Ford Foundation (USA). After Ford stopped funding the network, it appeared to be very difficult to maintain the activities at the original level when there was much more exchange among the members. The Triangle

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2   I will use examples from Africa, Asia and Latin America.

3   http://www.redlatinoamericana.com

Arts Trust[4] was founded in the 1982 by two British artists and has grown out to a global network for *professional and artistic exchange* between visual artists. The network has developed a model for artistic cooperation via two-week workshops that bring together about 20 national and international artists (50% each) in a workshop space, ending in a public presentation. Funding comes from many sources, including the business sector, government, foundations and individuals.

An example of a network focusing on knowledge, information exchange or research is the OCPA[5], the Observatory of Cultural Policies in Africa, which was created by UNESCO to monitor and stimulate cultural policy development and dialogue in Africa. The network has a Steering Committee, but it has no membership basis. Capacity development (organizational or individual) and advocacy and interest representation are at the core of the mandate of the Arterial Network[6], created in 2007. This network aims to improve the conditions for the African cultural sector. Apart from capacity development (arts management and advocacy training) and interest representation, the network is playing a crucial role in sharing information and connecting people and organizations throughout the continent, and increasingly also beyond Africa.
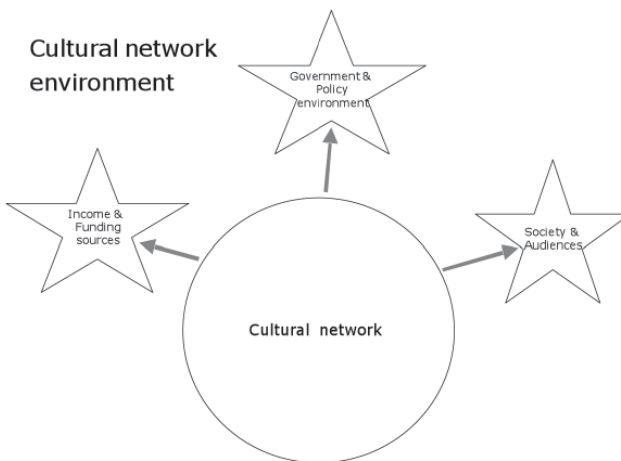

Figure 2: Cultural network environment

For a cultural network to be effective it also has to relate strategically to its *external environment*, which includes government(s), audiences and wider society, and

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[4] http://www.trianglearts.org

[5] http://www.ocpanet.org

[6] http://www.arterialnetwork.org

funding sources (see Figure 2). These are all (potential) stakeholders that need to be addressed by the network, depending on the particular role(s) the network has defined for itself. In the ideal situation that members provide the resource for their network (time, travel, accommodation, etc.) all by themselves, there is full independence and agenda and priority setting is in the hands of the members, at least, if democratic principles as discussed above have been taken into account. The more the network depends on sustained funding from sources other than its membership for survival, the more it will have to deal with and respond to donor priorities. Unexpected policy shifts by governmental and private donors, which appear to be occurring more frequently over the past few years[7], have a strong impact on a network's leeway. In a situation of gradual withdrawal of traditional donor agencies, network initiatives find it more difficult to remain on the radar than, for instance, cultural productions. It obviously requires a good reputation and negotiation skills to deal with governments and private donors as stakeholders. Audiences and wider society should also be mentioned, especially when the network directly manifests itself in society with productions, exhibitions, etc. Ultimately the audiences are important as stakeholders, however indirect that may be, because they justify the existence of the network and could also be mobilized as a supporting force. The use of ICT in cultural promotion and distribution can very easily be extended to generate 'customer feed-back', but also to involve individual web visitors or mail recipients with the social agenda of the network. In fact, ICT will further revolutionize the outreach and effectiveness of international networks because of the high degree of interactivity it allows for and the potential to create virtual working spaces. So, there are three dimensions that are important to look at when assessing a cultural network: its internal structure and functioning, the particular role(s) played and the way the network relates to the outside world.

The Arterial Network is a very interesting case of an international cultural network. It was created in the aftermath of a conference, organized by Hivos, Danish Center for Cultural Development (DCCD), the International Network for Cultural Diversity (INCD) and Strømme Foundation in Senegal in 2007. The conference was set up to discuss the challenges that the African cultural sector is facing and to discuss experiences of existing practices that are working to overcome these challenges. The conference ended in the formation of a group of representatives covering nearly all regions of the African continent. This so-called task team subsequently elaborated a

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7 American and Scandinavian donors, in particular, have shifted their priorities and reduced their levels of funding.

three-year work plan with concrete projects. The network was formed and a secretariat was created to support the task team, to enable coordination and the flow of information through a newsletter and website. The European Commission has approved a three-year grant for the secretariat as well as a number of projects as formulated in the work plan. The case of the Arterial Network combines several of the generic qualities of networks that were mentioned above, in the first place in terms of democracy and ownership. Although the network was initiated during a conference, organized by interested foundations in cooperation with INCD, what evolved after the conference has been, from the start, an initiative of the African participants themselves. There was clear scope and obviously there were shared interests for collaboration. People felt this created the opportunity to tackle problems that could not be addressed by individuals or individual organizations alone and which need concerted action. The time investment of the task team members was – and still is – made on a voluntary basis. Only the secretariat, which plays a purely facilitating role for the task team, is salaried. But the task team functions as a board that decides on the agenda of the network and the way the resources available, and those still to be mobilized, are being applied. The qualities of diversity, dynamism and performance are clearly present in the background of participants/members, the continuous discussions taking place and meetings organized, and the realization of an increasing number of projects and reflection documents. The way the network secretariat functions is also worth analysing. From the start it has taken the position that it should be a facilitating platform for the members of the network. The decisions on the spending of the EC funds for the secretariat and several projects are controlled by the task team of the network, which functions as a sort of board. The secretariat is now based in South Africa. This creates an unbalanced situation, as it means a growing concentration of information, knowledge and initiatives in one country, which is often (seen as) playing a dominant role in Africa. With this in mind, the network plans in the near future to create regional secretariats throughout the African continent.

The Arterial Network has become a success because of the combination of a needs-based agenda, open communication and distribution of information, and a democratic internal structure, keeping stakeholders committed. In September 2009, the network organized a second international conference preceding the IFACCA World Arts Summit in South Africa. The second Arterial Network conference doubled the network's base in terms of number of active participants. Moreover, the secretariat of the Arterial Network was invited to organize the World Arts Summit which proved to be an important strategic action, as it

enabled the African cultural sector to present itself on a global platform and to share and even to put global concerns related to the development of the African cultural sector prominently on the agenda.

The set-up of the Arterial Network and the way it functions could be quite inspiring for those who are planning to start similar initiatives, but also for those who provide funds. This is especially so because of the governance principles that are being applied, the multiple roles the network plays and the strategic way it relates to different stakeholders in the wider environment. It has shown its value by connecting a steadily growing group of people and organizations involved in culture in Africa, and also in Europe, and bringing them into concerted action.

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Different aspects
of cultural networks:
examples of good practices
in Africa, Asia, Australia,
Europe and Latin America

Impact des réseaux culturels dans la promotion des activités des partenaires

Lupwishi Mbuyamba

La complexité et le déploiement du vaste domaine de la culture aujourd'hui, avec les activités de recherche, de production, d'illustration et de promotion qui l'accompagnent, met en lumière, explique et justifie la rentabilité du travail en réseaux. Une question désormais se pose, à savoir la nécessité de chercher des méthodes éprouvées et des stratégies le mieux adaptées possible, pour conférer une pertinence certaine aux résultats attendus à divers niveaux de responsabilités, dans les communautés et auprès des bénéficiaires de l'action culturelle dans leur ensemble. Aussi cette communication se penchera-t-elle tour à tour et de façon bien entendu succincte sur la complexité du domaine mouvant de la culture, la nécessité de la constitution de réseaux professionnels, les modalités de fonctionnement de ceux-ci, la demande de plus en plus pressante de leur contribution à la coopération culturelle locale et nationale, régionale et internationale. Un regard rapide sur l'expérience de l'Observatoire des politiques culturelles en Afrique (OCPA), servira d'illustration d'une expérience prometteuse.

Complexité du domaine de la culture

L'importance accrue de la culture dans le débat mondial sur le devenir de l'homme et l'avenir des civilisations peut être perçue sous trois dimensions:

- la culture en elle-même, en ce qu'elle permet à la nature humaine de s'affirmer et d'inscrire à la fois son cheminement dans le temps et son

existence dans l'univers, ses efforts d'adaptation et ses tentatives de transformation du milieu, son insertion dans l'histoire et sa capacité de la maîtrise de son destin;

- la culture comme matrice du développement, constituant un fondement à partir duquel se dessinent les projets d'action, se précisent les aspirations, se justifient les méthodes, se mesurent les succès et se valident les résultats;

- la culture comme cadre de dialogue avec les autres hommes, les autres civilisations, embarquées dans le même bateau, dans leur spécificité, dans leur diversité, quelquefois dans leurs différences et leurs richesses.

Ainsi perçu, le domaine de la culture se trouve élargi et de façon significative:

- la culture sort des limites étroites de l'assimilation des arts et des belles-lettres de la Grèce antique et de Rome en Europe, de Carthage, d'Alexandrie et de Méroé en Afrique;

- elle déborde du cercle fermé des lettrés des couvents, des érudits et des salons, de la Renaissance à l'âge moderne en passant par le classicisme de la littérature et des arts de la scène et fait éclater le schéma de l'homme civilisé, formé aux humanités et défini dans sa vie professionnelle à l'aune de la modernité du confort matériel, des loisirs de la société de consommation et des croyances et pratiques religieuses, frappées du sceau du dieu de la machine et de l'industrie;

- elle acquiert de nouvelles lettres de noblesse et révise en profondeur sa copie, son bagage historique, confrontée qu'elle est aux nécessités des nouvelles technologies, nouvel alphabet de l'instruction impérative d'aujourd'hui, emporté par le train de la mondialisation, élargie et exposée au marché du village global.

La culture, en définitive, réalise que son terrain est mouvant:

- que les contradictions inhérentes à sa nature se retrouvent dans son cercle restreint, en la personne humaine, et autour de lui, dans sa communauté locale et nationale;

- que son destin est conditionné par sa capacité à saisir le sens du vent et à accepter une remise en cause de sa démarche comme exercice permanent de sa persistance et de son progrès;

- que sa présence dans le monde s'inscrit en fonction de son ouverture aux autres et de sa capacité de dialogue et d'échanges.

Il découle d'emblée de cette complexité qu'il est de plus en plus difficile, voire impossible, pour un centre de recherches, de prétendre faire face, seul et à partir de son socle, à cet ensemble de données qui influent sur sa démarche et ses

ressources, de faire face à l'ensemble des opérations de découverte, préservation et conservation, de faire face à la conduite des projets et programmes de création, publication, distribution et promotion, qu'il s'agisse d'une aire géographique limitée à une localité ou à un pays ou qu'on ambitionne de couvrir une large région ou un ensemble de pays. Une association d'efforts s'impose donc.

Nécessité de s'associer pour l'approcher

Cette association d'efforts présente trois ordres d'avantages:

- La possibilité d'une large couverture, et donc d'une approche plus complète. L'interdisciplinarité est une méthode de plus en plus prisée. Elle permet l'éclairage d'une discipline par une autre et complète ou consolide les résultats de la discipline voisine. On connaît, à cet égard, l'importance de la tradition orale comme ressource pour l'archéologie et l'histoire, dans la recherche sur l'authenticité des bâtisseurs du Great Zimbabwe et des origines du royaume de Monomotapa en Afrique australe, ainsi que ses répercussions sur les pays voisins de la famille Nguni au Mozambique, au Botswana et au Nord de l'Afrique du Sud.

- L'association des centres spécialisés leur offre également l'avantage de s'enrichir mutuellement à partir des objectifs et des résultats à atteindre, mais aussi en passant par les méthodes et les activités menées, ce qui évite ainsi la duplication, tout en apportant à chacun les informations complémentaires qui peut-être lui manquent, et en complétant celles dont il dispose dans un secteur de priorité particulière. Ainsi, la coopération entre l'OCPA de Maputo et Interarts de Barcelone a-t-elle permis de mobiliser de façon équitable les experts d'Europe et d'Afrique pour une participation équilibrée au sein du premier campus euro-africain à coopération culturelle organisée.

- L'association présente enfin un avantage dans l'économie des moyens et des ressources. Ainsi, la coopération entre l'OCPA et le CERDOTOLA (Centre Régional de Recherche et de Documentation sur les Traditions Orales et pour le Développement des Langues Africaines), basé au Cameroun, permet-elle à l'Observatoire de confier l'organisation de ses activités régionales, notamment de ses séminaires de formation dans cette région centrale du continent, à un partenaire qui le supplée dans la préparation logistique, comme par exemple au niveau de la mise à disposition de structures techniques et de ses ressources humaines dans la gestion des programmes, lui permettant ainsi de remplir sa mission avec succès.

Mais la réussite en définitive dépend de la définition claire des méthodes d'approche de cette association, de ce partenariat.

Modalités d'association: mise en réseaux

Le succès dans l'association des centres de recherches, sites web, *portals*, centres de documentation et de formation, dépend largement de la définition des domaines et des mécanismes de coopération:

- l'association peut se faire par domaine de spécialité, par exemple dans le domaine du patrimoine, des musées, du patrimoine immobilier. Des centres du patrimoine peuvent passer des accords pour une recherche en commun occasionnelle. Ainsi, la préparation du dossier sur les peintures rupestres à présenter en vue d'une candidature de sites du patrimoine mondial de l'UNESCO avait-elle fait l'objet d'un travail en pool: les centres du patrimoine de l'Afrique du Sud, du Botswana, du Zimbabwe devaient présenter ensemble un circuit souterrain s'étendant du Cap au Domboshava. Il en fut de même pour un chef d'œuvre de l'humanité dans le domaine du patrimoine immatériel, avec la candidature du NYAU, préparée conjointement par le Centre de recherches sociales et culturelles du Mozambique (ARPAC), la direction du patrimoine du Malawi, et le Musée national de Zambie;

- l'association peut se faire entre centres autour d'un programme. Ainsi le réseau Arterial s'est-il mis en place en Afrique à l'occasion d'une rencontre à Dakar à l'Ile de Gorée, à l'initiative d'un groupe européen de sponsors, mobilisés par HIVOS en vue d'essayer de mettre en commun les moyens disponibles et d'intervenir ensemble dans la réponse à donner aux besoins exprimés dans le soutien à la créativité, la formation des créateurs et la promotion des produits de leur création;

- l'association peut se constituer autour d'une recherche. C'est le cas de celle qui s'est faite autour du programme de recherche sur les politiques culturelles des villes et gouvernements locaux: l'OCPA s'est joint au secrétariat de la CGLU (Cités et Gouvernements Locaux Unis) pour la promotion de *l'Agenda 21 pour la culture* et a constitué à son tour un réseau de chercheurs issus de près de 15 pays pour la production d'études en vue de l'élaboration d'un guide méthodologique et de publications dans ce domaine.

De façon générale, la constitution des réseaux comprend la rédaction et la signature d'un Mémorandum ou Accord-cadre qui prévoit des invitations réciproques aux rencontres des parties concernées, l'échange d'informations dans tel ou tel domaine choisi en vue de l'élaboration de produits ou publications, une programmation conjointe et une mise en œuvre coordonnée. De plus en plus, bailleurs de fonds, gouvernements, organisations internationales gouvernementales et privées recommandent la constitution de réseaux

spécialisés dès lors qu'ils sont appelés à s'impliquer dans une action d'envergure et à répondre ainsi à des attentes de plus en plus nombreuses.

Comme réponse à de nombreuses attentes

Comme réponse aux requêtes qui leur sont adressées, les partenaires potentiels recommandent assez souvent la mise en commun:

- les gouvernements en Afrique essayent de proposer la mise en association des acteurs culturels d'une discipline à l'autre, afin de répondre globalement à leurs demandes de soutien;
- au niveau continental, l'Union Africaine a pris le devant pour inviter les institutions à caractère régional et panafricain à se fédérer par domaine de spécialité, avec le concours de l'OCPA, et à se désigner des porte-parole, des interlocuteurs;
- les associations professionnelles relevant du domaine du patrimoine avaient déjà fait le premier pas en créant il y a plus de 20 ans des structures comme le Conseil International des Musées Africains (AFRICOM).

Une initiative plus récente est celle du SICADIA (Sommet des Institutions Culturelles d'Afrique et de la Diaspora Africaine), lancée à Lagos au Nigeria en 2006, poursuivie à Yaoundé en 2009. Elle est orientée sur la détermination des institutions régionales et panafricaines distinguées à caractère culturel qui accompagneront les gouvernements dans l'élaboration, la mise en œuvre et l'évaluation des politiques et programmes majeurs du domaine de la culture. Le SICADIA vise en outre une coopération régionale et internationale ciblée et accorde une attention particulière à la promotion d'un mécénat culturel intérieur et à la renaissance des technologies du génie culturel africain.

L'expérience de l'OCPA

Dès 2002, année de sa création, et avant même sa reconnaissance officielle et la mise en place de son secrétariat en 2005, l'Observatoire des politiques culturelles en Afrique se donnait pour missions essentielles de rechercher et diffuser des informations sur les politiques culturelles, de procéder à la recherche et à l'analyse de données relatives aux pratiques et de nouvelles approches, d'assister les gouvernements et les pouvoirs locaux, de contribuer à la capacitation des acteurs culturels, de produire des instruments de formation et des guides d'orientation, de mobiliser un partenariat actif sur le plan régional et international, et enfin de déployer une activité intense de sensibilisation et un plaidoyer universel pour la promotion de la culture en général, et de la culture africaine en particulier.

L'OCPA est ainsi apparu comme un centre de ressource et une structure d'harmonisation, de coordination et de mobilisation des réseaux d'experts, des

chercheurs, des créateurs et institutions engagés dans le domaine des politiques, la gestion et l'administration de la culture, la recherche et l'information dans ce domaine. Cette mission qui lui avait été formellement confiée en octobre 2008 par la deuxième conférence des ministres de la culture de l'Union Africaine a été réaffirmée solennellement par le deuxième Congrès Panafricain de la Culture, qui a eu lieu à Addis Ababa en novembre 2009.

Culturelink avait, dès avant l'aube de notre création, décidé de nous accompagner dans cette aventure de la constitution et de l'animation de réseaux culturels spécialisés. Culturelink nous garde son amitié et poursuit avec nous sur la voie de la recherche de nouvelles pistes d'une coopération spécialisée prometteuse et symbole de l'amitié entre les peuples, que seule la culture peut garantir. Voilà une illustration concrète de l'impact effectif du fonctionnement d'un réseau de partenaires.

Redes como práctica: su impacto en el desarrollo cultural en América Latina

Ana Wortman

Como ha sido señalado en numerosas oportunidades ha crecido en importancia el número de productores culturales en nuestras sociedades. Hoy tenemos conciencia que el arte por sí mismo no circula, no se hace conocer. Para que se convierta en un hecho social, el arte debe convertirse en un producto cultural en el cual participan un sinnúmero de trabajadores de la cultura. El músico, trabaja con otros músicos, necesita un productor musical, necesita escenarios, difusión, tecnología. Los escritores solo con su talento no alcanzan. El escritor, necesita de un editor, que está en una editorial, vinculada al periodismo cultural, necesita de los críticos. También necesita de las presentaciones de libros, de las ferias de libros, necesita de las legislaciones, depende a su vez del precio del papel. Eso lo podemos llevar a todas las manifestaciones artísticas, cuestión que se magnifica si incluimos todo este proceso cultural en la red. Cuando los artistas eran poco numerosos, la cuestión era aparentemente más simple, pero llega a ser más compleja cuando crece exponencialmente la cantidad de artistas en las sociedades que tienden a democratizar la producción y la circulación de los bienes culturales.

A partir de la percepción de que la industria cultural ocupa un lugar destacado en términos de ganancias económicas así como de mercado de trabajo en el mundo contemporáneo, se ha comenzado a percibir a la cultura de una manera

distinta en la organización de nuestros países. Tradicionalmente la cultura era considerada un plus, un espacio de enaltecimiento, concepción heredada de la Ilustración y en ese sentido era difícil que los gobiernos de países como los nuestros prestaran atención a la cultura en términos de políticas en un sentido estratégico. La cultura estaba rodeada aún de un halo aristocrático y no exigía ningún tipo de intervención.

Así como han cambiado las formas de hacer política y las maneras de participación de los individuos en relación a sus demandas, también han cambiado las formas de organización de la cultura. Varios son los factores que inciden en una nueva dinámica de las políticas culturales a nivel general. Por un lado debe mencionarse una nueva dinámica económica de la organización productiva. Lash y Urry (1998) hablan del capitalismo de la post organización haciendo referencia a que las nuevas tecnologías de la comunicación y la información promueven otra forma productiva más centrada en la circulación de los bienes, otros hablan del capitalismo cultural, en el sentido de que el capitalismo necesita de creativos culturales para la circulación de las mercancías (Zizek, 2003). El proceso de acumulación económica se ha flexibilizado y esto ha tenido un fuerte impacto en la dinámica societal.

De una sociedad estructurada a partir de instituciones erigidas en un espacio y tiempo determinado, a partir de una compresión de espacio tiempo de la sobremodernidad provocada por las nuevas tecnologías, pasamos a otro tipo de sociedad producida por la manera en que el individuo se relaciona y construye lo social. Como señala la sociología inglesa, la tensión clásica entre estructura y acción se ha inclinado hacia la acción. Lo social en esta instancia estaría cada vez menos determinado por estructuras y más por la acción de uno o múltiples individuos entrelazados. Así los procesos productivos no se autorregulan sino que la intervención creativa y reflexiva del saber individual incide en la dinámica social. La creciente reflexividad de lo social permite entender la importancia de la renovación del conocimiento y depende de un sujeto activo. En la actualidad existen cada vez menos instancias jerárquicas, en las cuales hay un sujeto que concentra el pensamiento y otros que responden dócilmente. Las estructuras productivas demandan sujetos activos y reflexivos. La creciente individualización de lo social deja sus marcas en diversas instancias sociales. En ese contexto debemos pensar la proliferación de redes. Es decir, que a mi entender, existe un proceso social que incide inconscientemente en los sujetos contemporáneos y que los insta a vincularse unos y otros más allá de fuertes estructuras, como eran las instituciones que los cobijaban, pero al mismo tiempo le quitaban autonomía.

Es evidente que el reconocimiento de esta capacidad subjetiva no se va a producir de la misma manera según estemos hablando de países centrales en relación a países periféricos. Pero debe señalarse que también esta manera de pensar lo territorial se ha modificado en el contexto de la globalización. Sociólogos como Manuel Castells hablan de la sociedad red, como un nuevo entramado que estructura las relaciones sociales, fundado en la circulación de información (Castells, 2005). En la actualidad sabemos que la circulación de información es clave tanto para los individuos como para los grupos sociales y esto hoy es posible dada la velocidad de las tecnologías, acontecimiento que tiene consecuencias significativas en el horizonte temporal de las personas.

Diversos intelectuales a su vez, proponen el término globalización para hacer referencia a que los sujetos hoy en día están cada vez más vinculados con más espacios de la tierra. Su identidad no se construye únicamente por su historia y la relación con el lugar. Son pocas las actividades laborales que no tienen implicancias en más de un territorio y que no dependen de las nuevas tecnologías. Si por un lado se ha instalado el término *desterritorialización*, para dar cuenta de este proceso, dada la sensación que hoy los sujetos están atravesados por la circulación más que por la posesión o afincamiento, otros prefieren pensar esta nueva dinámica como transterritorialización. Es decir que el alcance de nuestros movimientos es extranacional e involucra a distintos grupos de personas.

La migración y la circulación de las personas no es una exclusiva de nuestra época más inmediata, sino que constituye un rasgo de la modernidad, pero es evidente que este proceso atraviesa el mundo actual y se ha hiperdesarrollado. Es en este movimiento épocal donde debemos pensar esta nueva manera de trabajar y de organización social como son las redes. Este acontecimiento debe mirarse atentamente en cada contexto. En el caso de América Latina que es a quien represento, las redes culturales y sociales tienen larga data. Dada la debilidad e inestabilidad de los Estados, las crisis políticas y los recurrentes golpes de Estado, la inestabilidad económica, las crisis sociales, etc., pero también la vitalidad de la sociedad civil, teniendo en cuenta las diferencias entre países, tenemos, según el caso, por supuesto, experiencia de redes desde hace algún tiempo.

En ese sentido en América Latina las redes existen por necesidad y actualmente se han desarrollado masivamente en el nuevo contexto económico, político y cultural de la región a la luz de los nuevos imaginarios que circulan sobre la importancia de aprovechar instancias propias de la sociedad civil, como base para el desarrollo social que tenga consecuencias no sólo económicas sino también en términos de lazos sociales, horizontales y de solidaridad.

Redes culturales

Quisiera destacar en ese sentido, el desarrollo expansivo, en términos de una década, de un sinnúmero de redes culturales que potencian la cultura como factor de desarrollo. Si bien América Latina ha avanzado de manera significante en el plano de las políticas culturales, aunque menos en procesos de integración, comienza a existir una mayor consciencia a nivel gubernamental de la importancia de apoyar proyectos culturales y de que las políticas culturales, entendidas como factor de desarrollo, tengan algún espacio prioritario en contextos donde existen necesidades básicas aún no resueltas.

También ha prosperado desde la gestión gubernamental la concreción de redes, desde el momento en que ya no se concibe el desarrollo de los países de manera aislada sino que ya existe mayor consciencia de que los problemas de toda índole no son solamente locales, sino translocales. En ese sentido los procesos de globalización comienzan a hacerse eco en la forma de gobernar y generar proyectos.

En el plano de la cultura, vemos prosperar un sinnúmero de redes de gestores culturales. Vamos a hacer mención de los más importantes. Podemos dividir las redes culturales más importantes en, esencialmente, tres dimensiones temáticas, sin perder de cuenta lo transterritorial. América Latina por un lado es pensada desde lo cultural como Iberoamérica y en cuanto a los mercados, aparece Mercosur como el más importante en el proceso de integración regional. Dada la gran cantidad de redes vamos a centrarnos en dos tipos de ellas, que en nuestra investigación nos parecieron más significativas, en el terreno de los artistas y gestores culturales con una nueva dinámica del campo cultural y de las relaciones que se dan entre economía y cultura: 1. gestión cultural y 2. espacio audiovisual (productores y observadores). Habría un tercer tipo derivado de la concepción de la cultura como recurso, que podríamos denominar arte e inclusión social, pero dado que ya es objeto de numerosos *papers* en América Latina, no tenemos espacio para desarrollarlo aquí.

Gestión cultural

En general estas redes han surgido por recomendación de organismos internacionales y suponen acuerdos entre las áreas de cultura de los Gobiernos, aunque también se incluyen a investigadores, artistas y trabajadores de la cultura.

Ibermuseos

El Programa *Ibermuseos* nace a partir de la contribución de documentos de referencia surgidos de diversas reuniones de trabajo realizadas durante las últimas décadas en el ámbito de la cultura, el patrimonio, la memoria y la museología en la región iberoamericana. Se trata de una iniciativa que surge

con el propósito de promover la integración de los países iberoamericanos, cumpliendo funciones de articulación entre las instituciones y los profesionales del sector museológico iberoamericano, la protección y gestión patrimonial y el intercambio de prácticas, experiencias y conocimientos producidos, así como la promoción y la divulgación de la cultura iberoamericana.

Red de Centros Culturales de América y Europa (RCCAE)

La Red de Centros Culturales de América y Europa se conformó en el año 2002, como plataforma de cooperación y coordinación entre instituciones del ámbito cultural de distintos países. La diversidad de experiencias desarrolladas a partir de ella en el ámbito de la cultura en Europa y América Latina es amplia y rica. Por eso, todos los años se realizan encuentros internacionales en distintas ciudades del mundo donde los directores de los centros culturales debaten sobre la cultura, la educación y los posibles cambios, con objetivos que van más allá del intercambio de información. La singularidad de cada uno de los centros culturales que integran la RCCAE permite desarrollar proyectos conjuntos originales, elaborar proyectos itinerantes y coordinar programaciones, brindar capacitación a profesionales de la cultura y las artes y contribuir al desarrollo de potenciales mercados culturales. Conscientes de la relevancia que adquieren los Centros Culturales como espacios abiertos en permanente evolución, como ámbitos adecuados para el encuentro entre ciudadanos y artistas, participan centros culturales de América y Europa sean o no de gestión estatal. Cuenta además con links que llevan a artículos académicos y conferencias sobre la cuestión (la mayoría fechados con posterioridad al 2000).

Iberformat

La red surge de la iniciativa de la Organización de Estados Iberoamericanos (OEI) y de la Fundación Interarts con el fin de contribuir al fortalecimiento de los procesos de formación en gestión cultural en el ámbito iberoamericano, para un mejor desarrollo del sector cultural como apoyo al posicionamiento de la gestión cultural y sus diferentes actores. Se originó inicialmente en el marco del *II Campus Euroamericano de Cooperación Cultural* (Cartagena de Indias, Colombia, 2001) y se configuró organizativamente en el segundo encuentro realizado en Antigua, Guatemala, 2002.

La financiación y el apoyo corresponden a la Organización de Estados Iberoamericanos (OEI), en el marco del proyecto 'Pensar Iberoamérica' que tiene como objetivo la consolidación de un espacio iberoamericano para el desarrollo de la diversidad en un ambiente de cooperación, solidaridad y autonomía de los agentes que en él intervienen. Se reconoce que el apoyo de la OEI no compromete la independencia de la red y ésta no hace parte orgánica de la estructura y la gestión de la OEI. La intención es fomentar la creación de una red iberoamericana

autónoma de centros y unidades de capacitación en gestión cultural para una mejor transferencia y cooperación en la formación de recursos humanos.

Red Cultural del Mercosur

Surge como asociación civil sin fines de lucro. Está integrada por artistas, productores y gestores culturales reunidos bajo la convicción de que el trabajo en red constituye un concepto de gestión cultural que implica compartir información y capitalizar experiencias. Según sus datos cuenta con más de 400 miembros individuales e institucionales de Argentina, Bolivia, Brasil, Chile, Paraguay, Uruguay y Venezuela. Intenta establecer corredores geográfico-culturales como herramienta elegida para crear circuitos alternativos de circulación de bienes culturales que favorecen la constitución de una geografía cultural regional más amplia que aquella que se constituye en el marco de los Estados-Nación. La Red Cultural del Mercosur articula y facilita la circulación regional de productos y servicios artísticos, la coproducción de eventos y espectáculos, la formación y especialización artística técnica, la profesionalización de la gestión cultural y la realización de proyectos artísticos culturales. Algunos de sus miembros en Argentina son: Centro Cultural San Martín, Centro Cultural Recoleta, Centro Cultural Borges, Ricardo Rojas, Konex, etc.

Espacio audiovisual

Tanto a nivel gubernamental como a nivel de los realizadores se ha detectado el potencial que tiene la industria del audiovisual en América Latina, de ahí que el Primer Congreso Iberoamericano de Cultura, celebrado en México D.F. en 2008, promovido por la Agência Española para la Cooperación Internacional, se haya centrado en esta industria concebida como potencial de desarrollo económico en procesos de globalización y como instancia identitaria para la región iberoamericana. Con relación a esta área, encontramos una gran cantidad de redes entre las que podemos citar las siguientes:

Redes de Gestión del Espacio Audiovisual
- DOCTV IB – Iberoamerica

El Programa de Fomento a la Producción y Teledifusión del Documental Iberoamericano - DOCTV IB, fue aprobado por la Conferencia de Autoridades Audiovisuales y Cinematográficas de Iberoamérica (CAACI), en 2005 en Mar del Plata, Argentina y se desarrolla bajo la Coordinación Ejecutiva de la Secretaria do Audiovisual do Ministerio da Cultura do Brasil. El objetivo principal de DOCTV IB es estimular el intercambio cultural y económico entre los pueblos iberoamericanos, la implantación de políticas públicas integradas de fomento a la producción y teledifusión de documentales en los países de la región y la difusión de la producción cultural de los pueblos iberoamericanos en el mercado

mundial. El Programa cuenta con la participación de Argentina, Chile, Uruguay, Brasil, Bolivia, Perú, Colombia, Venezuela, Panamá, Costa Rica, Puerto Rico, Cuba, México, Portugal y España. Promueve un concurso de selección de proyectos documentales y una vez realizado el documental será transmitido en su país de origen y en las teledifusoras públicas de cada nación integrante de la Red. La Red DOCTV IB está formada por Polos Nacionales de Producción y Teledifusión de Documentales. La implantación de cada Polo Nacional se da por medio de una asociación estratégica entre autoridades audiovisuales, emisoras públicas y privadas de televisión y asociaciones de productores independientes de los países participantes. La financiación corresponde a la Agencia Canadiense de Desarrollo Internacional (CIDA), la Agência de Noticias dos Direitos da Infância (Agencia gubernamental de Brasil), la Agencia Suiza para el Desarrollo y la Cooperación (COSUDE), el Banco Interamericano de Desarrollo, la BBC, la Fundación Bernard van Leer, el Departamento de Desarrollo Internacional del Reino Unido, la Organización de las Naciones Unidas para la Agricultura y la Alimentación (FAO), la Fundación Ford, entre otros.

- Conferencia de Autoridades Audiovisuales
y Cinematográficas de Iberoamérica (CAACI)

La Conferencia de Autoridades Audiovisuales y Cinematográficas de Iberoamérica es un organismo internacional del ámbito regional iberoamericano especializado en materia audiovisual y cinematográfica. Fue creada en 1989 mediante la suscripción del Convenio de Integración Cinematográfica Iberoamericana y en su seno participan las máximas autoridades audiovisuales y cinematográficas de Argentina, Bolivia, Brasil, Colombia, Costa Rica, Cuba, Chile, Ecuador, España, Honduras, Guatemala, México, Panamá, Perú, Portugal, Puerto Rico, República Dominicana, Uruguay y Venezuela.

- Reunión Especializada de Autoridades Cinematográficas
y Audiovisuales del Mercosur (RECAM)

La Reunión Especializada de Autoridades Cinematográficas y Audiovisuales del Mercosur fue creada en 2003 por el Grupo del Mercado Común - órgano ejecutivo del Mercosur - con el objetivo de crear un instrumento institucional para avanzar en el proceso de integración de las industrias cinematográficas y audiovisuales de la región.

Redes de Investigadores de lo audiovisual
- INAV - Red iberoamericana de narrativa audiovisual

Se trata de redes de investigadores iberoamericanos de cine y televisión (estudiando, principalmente, narrativas televisivas y recepción) que se van

construyendo como consecuencia de seminarios y reuniones internacionales. Tiene sede en Medellín, Colombia, y esta conformada por 30 docentes investigadores de 21 universidades de 7 países latinoamericanos.

Creadores Cinematográficos
- Red IDEA

La Red IDEA surge como resultado del 1er Foro Iberoamericano de la Formación de Creadores Cinematográficos que se celebró en junio de 2006, en el Palau de Pineda de Valencia. Del Foro resultó la voluntad de crear la Red IDEA, un organismo compuesto por instituciones, cineastas, expertos y formadores especializados con el fin de mejorar la cooperación entre cinematografías de Iberoamérica, incidiendo en el campo de la generación de ideas, el desarrollo de proyectos, el trabajo de producción y, sobre todo, la búsqueda y formación de nuevos talentos. La Red Idea quedó formalmente establecida en noviembre de 2006.

Integrantes: Dicho encuentro congregó una amplia representación de profesionales y responsables de formación y de políticas del fomento de la industria audiovisual (públicos y privados) procedentes de Argentina, Colombia, Chile, México, Panamá, Puerto Rico y España. En algunos países participan los Ministerios de Cultura y las Secretarías de Artes Audiovisuales. En Argentina: Buenos Aires Festival Internacional de Cine Independiente (BAFICI) / Talleres Colón/ Fundación TYPA / Buenos Aires Laboratorio (BAL); Panamá: Instituto de Cultura / Asociación Cinematográfica de Panamá; Puerto Rico: Corporación del Cine / Universidad del Sagrado Corazón; Colombia: Ministerio de Cultura / Proimágenes en Movimiento de Colombia; España: FIA/FVIU/ Generalitat Valenciana / FAPAE / Ministerio de Cultura. También participan instituciones iberoamericanas: la Red IDEA forma parte de CIBA, la organización latinoamericana e hispano-lusa de escuelas CILECT, entidad que reúne a las más importantes escuelas de cine y televisión del mundo. También ha sido reconocida por la Conferencia de Autoridades Cinematográficas de Iberoamérica (CACI).

Sus propósitos y alcances: identificar nuevos talentos y acompañar su formación, detectar, formalizar y seguir la transformación de ideas en proyectos viables y solventes, promover el conocimiento de las industrias, las culturas y los mercados cinematográficos; aportar herramientas y recursos intelectuales y materiales para mejorar la formación de los creadores y productores; promover la coproducción en el espacio de los Nuevos Cines Iberoamericanos (NCI).

- Fundación del Nuevo Cine Latinoamericano (FNCL)

La Fundación del Nuevo Cine Latinoamericano es una entidad cultural privada

con personalidad jurídica propia, sin ánimo de lucro. Fue creada con el propósito de contribuir al desarrollo e integración del cine latinoamericano y lograr un universo audiovisual común, además de cooperar en el rescate y afianzamiento de la identidad cultural de América Latina y el Caribe. Fundada por el Comité de Cineastas de América Latina (C-CAL) en 1985, la integran cineastas de dieciocho países y está presidida por el escritor colombiano García Márquez. Su sede está en la Ciudad de La Habana, Cuba.

Conclusiones

A través de este *paper* nos hemos propuesto presentar el alto grado de desarrollo de una nueva modalidad de asociacionismo en el plano de la cultura en América Latina, estrechamente vinculado con la manera en que los actores de dicha esfera se perciben a sí mismos y se posicionan en los procesos de globalización. Sin embargo, como señalamos, esta forma de asociación no es nueva, ha ido surgiendo de acuerdo a las necesidades de la propia sociedad civil y se ha ido fortaleciendo en el marco de las crisis del Estado de compromiso y las políticas monetaristas. También el cambio en el concepto de cultura sobrevino en la necesidad de intervenir más racionalmente en el campo cultural. Las redes dan cuenta de la necesidad de relacionarse, de hacer circular la información, de conocer nuevos mercados. Este nuevo capital social impulsa a los actores sociales a reconocer la posibilidad de promover proyectos culturales de distintas envergaduras. La flexibilidad que brinda la red se adapta a las nuevas formas de la subjetividad contemporánea, menos atada a sólidas estructuras. De todos modos es importante pensarlas una y otra vez, sin adoptar una mirada apocalíptica sobre ellas. También los procesos de centro y periferia, dominio y subalternidad pueden atravesarlas según sus modos de vincularse, sus conocimientos en términos de gestión, sus contactos. Suele ocurrir frecuentemente que se crean con mucho entusiasmo pero por diversos factores no se sostienen en el tiempo. Los capitales sociales no son los mismos ya que a pesar de la flexibilidad que las atraviesa muchas de ellas dependen de instituciones y de la solidez del Estado así como del origen social de sus miembros. De allí que sostengo que las políticas culturales tanto de los Estados-Nación como de las ONG internacionales deben actuar en forma mancomunada en pos del desarrollo social, tratando de evitar desigualdades en las posibilidades de intervención en las sociedades. Aunque suene trasnochado sostener que el Estado se haga cargo de intervenir en la organización de la cultura desconociendo las realidades sociales, es importante promover buenos diagnósticos, para apoyar estas iniciativas de la sociedad civil en sociedades desiguales.

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Making sense of international cultural discourse for Africa: the role of the Arterial Network

Mike van Graan

Colin Powell is appointed Joint Chief of Staff, the highest US army post held by a person of colour. Hundreds of students are killed in the Tiananmen Square massacre. The Dalai Lama wins the Nobel Peace Prize. Ayatollah Khomeini issues a death fatwa against Salman Rushdie for his *Satanic Verses*. The Soviet Union completes its withdrawal from Afghanistan. The Berlin Wall collapses. The last whites-only election is held in South Africa. It is 1989. It is a momentous year. Culturelink is born. Congratulations on your twentieth anniversary!

I would like to begin my paper with a parable. There was Francine, sitting in Rwanda, minding her own (micro)business and creating her traditional cow dung paintings, when along came a Belgian development agency worker and suggested to her that she could get some funding to support her work if she could just frame her application in the language of culture and development. She was still working through the various definitions of development and wondering whether it was a good thing to be 'developed' or not, when another Belgian consultant dropped by and asked if she knew about the Convention on the Protection and Promotion of the Diversity of Cultural Expressions since cultural diversity was the new language through which to access funding. Francine had just learned the full title of the convention when a German expert was parachuted

in to explain to her that what she was doing was a cultural industry, and that cultural industries were now the next big thing in development-speak. No sooner had she learned how to spell 'entrepreneur' when she was approached by an international NGO to participate in their intercultural dialogue project, which, they said, was on the cutting edge of contemporary cultural discourse. She was trying to tell them that this was something they had been doing in Rwanda ever since you could say Hutu and Tutsi, when a guy in a raincoat flashed in front of her, urging her to participate in a culture and climate change project which had just received a flood of funding! Just then, along came a European theatre troupe to train Francine, a painter, in cultural diplomacy.

What, you may be wondering, are the points implied in this little parable?

First, contemporary cultural discourse often has its origins in the so-called developed world, within circumstances relevant to those conditions, but which has less meaning for, or sensitivity to the conditions in African countries.

Second, such discourses often breed industries of consultants, conferences, think tanks, etc., so that cultural industries are not limited to the production of creative goods; in order to survive and grow, the cultural discourse industries require transnational markets.

Third, where a discourse – or a cultural discourse industry – has relevance beyond a government signatory, it has to be understood, interpreted and applied within, and to local conditions on the African continent, conditions which are not at all homogenous across countries or regions.

Fourth, global structural inequities and the lack of public sector support for the arts on the continent create dependency and, with it, the conditions for passive acceptance of, rather than rigorous engagement with cultural discourse industries, in order, perhaps, to access associated funding.

Fifth, these cultural discourse industries are seldom 'neutral' and often serve – in content, practice or tone – particular interests, or have embedded in them values, worldviews and assumptions biased in favour of certain paradigms.

Let us go back to Francine who was still mulling over her options when a government official arrives, with a delegation of Chinese companies. They inform her that her home that doubles as her studio has to be demolished as it is in the direct path of a railway line that the Chinese are about to build, that will run directly from the Rwandan forests, where a major logging industry was being hatched, to the Tanzanian harbour. But, the Chinese will also construct a five-storey building to house all the crafters and artists in the region, and will include a retail outlet for their products. And, if these sell well enough, the Chinese may

send in their own artists to learn how to create traditional Rwandan art and craft, and reproduce it cheaper in China.

The Belgian and German consultants, European development workers and NGOs who had been engaging with Francine in the 'best developmental interests of her community and of Rwanda', are completely gobsmacked by this 'blatant Chinese neo-imperialism' and assure Francine that they will help her to fight against this!

All Francine wants to do is create her paintings to sell to the tourists returning from their 'spot-the-gorillas' expeditions.

But of course, she can't. Her creative practice is directly impacted upon by global economic and hegemonic forces far beyond what she could imagine. The German consultants and the Belgian NGOs are there because of their countries' historical, colonial links with Rwanda that went back to the early 1900s, when 90% of Africa was under European control after the 1884/5 Berlin Conference that carved up Africa between France, Britain, Belgium, Spain, Italy, Germany and Portugal.

After the Second World War, a range of factors led to the beginning of decolonization starting with Ghana in the late 1950s, with Rwanda gaining its independence in 1962. But while countries assumed political independence, their economies were still largely tied to those of their former colonial masters. The primary pattern of trade relations between Africa and the European Union from the 1950s to 2000 was one of Africa exporting its raw materials and importing more expensive goods from Europe, often made from the very resources that it exported. The African Growth and Opportunity Act has helped to increase trade between the US and Africa. Since 2000, China has entered the continent as a major player and, in a short time, it has become the continent's third most important trade partner behind the US and France, and ahead of the United Kingdom.

These trading trends, the rising economies of the global south in the form of India and Brazil, and the increasing need for raw materials and for energy, along with Africa's growing gas and oil industries on the one hand and the need for new markets on the other, have led to what many are calling a new 'scramble for Africa' with external powers with their respective agendas seeking an increasing presence on the continent, with huge – and often contradictory – implications for the people who live there.

It is in this context that the Arterial Network emerged in 2007 a broad collection of NGOs, individuals, companies, educational institutions, funding partners,

etc. Its vision is of a vibrant, dynamic and sustainable African creative civil society sector engaged in qualitative practice in the arts in their own right, as well as in a manner that contributes to development, the eradication of poverty, to human rights and to democracy.

For the purpose of this paper, I would like to concentrate on the Arterial Network's role with regard to cultural policy. At one level, Arterial is about the African cultural civil society making sense of the international policy instruments signed by African governments but that rarely filter down. What does 'intellectual property' mean in markets where 46% of the continent lives on less than 1$ per day, and still wants access to music and film but cannot pay international market prices? What does access to global northern markets mean when artists are refused visas? How do we relate to governments like Denmark engaged in cultural development in Africa, but that offer 100 000 krone to foreigners to leave Denmark? What benefits does the cultural diversity convention actually hold when its fund to promote diversity has attracted a mere $1.8 million in the four years since the adoption of the convention?

How do we apply international policy instruments on our continent and in our respective countries with competing global forces that pay scant respect to these instruments and oblige our governments to do the same? For policy declarations, conventions and instruments are not validated in themselves, but in the *real politik* of a world with terribly skewed economic, military and power relations, where resources and cheap labour from poor countries sustain the lives of the rich, where cultural collaboration and exchange are often initiated and paid for by the resourced, where culture and development, intercultural dialogue, cultural diplomacy and the like, far from changing the lives of the poor, can be instruments to perpetuate the status quo of structural inequity.

But there is little value in playing the victim, in bemoaning our lot; Arterial Network is about civil society taking responsibility for itself. Cultural policies, like networks, are not ends in themselves, but vehicles to achieve a greater good. For this reason, we are aware that it is not sufficient to concentrate on cultural policy alone; we must also build advocacy, organizational and monitoring capacity, develop human capital, and implement a range of strategies to pursue our vision, with or without a conducive policy environment.

In conclusion, like artists who would simply like to get on and create and distribute their art without the bother of broader, macro concerns, so countries and regions would like to concentrate on what is good for them primarily. But this is a luxury which a world threatened by real and potential conflict, rooted in grossly unjust economic and power relations and by development- and greed-

induced climate change, simply cannot afford. We are in this together. And the sustainability of our collective and respective futures lies not in creating a better Africa or a better Europe, but a different world. It is *that* vision, rooted in a rigorous analysis of our global challenges and its root causes, which should drive our policy and networking agendas. Anything else is merely cheerleading history from the sidelines.

Evolution des réseaux culturels en Europe: enjeux et tendances

Jean-Pierre Deru

La mise en réseau des opérateurs culturels date de la nuit des temps. Elle a toujours constitué un point fort du monde culturel partout dans le monde. En revanche, l'organisation de réseaux structurés au niveau européen est plus récente. Parmi ces réseaux, le plus ancien, et toujours actif, est sans doute TransEurope Halles. Il est intéressant d'analyser les raisons de sa création en 1983. L'initiative est venue d'opérateurs culturels de plusieurs pays d'Europe occidentale ayant sauvé des lieux patrimoniaux symboliquement forts et qui tous menaçaient d'être détruits et remplacés par des parkings ou autres *shopping malls*... Il s'agissait des fameuses 'friches' qu'artistes et opérateurs culturels adorent s'approprier. Le phénomène TransEurope Halles a montré que des opérateurs tout à fait isolés dans leur ville, leur pays, étaient en mesure de gagner des batailles difficiles s'ils pouvaient compter sur le soutien et la solidarité de leurs collègues, locaux bien sûr, mais aussi et surtout d'autres pays.

La culture est, en effet, un secteur fragile, peu puissant politiquement et - dans la plupart des cas - sous financé. On a pu remarquer que la visibilité offerte par un soutien international pouvait jouer un rôle crucial en cas de problème et/ou de projet à faire passer. Ceci, non seulement pour 'exister' au niveau des décideurs, mais aussi pour sortir d'une spirale d'isolation et de sentiment d'impuissance des porteurs de projets. Nous sommes ici en présence d'un phénomène

comparable à la *capoeira*, danse des esclaves noirs du Brésil, qui renverse le rapport de force avec les dominants en utilisant leur poids et leur force. Trop souvent, malheureusement, les opérateurs sont placés (ou se sont placés) dans une position de demandeurs, voire de quémandeurs.

Or, même si le rôle des artistes et des agents culturels n'est pas assez reconnu, il n'en demeure pas moins crucial, tant au niveau symbolique et producteur de sens qu'au niveau de l'impact sur le développement et l'économie. Il suffit pour convaincre les sceptiques, de voir le thème de l'année de la créativité et de l'innovation (2009) promue par l'Union européenne. Même si - à mon sens - ces 'années' ressemblent fort à de la propagande institutionnelle, elles ont parfois le mérite d'éclairer des zones d'ombre des politiques culturelles. C'est dans ce type de situation que les opérateurs culturels peuvent retourner les logiques et faire accepter leurs projets par ceux qui voudraient les utiliser ou - au pire - les instrumentaliser. Il faut donc apprendre aux culturels à danser la *capoeira*...

Les réseaux se sont développés durant quelques décennies et sont devenus des outils incontournables de la coopération culturelle européenne et internationale. En effet, ils sont plus souples, plus flexibles que les canaux plus traditionnels de la coopération culturelle, et leurs membres sont plus motivés.

Il n'est pas inutile, à ce stade, de dire quelques mots de la relation entre, d'une part, les réseaux et, d'autre part, les pays/régions et l'Union européenne.

II est essentiel de comprendre que les réseaux faisant partie de la société civile, veulent à tout prix garder leur autonomie de parole et d'organisation. Les Etats, quant à eux, n'apprécient en général que modérément ces organismes sur lesquels ils n'ont aucun contrôle. De plus, ces derniers possèdent une structuration qui transgresse les frontières et qui, contrairement aux administrations, évolue assez librement. Une pensée projective, un peu mythique, véhiculée par certains dans le cadre du Conseil de l'Europe, a estimé il y a une dizaine d'années que les réseaux culturels pourraient se substituer aux politiques culturelles mises en œuvre par les administrations régionales et nationales. Il n'en est rien, bien entendu, car en effet il s'agit de deux mondes fort éloignés. Le point de contact peut cependant se faire lorsque certains membres de réseaux font passer des idées ou des propositions, discutées dans le cadre de ces réseaux auprès de leurs instances nationales. De telles occasions sont rares mais peuvent être utiles lorsqu'elles se produisent.

Par rapport à l'Union européenne, par ailleurs, la situation est différente. On pourrait logiquement supposer que les réseaux culturels constituent des alliés naturels et importants de l'Union et de ses volontés tardives de jouer un rôle culturel. Pourtant, l'interaction reste désespérément faible, l'Union restant

irrépressiblement attirée par les institutions dotées d'une taille, d'une assise et de moyens notables. Les réseaux sont donc rarement pris en compte et seuls des réseaux d'une visibilité respectable et ayant pignon sur rue sont financés par certains des programmes européens. En revanche, il existe des réseaux qui, pouvant se targuer d'une forte représentativité, peuvent dans des cas précis influencer les politiques ou souffler à l'oreille de parlementaires européens ou de hauts fonctionnaires, des idées susceptibles de se concrétiser en actes. C'est notamment le cas de Culture Action Europe qui fut créé sous le nom d'EFAH/FEAP (Forum Européen des Arts et du Patrimoine).

De plus, lorsque l'on parle de réseaux, il ne faut jamais oublier que ces derniers ne sont pas institutions mais des organismes vivants, qui n'ont donc pas pour objectif de vivre bétonnés durant 1000 ans. Comme l'a dit Neil Wallace: 'La vie du réseau ne dépend pas d'une structure, mais du désir de coopérer, de la volonté d'être et de faire plutôt que d'avoir'[1]. Neil Wallace a proposé de répartir la vie d'un réseau en 5 étapes:

- *Forming*: le lancement, début d'un réseau;
- *Storming*: le chaos du début: après les idées initiales, première vague d'activités;
- *Norming*: le réseau commence à se manifester et à s'établir;
- *Performing*: le réseau sait où il se trouve, comment il doit procéder et qui sont ses membres;
- *Adjourning*: l'étape la plus difficile et délicate, au cours de laquelle il faut se rendre compte que la vie du réseau touche à sa fin et qu'il est nécessaire de repartir sur de nouvelles bases ou de démarrer autre chose.

Actuellement, certains réseaux fonctionnent bien, d'autres sont en crise. Il n'empêche que le modèle a un peu vieilli et que certaines pistes devraient être tentées ou approfondies afin que les réseaux continuent à jouer un rôle crucial et bénéfique sur la scène culturelle. Les problèmes sont de plusieurs ordres:

- Financier:

En effet, les réseaux ne sont presque jamais financés par les autorités nationales puisqu'ils sont par définition transnationaux. Par ailleurs, les pouvoirs politiques nationaux ou régionaux considèrent qu'il n'y a pas de sens à financer des structures sur lesquelles ils n'ont pas de contrôle. De plus, la source 'naturelle' de financement des réseaux, à savoir les cotisations des membres, ne couvre au mieux qu'une vingtaine de pour cent des coûts, même lorsqu'ils sont réduits à

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[1]   Wallace, Neil cité in Pehn, Gudrun: *La mise en réseaux des cultures. Le rôle des réseaux culturels européens*. Strasbourg, Editions du Conseil de l'Europe, 1999, p. 31

leur plus simple expression. Enfin, l'Union européenne ne finance que quelques réseaux culturels, surtout les plus grands et/ou les plus visibles.

- De fatigue institutionnelle:

Il faut savoir que le fonctionnement et la dynamique des réseaux puisent pour une grande part leur énergie dans un investissement bénévole de celles et ceux qui les ont lancés ou fait grandir. Parfois ces derniers se fatiguent et trouvent difficilement des remplaçants susceptibles de 'reprendre le bébé' et de le développer, serait-ce d'une manière peut-être différente de celle qu'appliquaient les pères fondateurs/mères fondatrices (s'ils ne s'accrochent pas à un pouvoir marginal sinon purement symbolique).

- De stratégie:

Il s'agit ici d'un point crucial et trop rarement soulevé. Les réseaux sont généralement lancés et construits sur l'intérêt commun des membres, sur un besoin de partager, d'échanger, ainsi que sur un grand enthousiasme. Il arrive souvent que, pour de mauvaises raisons (ex: survivre économiquement, répondre à certains impératifs de 'membres consommateurs'), les réseaux se transforment et réorientent leur stratégie, parfois sans trop s'en rendre compte. Ils peuvent, dans de tels cas, se limiter à devenir de simples prestataires de services, au risque de perdre leur âme en gommant tout enthousiasme, toute interaction et, surtout, toute recherche de sens. Alors s'ensuit une perte de la dynamique de débat, d'échange, de perspectives etc. Ils peuvent même, au pire, tomber dans le travers ultime, à savoir entrer en concurrence avec certains de leurs membres pour conclure des contrats ou lancer des projets leur permettant de se financer.

Pour rencontrer ces enjeux, il ne s'agit pas de proposer des recettes censées s'appliquer en toutes circonstances et à tous les réseaux. Chaque réseau, c'est évident, doit puiser dans ses expériences spécifiques, doit animer ses forces vives et trouver sa propre voie. Ce que l'on peut proposer ici, ce sont quelques pistes de réflexion et d'action à discuter, qui ne se veulent ni exhaustives, ni préformatées.

A notre sens, les réseaux culturels devraient:

- se professionnaliser afin, notamment, d'obtenir des financements et de gérer des programmes complexes. Ceci ne doit pas se faire au détriment du rôle crucial des membres et de la 'passion culturelle', ingrédients indispensables pour que les réseaux ne deviennent pas de simples officines de consultances et de services;
- dans certains cas, évoluer vers une logique de plateforme de coopération. Ce serait répondre à un besoin de plus en plus urgent formulé par beaucoup d'opérateurs qui souhaitent collaborer avec des partenaires d'autres pays/

régions mais manquent cruellement de repères, d'outils méthodologiques et de contacts;

- enfin, jouer un rôle stratégique qui existe mais n'est semble-t-il pas ou peu assumé par les réseaux culturels. II s'agit d'une interaction avec les politiques culturelles, qu'elles soient nationales, européennes ou internationales. Ce rôle peut se jouer à différents niveaux: conseil, lobby et propositions.

Ces quelques pistes pourraient lancer le débat sur une nouvelle phase du développement des réseaux culturels. *Adjourning*?!

Référence

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Cultural information networks in Asia and the Pacific region: APRCCN – history and challenges

Kwon Huh

Introduction

In this paper, I will review the history of the Asia-Pacific Regional Centre of the Culturelink Network (APRCCN), identifying its major work and role as an information network in the field of culture, as well as discussing the challenges to be tackled in the region.

The Asia-Pacific region is known for its great diversity of cultures and peoples. It has been the cradle of civilizations and a centre of cultural diffusion since the dawn of humankind. However, in addition to the vast geographical distances involved, the differences in cultural backgrounds, the levels of development and national interests of the countries in the region have posed considerable difficulties for developing cooperative relationships in various fields.

Networks enable us to know each other, share different ideas and create new ideas for development. For countries in the Asian region to establish a solid foundation for full-scale cooperation, deeper understanding of each other's cultural backgrounds is indispensable. In this regard, information sharing in the field of cultural development and related policies can be utilized as an entry point to further improving cultural understanding among member states in the region. To achieve this goal, the Asia-Pacific Regional Centre of

the Culturelink Network (APRCCN) was established in 1997 by the Korean National Commission for UNESCO, under the auspices of UNESCO and in accordance with an agreement with the world focal point of the Culturelink Network (based at the Institute for International Relations, Croatia). The commitment of the APRCCN to encouraging the exchange of information on cultural development and cultural policies strengthens the network's important role among various organizations and institutions in Asia and the Pacific region.

History of the APRCCN

Since its establishment in 1997, the APRCCN has been managed by the Korean National Commission for UNESCO (KNCU), with support from the Ministry of Culture and Tourism. Focused on collecting information in the field of culture, the main activities of the APRCCN include promoting cultural networking in the Asia-Pacific region and disseminating information through its website and newsletters. Since 1998, the APRCCN has looked for new strategies to broaden Asia-Pacific cultural networks. Firstly, national focal points were sought to provide local information in English. Due to the diversity of languages in the Asia-Pacific region, English was chosen as the main language for communication. However, since in the Asia-Pacific generally few documents were being originally produced in English, the amount of available information differed largely between the nations of the region. To solve this problem, the national focal points were recruited to disseminate quality information on cultural policies, reports and events in the various nations of the Asia-Pacific.

Another important reason for the establishment of national focal points was to facilitate cultural exchange and to promote joint research projects among nations. Most focal points are represented by experts in the cultural field, who work at institutions, academies, government organizations and international NGOs, and who exchange their ideas on specific topics in the field of culture through the APRCCN platform. Thus, from 1998, the APRCCN has been organizing regional meetings on various subjects[1], inviting national focal points, as well as representatives of cultural organizations and experts in the field. During the first meeting in 1998, ideas regarding a Joint Study Project on Culture and Development were discussed, and the project was launched in 1999. The primary purpose of this project was to analyse the current situation of cultural development in Asia and the Pacific, and to provide cultural workers and scholars with valuable information to be used in the formulation,

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[1] The 1st Asia-Pacific Regional Meeting of the Culturelink Network was held in Seoul, Korea from the 10 to 11 March 1998, under the theme 'The Role of the Regional Information Network for Cultural Development'.

implementation and evaluation of cultural polices. The study was designed to focus on the practical and administrative aspects of cultural policies, rather than on theoretical considerations. To discuss the results of the 1st Joint Study Project on Culture and Development, the 2nd Regional Symposium for Cultural Development was held in Chuncheon, Korea, in November 2000.

However, mainly because of a lack of financial support, the activities of the APRCCN decreased after 2002, until the establishment of a new partnership with the Office for the Hub City of Asian Culture Project by the Ministry of Culture, Sports and Tourism in 2008. To reactivate its regional role, after having examined the activities of its existing focal points, the APRCCN found new focal points, and redesigned its website in order to provide easier access to better organized information. It also created a new space on its website, called 'Cultural Forum', aiming to make room for discussion among APRCCN visitors. In addition, the APRCCN Young Researchers programme was launched to raise interest and promote participation of students in the field of culture. With these changes, the APRCCN is now serving as a true link between individuals and organizations in the cultural sector of the Asia-Pacific.

Regional role of the APRCCN

The APRCCN aims to extend the sphere of the Culturelink Network and its activities in the Asia-Pacific region by facilitating information exchange, joint research on cultural development and related policies among cultural institutions and experts within the region. Currently, its main activities can be categorized in two ways: building and providing databases in the field of culture, and facilitating networks of experts and researchers.

Building and providing databases in the field of culture

APRCCN databases cover the following main areas:

1. Policy and law:

   This includes international standard-setting instruments, such as conventions, recommendations and declarations by various international organizations including UNESCO, the International Council on Monuments and Sites (ICOMOS), the International Council of Museums (ICOM), the World Intellectual Property Association (WIPO), the International Institute for the Unification of Private Law (UNIDROIT) and the Council of Europe.

   It also includes information on different policy measurements developed and implemented at the national level, including general policy background and specific laws in the field of culture.

2. Articles and research papers:

Various articles and research papers on important policy issues, including cultural diversity, cultural development, creative industries and cultural regeneration have been published. Materials of direct relevance to the Asia-Pacific region are included under the subtitle 'Within the Asia-Pacific Region', while others are categorized under the subtitle of 'Beyond the Asia-Pacific Region'. In addition, this section also offers a brief review of critically important articles and papers prepared by the APRCCN together with the original document files or links to other relevant resources.

3. On-going events and projects:

These refer to continual updates of information on cultural policy-related meetings, research projects and other events around the world with particular focus on the Asia-Pacific region. Covering areas ranging from the cultural diversity measures in different countries to the evolution of the cultural economy and changing patterns of creativity and artistic expression, the information is organized into the following five categories: cultural diversity, cultural regeneration, cultural industries, the UNESCO creative city network, and other issues.

These databases have been accumulated through the work of the APRCCN national focal points, volunteer researchers and the staff of APRCCN. In particular, the role of national focal points is very crucial, since they act as information collectors and sometimes as translators who research relevant papers and reports of events in their nation and send them to the APRCCN in English. New APRCCN young researchers from the Asia-Pacific region are also important actors in establishing databases for the APRCCN. As of 2009, nineteen focal points exist in the Asia-Pacific region, the number of which the APRCCN plans to continue to expand.[2] From the information collected, the APRCCN selects quality papers and articles to include in the quarterly APRCCN Newsletter. There are special sections called 'In Focus', which introduce cultural events or projects related to each issue's specific topic. The 'Voice in Culture' section features an interview with a scholar or expert in a specific area, such as cultural diversity and creative city networks. In addition, for the 'Contribution' section, experts and researchers can submit their papers related to cultural issues. The APRCCN national focal points have been actively participating in this section.

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[2] These 19 focal points are located in Australia, Bangladesh, Bhutan, Cambodia, Cook Islands, Fiji, Hong Kong, Kyrgyzstan, Macau, Mongolia, Nepal, New Zealand, Palau, Pakistan, Philippines, Republic of Maldives, Sri Lanka, Turkey and Croatia (headquarters). Details can be found at http://www.culturelink.or.kr/about/fpoint.asp

Facilitating networks of experts and researchers

Another major role of the APRCCN is networking among experts, officials and researchers in the Asia-Pacific.

The APRCCN has held regional cultural policy conferences since 1998. In the past, these regional cultural policy meetings were held mainly with a view to discussing the results of the Joint Study Projects. After an eight-year gap in the APRCCN regional conferences, the 4th Culturelink regional conference was organized in 2009 to develop new approaches for cultural policies to enhance regional cooperation, with new objectives of utilizing the APRCCN as an information provider and networking facilitator in the Asia-Pacific in the twenty-first century.[3] Under the theme of 'Cultural Development and Information Networks in the 21st Century', scholars and experts in the field of cultural policy and development, and representatives of cultural institutions from beyond Asia-Pacific regions, such as the European Institute for Comparative Cultural Research and the Asia-Europe Foundation, were also invited to share knowledge and experiences of cultural networking.[4]

There have been two recent attempts by the APRCCN to extend its network and promote participation of various members and visitors. Making use of the benefits of the Internet in the twenty-first century, the APRCCN recently created a new online platform for members, where visitors can exchange ideas on various cultural topics. People can write a short article on the web board, 'Cultural Forum', to share their opinions to which other people can attach their feedback as a reply. Moreover, to increase the participation of young researchers in information sharing and idea exchange, the APRCCN has initiated the 'APRCCN Young Researcher Programme'. By inviting young students from Asia-Pacific countries as short-term and long-term researchers, the APRCCN promotes active participation in the network while giving them a role in the gathering and providing of various viewpoints, ideas and information closely related to culture.

Challenges for networking of cultural organizations

Over the last decade, the Asia-Pacific region has rushed into the better stage of economic development, qualitatively and quantitatively, which inevitably demands a change of direction for cultural policies. In some nations, such as Korea, China and India, which have been achieving sustainable growth, cultural demands are remarkably increased, particularly among groups which have been

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[3]   The 1st Conference was held in 1998, the 2nd in 2000 and the 3rd in 2001.

[4]   Details can be found at http://www.culturelink.or.kr/announcement/index.asp

long neglected as major cultural consumers, and their patterns are diversified in terms of creation and participation. Based on these changing circumstances, parts of Asia and the Pacific region are beginning to change their cultural policies in a productive way.

In Korea, a new large complex of the National Museum was constructed and a series of actions has been taken to promote the cultural and educational functions of 230 local cultural centres throughout the country. Also, the very difficult decision was taken to transfer arts education from the Ministry of Education to the Ministry of Culture. In an effort to integrate cultural components into economic policy, a series of long-term strategies for the promotion of cultural industries has been strongly implemented for the past ten years. With the initiative of the central government, several local autonomous governments have begun to promote digital industry as one of their major objectives by setting up digital content promotion institutions.

Furthermore, it seems to be a landmark in the history of Korean cultural policy that 'the minimum 1% culture budget principle' of the total government expenditure became true. In addition, views on cultural policy have slowly changed. It is no longer a weak power within the entire government system. It is now recognized as a central value for national development, social cohesion, creativity and democracy. For a long time, officials had been very reluctant to work in the domain of cultural policy. However, the situation has been reversed in recent times. The Ministry of Culture is regarded by new and young officials as the top favourite government agency to start their professional and bureaucratic career. These changes were never expected. Also, as in the other countries in the region, Korean society has enjoyed an explosion of culture and arts. NGOs in the process of political democracy and the increasing participation of civil society in cultural policy are nowadays becoming popular. In the midst of changes in cultural policy, the government worked together with a couple of NGOs to promulgate 'the Culture Charter', highlighting the respect of cultural rights, cultural diversity and multiculturalism.

The change in Korea's cultural policy is just one of the examples occurring in Asia and the Pacific region. There are many examples in the region of foundations being laid for new directions in cultural policy in the changing society at national and regional levels. In Asia and the Pacific region, many remarkable achievements have been made in cultural cooperation. Regardless of the types of cooperation, the number of cultural exchanges and cooperative effort is continually increasing more than ever. In the 1970s to 1990s, UNESCO played a major role in promoting the exchange of different ideas and experiences

among policy makers and cultural workers. However, since the 1990s, other intergovernmental organizations, such as the Association of Southeast Asian Nations (ASEAN) and the Asia-Europe Meeting (ASEM), took their place to ensure cultural exchanges among nations by implementing research, meetings, cultural events, training and funding. ASEAN+3 (Korea, China, Australia) has been gradually expanding its cooperative programmes in the field of culture, and ASEM has integrated many cultural activities in its main agenda.

In particular, the arts markets in Asia and the Pacific region steadily expanded hosting many international arts festivals, ranging from cinema, art and drama, to folklore. There is a strong tendency in the region to reinforce the relations and cooperation among arts institutions, arts education, digital industry and others. These trends have been increasingly activated by the surge of information culture in the region.

In short, cultural cooperation in the region is now in full and rapid expansion and is being recognized as an important pillar of cultural policies. And it is time not only to strengthen the networking infrastructure among cultural and artistic institutions, but also to seek to establish some new forms of networking.

However, negative aspects of the cultural policies in the region in terms of targeting cultural policies and their implementation also need to be mentioned. Many countries are still facing numerous challenges along the way, especially regarding the accommodation of globalization in their cultural policies and the integration of culture in the socio-economic development at local and national levels. In Japan, the competitive system was introduced to national cultural institutions, such as museums and cultural heritage institutions, which until then had been under the full responsibility of the central government in terms of legal and financial support. This decision demands that they find ways to survive in a more competitive situation and at the same time fulfil their missions in more productive and efficient ways. If Japan's case yields some results, it may be followed by other countries, thus offering a new challenge to cultural workers and artists.

From the analysis of current trends in Asia and the Pacific region, we realized that an increased amount of information and research materials need to be provided on major issues in the future. This should be done in more cooperative ways, applying ICT more than before. It must be pointed out that the digital divide is widening. This is obvious from figures showing that at the end of 2008 the developed countries accounted, for example, for about 70% of Internet access, while the developing countries accounted for a mere 22%. This quantitative difference deepens inequalities worldwide and exacerbates information asymmetries, placing the vast majority of humanity at an

enormous disadvantage. The APRCCN needs to develop its networking system in order to narrow the digital gap by supplying ample information both on- and offline regarding the role of culture in development at local and national levels; multiculturalism; cultural rights; the scientific approach towards cultural policies; culture and arts education; training on arts and cultural management; cultural industry, including handicrafts; the preservation and utilization of heritage resources, including intangible heritage and cultural surroundings; and cultural financing.

A new form of identity could be created through joint endeavour. So many achievements would not have been possible if people had not successfully moved beyond the conflicts that generally arise in hierarchical organizations through their involvement in common projects. This is the essential foundation on which all networks in the region, including the APRCCN, should operate. Networks are useful instruments for cultural workers to create new ideas for development. It is with this firm belief that the APRCCN will continuously contribute to connecting the people of the world through the Culturelink Network.

Link
APRCCN web: www.culturelink.or.kr

Network sustainability and institutional change: balancing resources, capabilities and performance

Sarah Gardner

What is a network? What is the relationship between a network and its members? And how does that relationship affect the resources needed to make a network sustainable? I will present a model to help answer those questions. I will apply this model to the International Federation of Arts Councils and Culture Agencies (IFACCA) to show how it might be used to help understand the delicate balance in the resources needed to sustain a network, and finally I will propose some ideas about what is needed to strengthen networks.

Networking and sustainability – a model

Firstly – what is a network? Networking is about organizations and individuals joining forces and/or building relationships with other organizations and individuals to share knowledge, 'products' or goods and services, and experiences, and to learn from each other with a common goal in mind. But while it might seem easy to define a network, it is not so easy to explain why some survive and some struggle. Networks are a fragile species that need nurturing. They are living things that are sustained by the constant efforts of individuals. Technology may have made networking cheaper, easier and more possible, but it has not changed the essential principles underlying network sustainability. For networks to succeed, they require the input of a range of resources, skills and effort, and

above all, they need to be valued by their members. There is a symbiosis between the network and its members with each effecting institutional change in the other, with this change then stimulating growth and renewal.

IFACCA
INTERNATIONAL FEDERATION OF
ARTS COUNCILS AND CULTURE AGENCIES

Cycle of sustainable success for networks

Resources

Capabilities

Performance
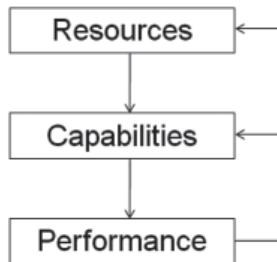
Source: Planning for the future: issues, trends and opportunities for the arts in Australia, 2001.
Available from www.australiacouncil.gov.au

Culturelink November 2009   International Federation of Arts Councils and Culture Agencies

I would like to propose a model that suggests that sustainability is achieved by balancing three interrelated capacities: resources, capabilities and performance. Resources are combined to develop capabilities. The application of capabilities results in performance. The development of both capabilities and performance then feed back into resources, thereby completing the cycle of network sustainability. How might we define 'resources'? I think there are five key types: knowledge and skills, financial support, member commitment, legitimacy or community support, and infrastructure.

In terms of the model then:

- A network's resource base is a combination of the skills and knowledge of network members and organizers, their commitment to the network, and the financial and infrastructure resources that are available to nurture the network.

- A network's capabilities and performance depend on this resource base. If the network and its members are able to develop stronger capabilities and their performance is enhanced, then the network's resource base can be nurtured and possibly grow. If, however, capabilities and performance are

below par, the resource base will not grow, or may even decline, and the network may atrophy.

- A network needs to be active and keep innovating by bringing in new resources and building existing resources to replace those that fall away, in order for capabilities and performance to be renewed. This requires constant evaluation to monitor the health and relevance of the network and its members.

The model illustrates some fundamental aspects of networks, especially the interdependence of the components that help a network survive. A network needs to show that it can positively influence the capacity and performance of its members – in order to maintain the 'flow' or cycle of sustainability. Success can help build the network's reputation and community support and that in turn can help bring in financial support. The model is also useful when thinking about networks and changing organizational behaviour. If a network's members do not see the value in networking, or are not good at networking, then the network somehow needs to influence attitudes and behaviours if it is to achieve sustainability. Finally, another essential component is that the long-term value of the network, the 'big picture' or a shared 'vision' of what the network can achieve, must be able to be clearly and simply evoked in order to develop a shared trust for the concept.

With this sustainability model as background, I will draw on the experience of IFACCA to explore how networks affect institutional behaviour.

The IFACCA experience – an example of networking

Overview

IFACCA is a global network of arts funding agencies. The network started with only one resource: 'member commitment' – demonstrated at the first World Summit on Arts and Culture in Ottawa in 2000, when national arts funding agencies from 55 countries voted to establish a network. With the support of a small handful of arts councils we were able to establish the secretariat in Sydney, Australia, and put in place the basic strategy and infrastructure for IFACCA. Since then, all the other resources needed for a sustainable network have been gathered:

- *Knowledge and skills* of the network members (not just those that pay a membership fee) have been brought together using a number of different techniques. For example, (1) the board advises on governance issues and common interests of members, (2) a research programme (called *D'Art*) and other online information-gathering projects build a solid base for creating network relationships, (3) a newsletter, *ACORNS*, acts both to disperse information and to promote activities and, finally, (4) there are

regular face-to-face knowledge-sharing meetings.

- *Financial support* has been sought from members, partners, private foundations, international agencies and by providing services. IFACCA constantly seeks new sources of financial support and tries to ensure that its members see value in continuing their annual contributions.

- *Community support* for IFACCA, its reputation or 'legitimacy', has been built through the newsletter, by events such as the World Summit, and by actively promoting the organization to other organizations as well as to potential members and partners.

- *Commitment* of the members has been strengthened by striving to prove the network's value by building capacity and demonstrating performance – by always focusing its work on topics relevant to members.

- The *infrastructure* is kept as streamlined and low-cost as possible with a team of four people based in Australia, and a well designed website and database that underpin all activities. Benefit is also derived from a global network of members that can help provide on-the-ground support for meetings as well as input to online projects.

Today IFACCA has national members in over 70 countries and a further 50 affiliates. In September 2009, the 4th World Summit on Arts and Culture was held in Johannesburg, South Africa, attended by 450 people from 75 countries, including 31 African nations. The network will celebrate its tenth anniversary with the 5th World Summit, which will be held in Melbourne, Australia, in October 2011.

Sustainability

There are a number of things that IFACCA has done to encourage sustainability and increase the capabilities and performance of its members. The following is a brief overview:

Management tools

Most importantly, strategic management tools have been applied to the network: for example, stakeholder analysis, SWOT analysis and various other corporate planning exercises that have provided a clear and united idea about where IFACCA sits in the complex network ecology and what its priorities should be.

Vision

IFACCA's vision is to be a dynamic network, sharing knowledge and creating understanding to enrich a world of artistic and cultural diversity. From its outset, the network has maintained a constant vision, that is, a clear statement

about where it is heading. But this grand vision is balanced by focusing on 'achievables', being aware that undertaking over-ambitious programmes can lead to poor performance, which in turn can destabilize the sustainability 'flow'.

Programme innovation

IFACCA has taken a targeted approach to programme innovation. The types of programme run have not changed a great deal since the federation was established. But to keep them fresh and relevant, IFACCA has tried to ensure that they address current topics. Recent research, for example, has focused on the global financial crisis, on arts and ecology, and on the role of the arts in intercultural dialogue.

Another important strategic innovation relates to the infrastructure. Over the years, the network has built up the resources needed to appoint regional coordinators: in Latin America, Europe and Africa. These part-time coordinators have helped IFACCA to leverage additional resources by increasing its capabilities and its performance.

Events and projects

Over the years IFACCA has created a range of events and projects aimed at helping members to meet and build relationships.

- World summits

    The biggest of the events that IFACCA organizes is the World Summit on Arts and Culture, a triennial conference that brings together both government and non-government arts and culture agencies to debate key issues in public support for the arts. In addition to providing broad networking opportunities, special sessions are organized exclusively for CEOs of member organizations, where they discuss current issues and learn from each others' experiences.

- Mini-summits

    Similarly, through smaller international meetings, so called mini-summits, IFACCA has built the capacity and performance of its members in a number of different policy areas – and broadened their horizons about strategies to support the arts, in a way that could not have happened at the national level.

- Regional chapters

    IFACCA has also established regional networks of members – in Asia, Europe and Africa. In the case of the Asian and the African chapters, IFACCA has provided a new platform for networking among government arts agencies. Not only do meetings provide an opportunity

to discuss ideas, but chapter members are, for the first time, able to work on collaborative projects.

- ConnectCP

    About five years ago, IFACCA partnered with other individuals and organizations to develop ConnectCP, the international *Who's who* of cultural policy researchers and policy makers – an online database of over 750 experts in more than 100 countries. This has provided a service to members and the broader community, and has facilitated networking by helping arts support agencies to find people with the right skills and knowledge.

Research

IFACCA's wide-ranging research work has had a particularly strong impact on organizational behaviour among network members. There has been a noticeable change in the *D'Art* programme over time: in the early days, topics were proposed, partners found and reports written by IFACCA. Nowadays, more requests come in than can be managed, often including offers of support to cover the research costs. Part of this is due to the profile established by IFACCA, but also it is due to a changed behaviour of the network's members, demonstrating the benefits of sharing information and improving members' capabilities.

Some examples of research topics that have had the potential to change behaviour include:

- ecological sustainability and the arts – calling for international cooperation;
- conflict of interest policies in arts and culture funding agencies;
- statistical indicators for arts policy; and
- grant management timelines – benchmarks for grant processing.

The future: what networks need to achieve sustainable success

In its planning, IFACCA has identified some key major future challenges, including:

- remaining relevant to members and partner organizations, and financially viable;
- making use of technology – social networking, Web 2.0, Google, YouTube and other new technologies in a way that is relevant to members;
- seeking ways to overcome the different language needs of the network;
- responding to developing global issues, such as the environmental impacts of the network.

So IFACCA's future will not only involve changes to the network's own operations, but, to be successful, will also require operational changes among member

organizations and other network stakeholders. This illustrates how closely network change is intertwined with change within a network's organizations.

Conclusion

Many of IFACCA's events and projects have succeeded largely due to a 'demonstration effect' – by network members witnessing first-hand the value of the network at meetings, in published resources and in the positive outcomes from exchange. Although it is very hard to document it, a significant impact of the federation has been to increase the openness and enthusiasm for international networking among national arts funding agencies. It could be said that the mere existence of the federation is, in itself, behaviour-changing: it provides a focal point around which government agencies prepared to exchange and learn from others can do so easily. In terms of the model presented in this paper, we have enhanced the capabilities and performance of our members and this has in turn stimulated the network's resource base and enabled its continued growth.

The illustration is presented in order to demonstrate networking:
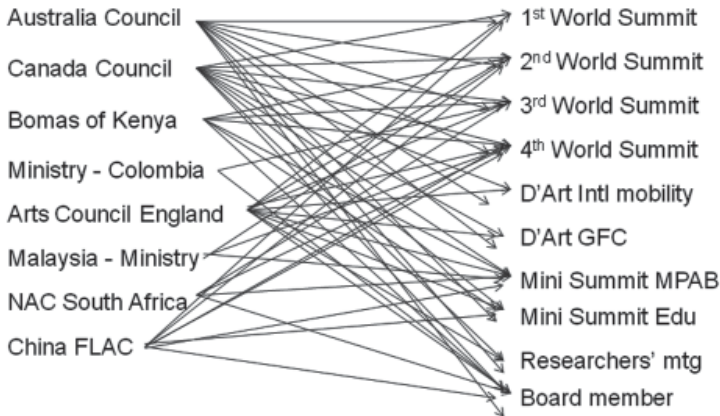
On one side are some sample members of the IFACCA network and on the other some sample activities. By creating these activities and enabling a

variety of involvement in these events, we have enabled a complex series of dialogues and engagement, as represented by the many crossing lines at the centre. This criss-crossing of lines is networking.

Clearly then, networking is not casual nor easy, its success does not come about by magic or by accident. What it requires is effort and planning, vision and resources.

As the world becomes increasingly used to working internationally to solve the big global issues – be they financial, health-related, security or cultural – the quality of the leadership, capabilities and performance of networks becomes more and more important.

What is needed to strengthen culture networks is the development of leadership skills for network coordinators, opportunities for them to network with each other to develop their skills in communications and strategic planning helping them maximize their effectiveness, and the creation of international mechanisms to help build financial resources.

Towards a cultural Europe

Kathrin Deventer

I s cultural networking not something that has always been around? Has it not always been the desire of artists and arts organizations to look beyond borders, to collaborate on an international level, to share ideas and to exchange information? It enriches, it broadens and above all it is beneficial to a society's culture and art.

An example of this founding of cultural networks at the time is the European Festivals Association (founded in 1952 as the European Music Festivals Association). East and West European festivals were able to meet in spite of the division of Europe, manifested by the 'iron curtain'.

Starting from the assumption that networking and the role of cultural networks is to serve cultural development, I would like to argue that the task of a cultural network goes beyond this role. In a conversation with Simon Mundy I once discussed the task of cultural networks. Simon Mundy is not only a poet and novelist, festival director and cultural policy adviser but also an influential networker, with a thorough knowledge of cultural networking. Based on his idea of three 'circles' of cultural network tasks, I am going to discuss three major and basic aspects of cultural networking.

1. Members: the internal debate
The first circle refers to the idea that networks are there to make the work of their

members better. In particular since the 1980s international cultural networks have grown: there is a long list of networks for dance, theatre production, chamber music ensembles and composers. They have been established around a certain discipline for members to meet, discuss, reinforce, be in an international environment, professionalize, communicate, exchange best practices, initiate projects – that is the inner circle, the inner debate, the inner educational task of a network.

2. Arts: the cultural debate

The second circle refers to the idea that networks are there to make the world of the arts better within the artistic reality. Networks have to mobilize the sector. They are important for cultural development. They show the different assets of the arts' impact on many issues in a wider creative ecology; they are there to advocate for the improvement of the arts sectors' conditions. These expert networks in that sense are counterparts and interlocutors for the respective political decision makers: a supporting strand for networks was introduced, and recently the platforms established in the framework of the European Agenda for Culture are considered as representatives of the field, almost 'unions' speaking on behalf of their members and representing their members' interests.

3. Politics: the political debate

The third circle refers to the political debate: networks are there to have a position in a wider political context in Europe, not only a sectoral one, but a wider political one. Networks have a task to underline the role of culture in society as such, to be taken into account in all policy areas. Therefore, a thorough change of thinking about and attitude towards culture needs to take place. This task goes further than the improvement of the cultural sector. It includes the quality of culture as the most essential basis for societal transformation that should be taken into account in all policy areas. It also includes identifying dialogue platforms with policies in various ways in order to have the cultural dimension on all political agendas. This task requires an alert educated sector that positions itself in a wider scenario of challenges.

Most of the time, the mission statements and constitutions of networks include ambitions regarding the three circles, but too often they are not reflected in the activity proposal (there are various reasons for this; in the first place it is a financial one).

The first circle (improving conditions for members' 'homework' first hand – hands on skills and tools concerning communication, sponsoring, marketing, programming, etc.) is virtually always seen as the most important one: this is

why a member joins a network. How many times do heads of (cultural) networks hear the question: What's the added value to be a member of the network? This question can be answered with another a question: Why is it that you invest into a network? What is the added value you give to the network? It should be for members' own good, of course, but also for the artistic community and for society in general. What do you want the network to achieve in a broader European society?

It is very difficult to argue for the second and third circle as they are not directly and evidently linked to the practical daily work of a member. But, if the cultural sector does not take up the task in a broader European political context and 'educate' not only itself but also political decision makers, it will fail, because if there is no cultural Europe, there is none, as the initiative *A Soul for Europe* states. 'What is at stake is the future of the Union .... The cultural sector must take a firm hold of the European question', underlined Daphne Tepper, policy analyst at Culture Action Europe (Tepper, 2009). The sector has to understand this task, and there is an opportunity for a shift in the perception of policies. The need to find pathways towards an integrated Europe is ranked higher and higher on the agenda. We are invited to tell decision-making bodies why culture matters in Europe.

In 2007, the European Commission devised the European Agenda for Culture which is a crucial instrument and a politically very strong sign of real empowerment of culture as it goes far in terms of mainstreaming. The Commission has put enormous efforts into empowering civil society – the Council does the same. Platforms for structured dialogue have been established in this framework. The cultural sector has to prepare for this challenge of educating all political decision-making bodies and tell them why culture matters in Europe. How should the cultural sector take up this challenge?

Definition of the three circles

First, networks have to define those three circles that are already laid down in the statutes; in order to avoid:

- getting lost in administrative and financial obstacles;
- isolating the sector from broader political fields and wider issues such as democratisation, participation, access, citizens' rights, etc.

We have to define our allies, our counterparts, our interlocutors: (1) members, (2) the sector, and (3) politics at large, that is, the different ministries, directorates general, etc. We have to identify collective interests and devise activities and tools that serve the purposes. We have to play an initiating political role. We have to educate civil servants who in all fields and at all levels have to put culture

as a priority in their policies. Networks and umbrella organizations are one element in this – there are others, with individuals in the first place of course.

EFA and the three circles

Against this background, the European Festivals Association (EFA) serves as a good example: EFA is one of the oldest cultural networks in Europe. Created in 1952, EFA is highly ambitious to bring Europeans together and in 2012, EFA will evaluate sixty years of networking. An important reason for establishing the EFA was undoubtedly linked to the creation and development of the European Community after the Second World War. Europe was built as a unit, certainly as an economic and monetary unit and already partly as a political unit. The cultural sector felt the need to unite on a European level partly because of the creation of a new societal reality, especially after the fall of the Berlin Wall in 1989. Nowadays there is a more outspoken feeling of European solidarity and coherence, especially amongst young people. It is striking to see how many young people today feel at home across the continent, how many young Europeans are travelling easily from one end of the continent to the other, creating international collaborations in a smooth and 'natural' manner. This is certainly the case in cultural matters because of its very subjects: creation, artists, the urge to express oneself and the search for an increasingly large public all stimulate the need for contacts. This very European 'development process' stimulates international networking without discussion (De Greef, 2008).

A second reason for initiating the EFA after the Second World War and carrying on its mission until today is the desire to reinforce festivals internationally within similar fields of interest, artistic disciplines, presentation forms or expertise. Network members are looking for added values by joining structural relationships with colleagues from other countries who are active in the same or in similar fields.

Circle 1. The EFA was created because 15 eminent European festivals that had certain interests put their forces together: it was about co-productions, touring, presenting, etc. Subsequently, the EFA grew, more and more festivals from all over Europe and beyond joined the association and today more than 100 festivals are part of the network. EFA members come together regularly to discuss and exchange on issues that concern their daily practice.

Circle 2. In 2004, the EFA moved to Brussels. It was then that the EFA started embracing broader sectoral questions and tried to position festivals in that cultural and artistic ecology. The EFA itself became a member of other cultural networks, such as International Network for Contemporary Performing Arts (IETM), Performing Arts Employers Associations League Europe (Pearle),

Culture Action Europe and others – to position festivals in this cultural debate and support other networks that acted in other fields linked to other kinds of practices in the sector. The need to support the arts is reflected in many EFA initiatives, such as the training programme European Atelier for Young Festival Managers or the EFA BOOKS series that the EFA launched in 2006 to contribute to the cultural debate in Europe. In 2007, the EFA organized a conference on 'Cultural Networks at Work', also in collaboration with another network, namely the International Society for the Performing Arts (ISPA). The conference concluded with a declaration of intent to create a 'European House for Culture' in Brussels.

Circle 3. In 2009, the EFA launched the European House for Culture. The initiative is a concrete offer to bring forward a dialogue between the cultural sector, other sectors and different levels of different policies. The arts and cultural sector has to develop an authoritative voice and set up a structured consultation process – as other sectors in Europe already do, by organizing themselves within a certain constitution – to influence the European decision-making process, helping to shape the agenda of the decision process itself. The stronger this voice is and the better the process itself is developed in terms of content and visibility, the more effective it will be. The European House for Culture is one step in the direction of a stronger, more prominent positioning of arts and culture in the European decision-making process. The mission of the European House for Culture is to advocate for the place of culture in Europe and the world, to strengthen the power of the cultural sector, to enhance the visibility of its position and to create new dynamics within the sector in order to influence the decision-making process. The aims are to create synergies, to individualize common interests, join forces and offer a home – or an embassy – to networks and initiatives in the field of culture, in order to stimulate dialogue and interaction between cultural networks.

The European Festivals Association looked beyond its own network – into the need of the sector, and the wish to contribute quite a bit to offering a platform for discussion about a cultural Europe – serving the networks and a common mission which is to play a role in the political Europe. 'We have to grow up', said Robert Palmer.

The European House for Culture is the physical manifestation of the wish to be linked with each other, to present as much as possible, to communicate – and to understand the political mechanisms. If we engage more in these alliances, if we are more aware of our wider societal roles and if also we – the secretariats – are claiming this role more and more from our networks that gave us the mandate,

we can speak of the maturity of the sector, and not get lost in the trap of keeping ourselves busy with our immediate problems. We are not only advocating for better conditions for the arts and culture, we are also advocating for the immeasurable role of culture in the European project. This message has been promoted already for quite some time by the initiative *A Soul for Europe* and is being taken up by more and more cultural networks. It is about the responsibility of networks and of individuals at the same time: if we are really looking for the union of peoples, of Europeans – a union that is based on a bottom-up process – this implies personal responsibilities, possibilities of networks. For artists, intellectuals, scientists and cultural operators, a cultural international Europe is part of their everyday life. Let's follow their foot prints and make others follow it.

I would like to conclude with a quote by Hugo De Greef, former EFA Secretary General and co-founder of the European House for Culture, taken from EFA BOOKS 2 that is dedicated to cultural networks: 'International collaboration and cultural networking contribute to a better society, to living together agreeably, to a global intercultural society, to increased tolerance … in short: to peace, however modest the role we are playing might be' (De Greef, 2008).

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Links

Culture Action Europe: http://www.cultureactioneurope.org/

EFA BOOKS: http://www.efa-aef.eu/en/activities/books/

European Agenda for Culture: http://ec.europa.eu/culture/our-policy-development/doc399_en.htm

European Atelier for Young Festival Managers: http://www.efa-aef.eu/en/activities/european-atelier/

European Festivals Association: www.efa-aef.eu

European House for Culture: http://www.efa-aef.eu/en/activities/european-house-for-culture/

Platform Access to Culture: http://www.efa-aef.eu/newpublic/upload/efadoc/10/Access%20to%20Culture.pdf

A Soul for Europe: http://www.asoulforeurope.eu/

Asian Culture Complex:
a home for cultural diversity

Jin Sik Lee

Introduction: the rise of culture cities

In the early 1990s, various attempts were made to create new urban development models as part of the efforts to improve the outdated and stagnated urban environment and economy after rapid industrialization. One of the attempts was to develop a culture city, which aimed to re-examine native urban characteristics including historical, cultural, and environmental elements of a city and connect the characteristics to urban development strategy.

Behind the emergence of culture cities exists a new economic paradigm called a 'knowledge economy', or a 'creative economy'. As the central axis of the economy has shifted to human capital, in particular knowledge and creativity of individuals, human resources with knowledge and creativity have been regarded as the driving force behind economic development. As a result, the competition to attract the so-called 'creative class' has been intensifying (Florida, 2002).

Under these circumstances, many cities have been actively taking advantage of culture and arts as a means to gain competitive advantages. As the quality of life in the urban environment has become the top priority of urban development policies, cities have recognized the need to promote local culture and arts activities. This has led to building new cultural and artistic facilities in many cities. In particular, after the City of Bilbao in Spain constructed the Guggenheim

Museum and made unprecedented economic progress, cities around the world followed the Bilbao example by building cultural and artistic facilities to promote economic revitalization. Korean cities were not an exception. They have been busy constructing large-scale performance arts centres, art galleries, and museums.

However, few culture cities that focused only on building artistic and cultural facilities achieved what they expected. As many cities invited world-famous architects to build large-scale cultural facilities, similar buildings were built in cities around the world, which ultimately failed to differentiate themselves from other cities. Also, many cities were so pre-occupied with building the facilities that they had no time and energy to develop good cultural programmes. Poor-quality artistic and cultural programmes attracted public criticism.

Today, software-oriented culture cities have been as an alternative to the existing hardware-oriented culture cities (Landry, 2000). Unlike hardware-oriented culture cities focusing only on building physical facilities, software-oriented culture cities strive to develop various cultural programmes using creative ideas.

The foundation for the software-oriented culture city model is the network. 'Network' has a lot of meanings but, in this case, it means an information channel to support communication among individuals. The network as an information channel facilitates information exchanges and mutual understanding among individuals, playing a role in driving innovation (Benner, 2003; Camagni, 1991; Cooke et al., 1997; Keeble et al., 1999; Maskell and Malmberg, 1999). While the existing hardware-oriented culture cities concentrate their efforts on constructing physical infrastructure, software-oriented culture cities strive to create an environment for mutual alliance and shared learning through networks to help invent creative cultural contents (Landry and Wood, 2003).

The Hub City of Asian Culture Project: a new model for network-based culture cities

The Hub City of Asian Culture Project, initiated in 2004, was designed to re-vitalize Gwangju, a relatively backward city in political and economic terms, as a culture and art city. Gwangju is a city with a population of 1.4 million located in the south-western part of the Korean Peninsula. It became a symbol of democracy and human rights after the 5.18 Democracy Movement in the 1980s. The project aims to make Gwangju, which overcame the scourges of Japanese colonial oppression, dictatorship and poverty using the power of citizens, a place for cultural alliances and exchanges among Asian countries. The ultimate goal of this project is to strengthen the creative energy and cultural capacity of

Korea as well as of other Asian countries.

In particular, the Asian Culture Complex (ACC) in Gwangju, which is scheduled to be completed by 2014, is the essential facility for the project. The ACC is different from existing cultural facilities, as the contents displayed in the ACC are based on networks connecting various forms of culture and arts, across the barriers of nationality, ethnicity and artistic genres.

The Asian Culture Complex incorporates the concept of network, the foundation of the project, from the initial design phase. The ACC is a large-scale underground facility, spanning an area of 180 000 square metres. On the ground is a vast grass square, where buildings reminiscent of the 5.18 Democracy Movement are scattered around. This structure is designed to preserve the history of Gwangju and represent open communication among various peoples and countries.

A bird's-eye-view of the Asian Culture Complex

Under the square are the offices of five agencies: the Cultural Exchange Agency, the Asian Culture Information Agency, the Cultural Promotion Agency, the Asian Arts Theatre, and the Edu-Culture Agency for Children. All these organizations are connected to one another, creating a virtuous cycle. The Asian Culture Information Agency collects and studies raw data for creating arts and cultural works. The Cultural Exchange Agency establishes connections with artists and cultural institutions in Asia. The Cultural Promotion Agency utilizes the raw data from the Asian Culture Information Agency to create various content. The Edu-Culture Agency for Children develops exhibition programmes

for children by using content created by the Cultural Promotion Agency. The Asian Arts Theatre promotes creative activities based on collaboration among Asian countries in order to preserve, study, educate, create and appreciate culture and arts in Asia.
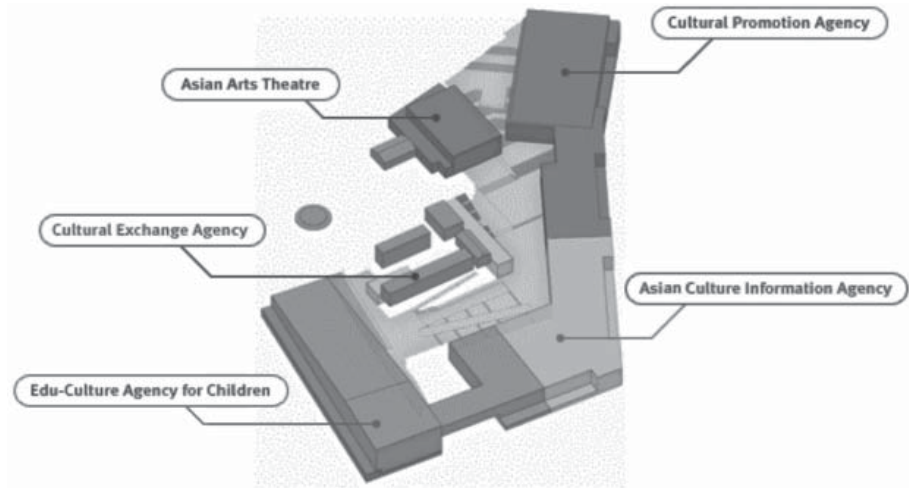
The Asian Culture Complex Facilities

Today, collaboration projects among cultural and artistic groups, such as residence programmes, are underway around the world, facilitating the accumulation of new information and knowledge. Regarding this, the ACC will be capable of promoting further innovation, as it ensures continuous information exchanges among Asians through communication and cooperation, regardless of nationalities or genres.

However, the most striking difference between exchanges and cooperation of the ACC and other similar activities is that the ACC not only facilitates information exchanges and shared learning, but also helps increase mutual understanding and trust, as it enables Asians with various backgrounds and experience to meet in person and have a dialogue. The mutual understanding and trust provides the framework, where Asians work together to explore 'Asian values' and ways to promote the co-prosperity of Asian countries through culture and arts.

The discovery and re-invention of Asian values sought by the ACC is a meaningful attempt to understand and express Asia from Asia's point of view, not from the West's point of view. Also, the attempt is very significant in that it lays the foundation for social, cultural and economic development by facilitating the understanding of different cultures and the building of friendly relations among Asians.

The Asian Arts Community:
the discovery of Asian values through arts and cultural networks

The discovery and re-invention of Asian values sought by the Asian Culture Complex is carried out through the Asian Arts Community, an arts and cultural network project. While the existing networking activities of cultural and arts organizations have been limited to some parts of Asia, the Asian Arts Community expands the range of its network into the whole Asian region, in order to increase the understanding of the history of arts and culture of Asia and to promote Asian values around the world.

To this end, what is needed is a long-term and strategic approach, not just friendly relations among artists or short-term projects. The Asian Arts Community will be closely linked to the organizations within the ACC to study and develop content necessary for the ACC. The community plans to develop long-term collaboration models by area and region. It aims to collect and study Asian cultural works and carry out culture creation projects in its five business areas of traditional music, video, literature, banquet and dance, within the five regions of ASEAN, Central Asia, Arab, South Asia and Northeast Asia. It will develop a five-year plan for each region by 2014, when the ACC is due to be completed.

The Korea-ASEAN Traditional Music Community was the first of the five regional arts communities. It is designed to develop new cultural content through the traditional music of Korea and ten ASEAN countries. Following the three ASEAN-Korea Meetings on Cultural Collaboration Projects, including the first one in 2008, the ASEAN-Korea Traditional Orchestra consisting of 79 traditional instruments of Korea and ten ASEAN countries was established. The orchestra made its debut in celebrating the ASEAN-Korea Summit in 2009. With the theme of 'Asia Becoming One through Music', 80 musicians wearing splendid traditional costumes played traditional instruments of eleven Asian countries, creating the world's first Asian harmony.

The ASEAN-Korea Traditional Orchestra is the outcome of creative and shared work of Asian countries. It is the world's first orchestra consisting of Asian instruments only. In addition, it has created various by-products that can contribute to the research and development of Asian culture and arts. In particular, the orchestra helps re-examine hidden or forgotten traditional music in Asia through in-depth research into traditional music and instruments. This is significant in that it helps preserve Asian cultural diversity and discovers and shares Asian cultural assets. Information on traditional music in Asia collected through in-depth studies will be digitalized and stored at the Asian Culture Information Agency in the ACC. It will also be utilized as a sound source for composing new music, opening a new horizon in the cultural industry.

The Asian Arts Community is also significant in that it not only preserves, studies and promotes culture and arts, but also creates the intangible assets of dialogue and understanding among cultures, which would not be possible without exchanges and cooperation through networking.

The Central Asia-Korea Arts Community, the second regional arts community, started from a collaborative research into myths and folktales of Korea and Central Asia that had not been properly studied. Representatives of ministries in charge of cultural policy in Korea and Central Asian countries had two meetings in 2009 to explore ways to discover, preserve, re-create and appreciate the archetypes of Central Asian myths and folktales, which were disappearing. Currently, the community is in the process of establishing a collaborative research team consisting of experts in myths and folktales and digital archiving in Korea and Central Asian countries. If the research team is established, on-site investigations will be conducted to discover not only hidden stories in Korea and Central Asian countries but also traces of culture, history and arts within the tales. The archetypes of myths and folktales found in on-site investigations will be also digitalized and stored in the Asian Culture Information Agency at the ACC like the traditional music information and re-processed to be delivered to people around the world in various formats.

Starting in 2010, art communities between Korea, the Arab world and South Asia are being established. As the ASEAN-Korea Traditional Orchestra and the collaborative research into myths and folktales of Korea and Central Asia show, the Asian Arts Community represents 'Asia becoming one through culture and arts'. Today, cultural policies of countries around the world focus on stimulating economic growth using culture and arts. In line with this, the Asian Arts Community has three objectives: contributing to the development of culture and arts through creative works based on convergence and collaboration among genres; promoting economic development with one-source multi-use projects closely linked to the archetypes of culture and art; enhancing mutual understanding and peace through multicultural exchanges.

Policy recommendations
• Establishing a cultural information network led by citizens

Even though the Hub City of Asian Culture Project and the Asian Culture Complex are new cultural development models that support information exchanges and creative activities based on networking, their focus is still on information exchanges among experts under the leadership of the government. In this respect, a variety of ways to promote participation of citizens, who are the people that appreciate Asian culture and arts, are needed.

One of the solutions is to build a foundation for cultural governance. It is planned that a culture city consultative body consisting of civil society, universities, businesses and local governments is established to help citizens participate in the process of creating and operating culture cities. This plan is meaningful in that it does not support hierarchy, but helps citizens and local governments to participate in operating a city as equal partners. It is expected that a communication channel to directly deliver the voices of citizens to the government will be opened to help local governments reflect the various ideas of citizens in their policies, which will lead to creation of competitive and differentiating cultural content.

International correspondents managed by the Office for the Hub City of Asian Culture Project have collected information on culture and arts around the world and sent the information to the office. They have played an essential role as a citizen-based information network to ensure that the information is used in policies of the Hub City of Asian Culture Project and the ACC. Currently, a total of 44 international correspondents in 20 countries, including seven foreigners, are collecting cultural information. It is expected that more correspondents will be dispatched to more cities and countries. In the age of Web 2.0, information and knowledge collected online will play a more important role. Therefore, the office plans to expand its online information network by attracting overseas bloggers and opening a mega-blog that will collect all information on culture cities and culture and arts organizations around the world.

• Opening various information exchange channels

Until now, the ACC has focused its exchange programmes on culture and arts organizations and experts only. However, if it expands its horizons and establishes communication channels with government organizations, international organizations and the public, it will be able to broaden the foundation for accumulating information and knowledge.

Good examples of cooperation between the ACC and international organizations are various cooperation programmes between the ACC and UNESCO. Currently, the ACC has carried out projects related to the Central Asia-Korea Art Community in collaboration with the UNESCO Asia-Pacific Centre of Education for International Understanding (APCEIU) and built a database on cultural policies in cooperation with the Asia-Pacific Regional Centre of the Culturelink Network (APRCCN) in order to collect content for the Asian Culture Information Agency at the ACC. Many assess that these collaborative projects have created synergy, as the ACC and UNESCO share human resources, information and know-how.

The ACC also plans to cooperate with other international organizations including the World Tourism Organization and the Global Human Rights Organization in various ways in order to deal with common issues such as preservation of cultural heritage and protection of human rights. In addition, it has continuously pursued projects to contact and cooperate with foreign councils in Korea and discussed ways to establish an international week for each Asian city to reinforce exchanges and cooperation with leading culture cities in Asia.

So far, the office has conducted its networking activities mostly offline. However, it plans to expand its networking activities into online. Currently, it is using online activities to support the UNESCO APRCCN and establish the Digital Archive for Asian arts and cultural assets. The UNESCO APRCCN is expected to serve as the centre of the online network of cultural policy makers and researchers in the Asia-Pacific region based on the database of cultural policies, cultural properties, culture and art groups (artists), and culture cities. In addition, the Digital Archive for Asian cultural assets will collect and store Asia's cultural resources, and disclose them online, serving as a powerhouse for promoting studies on Asian cultures and creative activities using the archetypes of Asian cultures.

Conclusion:
Hub City of Asian Culture – Asia's cultural window to the world

Various peoples, languages, cultures and arts with a long history co-exist in Asia, where the world's first civilization emerged. In the process of colonization by the West and subsequent modernization, Asian values have been distorted and compromised. In the age of a knowledge economy and creative economy, the Hub City of Asian Culture Project aims to highlight Asian culture and arts, which have been so far neglected, and design a new future using Asian culture and arts as the driving force for regeneration of regions, cities and countries. To make this project a success, what is required is trust built through exchanges among countries and the accumulation of information and knowledge. To this end, it is essential to create a sense of community and trust based on the networking of countries not only in Asia but also in the world.

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The Living (Bread) Houses Network: (fish) nets, nodules, platforms

Nadezhda Savova

Networks, as intangible as they can often be, are by the very root of their name usually imagined and compared to a woven net. However, while scholars and practitioners have analysed how a network works in terms of how it channels flows of information, communication and exchanges among the nodules (study of the surface of the net as an object-metaphor), less attention has been given to what constitutes the content of the network (the inside of the net/ what the net is holding) defined by the various forms of capital and added value it brings to each nodule – and remains inside – and, vice versa, each nodule's contribution to the net. In another article, I have already analysed this first set of 'surface' network dynamics thinking through the metaphor of the *shekere* Afro-Brazilian musical instrument and the sound-production mechanism of the net around its gourd (Savova, 2010).

In this piece, I try to tackle the second set of questions about the net content through the metaphor of the fishing net, since it is a kind of net whose main purpose is precisely the accumulation of goods and production of material/ financial value (compared to the *shekere* net whose main purpose is the production of intangibles like emotions and enjoyment and only tangentially of financial capital through concerts). The fishing net has also been used as a metaphor for sustainable living based on the wise saying that rather than giving

a poor man a fish, it is more useful to teach him to fish. This particular role of the fishing net implies the potential (yet, how often understood or performed?) long-term impact of networks through capacity-building for their members.

If, then, the world were a fishing net, the nodules of the net would be most often private households, as the family and its household remains the smallest foundational cell of any society. Among these private households and the remaining spaces for employment, market exchanges, religious workshops and open (green) areas, there are particular kinds of houses not privately inhabited by a family but homes shared by a community[1] particularly for varied creative/artistic activities and exchanges: food, craft-making, cultural performances, arts exhibitions, friendships, conflicts and loves. These 'public art houses' are the hundreds of thousands of community cultural centres, dedicated to voluntary (and sometimes professional) arts, sometimes organized in national networks and sometimes operating locally and individually yet nonetheless sharing the same basic principles of purpose. These houses are spread all over the world, but are very often unaware that they form the world's biggest – and, at the same time, smallest, in their very local presence and scope of action – cultural networks.

The International Council for Cultural Centers (I3C, www.international3c.org); the European Network of Cultural Centers (ENCC, www.encc.eu); the African Arterial Network (www.arterialnetwork.org); the Latin American Network of Arts for Social Change (RLATS, www.arterstransformador.net): these names sound big, distant and amorphous, yet, in fact, they are in many ways well grounded by virtue of their constituent members and community cultural spaces, which 'net' acquaintances, collaborations, visits, joint projects and programmes, and a sense of symbolic belonging to one family (in the words of the members) united by shared principles. These international networks are mostly the generators and carriers of the symbolic capital of the perceived sense of unity and power of these local architectures that *embody* and *em-place* social, cultural and financial capital in their daily activities and tangible presence in communities scattered across continent.

Though so similar in their role to preserve and promote local cultural life and traditions, community cultural centres around the world rarely know about the existence of their sister networks, even in the country next door, nor do they realize that they exist, as a product of cultural policies or of multiplied civic initiatives, in countries on all continents: houses dedicated to enable people to discover a

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[1]   'Community' is a very broad and contested notion, but in simplified terms it can be understood as a group of people defined by territory, kinship, interests, cultural practices, joint activities, beliefs, values, etc., with varied degrees of presence or relevance of these categories.

creative potential inside. For these reasons, it was important, potentially useful and also intriguing as a socio-cultural experiment to begin building the foundations of a symbolic international network – what we have been calling since 2008 the International Council for Cultural Centers (I3C) – that would serve the smaller houses by connecting them to one another and facilitating their communication within this global network of national networks/associations of community cultural centres.

It all began with the academic research for my PhD in Cultural Anthropology at Princeton University, USA, where I examine the Bulgarian model of community cultural centres, called *chitalishte*, considered the oldest (since 1856) non-class-based NGOs in Europe and possibly the world. The *chitalishte* are also among the most extensive national networks with their 3500 cultural houses in almost every neighbourhood in the country, compared to only a few hundred in countries like Germany and France. The Bulgarian model preceded by half a century and inspired the Russian *izba-chitalinyia*, later *dom kulturyi* (house of culture), and how this community arts model spread through the Soviet Union across the socialist world, from Latin America, known as *casas de la cultura*, to Africa and South-East Asia and China. While the Cuban *casas de la cultura* were modelled after the Russian *dom kulturyi*/Bulgarian *chitalishte* model in the 1960s, perhaps the youngest and among the most extensive networks is found in Brazil, where the former Minister of Culture – Gilberto Gil – launched in 2004 the *Cultura Viva* programme and a network of *pontos de cultura* that in only two years had already built or connected in one national network more than 2000 centres.

I kept finding more and more networks of community arts institutions, while also noting their lack of awareness about other related networks in other countries. For this reason, many centres or the coordinators of regional and national networks expressed the desire to get to know other similar organizations abroad (and especially across continents), which, they believed, could inspire them to improve things inside the national associations and in the individual centres as new programmes, international friendships and exchanges. It was clear there was a need for a global network but how could it be established?

The idea of a global community cultural centres network was met with surprise as people realized that there was no such organization while there are global unions of possibly all other cultural actors from museums to theatres and libraries, actors, writers and painters. The idea was usually embraced with enthusiasm but also perplexity in the face of the prospective immense dimensions of the network and how it was to really 'work'. This, in fact, is the central question before any network, even one of only 3 members, let alone 50 or

even 80 countries (as of May 2010, I3C already has about 50 country networks associated symbolically)! In addition to the challenge of the actual activity of the network, I was also aware of the problem of my own subjectivity in studying an object I had helped create. Such 'action research' (see Bateson, 1972; Reason and Bradbury, 2001; Torbert, 2001), however, is not a precedent, but rather an ever growing practice and research methodology among sociologists and anthropologists, which needs to be tackled with extra self-reflection and critical analysis. On the one hand, the undertaking was the fruit of a personal sense of duty and commitment to the communities I had studied and their voiced desire to know and exchange with other centres around the globe, but it also seemed a logical undertaking to start the construction of a house that already had its bricks lying scattered around and ready to use.

Methodologically and conceptually, the following piece is not a 'thick description' (in Clifford Geertz's terms, 2000) but rather a mix of personal narrative and analytical concepts on networks drawn from: different research projects (with varied duration and depth) but mostly from the places where I have conducted longitudinal research (Bulgaria, Brazil and Cuba); travels and observations across 25 countries; presentations and participation in international conferences; and my work as consultant and interviews at UNESCO. All these fluid and mobile topographies quite often, surprisingly perhaps, intersect and overlap in defining the major importance and challenges of cultural networks. This collage consists of the faces of many people who refract through their sensorial worlds multiple levels of global and national cultural – and interrelated economic – policies and politics.

Travelling *Living Houses*

Through my work as a consultant for UNESCO's Intangible Cultural Heritage (ICH) Section to evaluate the impact of their projects for ICH safeguarding over the past few years I found that at the core of most ICH safeguarding projects lay the creation of community cultural centres and the development of their networks within the particular region or country. Often called 'heritage houses', as in Armenia, Mongolia and Tanzania (also community museums), the centres presented one key approach to sustainable, community-based engagement with ICH and thus implementation of the ICH Convention: an approach I called *heritage house-guarding* to denote the central importance of the physical space for the sustainability of transmitting the traditional practices.

With already rich data from my previous fieldwork, the information at UNESCO helped shape a more holistic understanding that creating physical community cultural centres is one way to avoid the pitfall of unsustainable

projects focused only on activities and separating practice from place. Of course, simply building a cultural centre without the additional programmes and activities would never guarantee community participation either. A community-appropriated space could sustainably serve as a meeting focus point, a home for various activities linked not only to ICH 'safeguarding', but as a polyvalent/multifunctional social centre housing a variety of local initiatives, events and meetings. UNESCO's Living Human Treasures Programme was one such example of emphasis on the practice – the symbolic recognition of traditional artisans or performers for their skills and knowledge in different countries – which lacked attention to the place where knowledge generation and exchange could take place in the long run. This is how the I3C idea started evolving as a potential UNESCO programme with a tentative name the Living Houses of Humanity Programme understood as the spatial counterpart of the Living Human Treasures Programme.

I proposed to bring together the know-how of Brazil[2] and Bulgaria[3] and work with African nations (Mozambique, Mali and Senegal), where UNESCO had already been developing since 2001 community multimedia centres (CMCs) through the CMC Programme[4] within the Communication and Information Sector. Paradoxically, the CMC turned out to be an initiative people at the Intangible Cultural Heritage Section and the Culture Sector in general did not know about! This lack of inter-sectoral communication revealed the major weakness of most big organizations (including UNESCO) where the flexible, horizontal network coordination is often replaced by a rigid hierarchical system creating divisions and streamlining the work much more like a conveyor belt (within each sector) rather than the fisherman's net collected by people horizontally, cooperatively organized in a network.

The Living Houses of Humanity Programme was thus tailored as a trans-sectoral, transversal set of axes building bridges among three sectors within UNESCO: the Culture Sector's ICH Section, and the potential Community Cultural Centre (CCC) Programme (to incorporate ICT and media into the community-based safeguarding and inventory-making); the Communication and Information Sector's Section for Media and Citizen's Participation (to include local ICH as community media content); and the

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[2]   Read more at http://www.cultura.gov.br/sys/skins/cultura_viva_capa/sistematizacao_fim.php

[3]   Read more at http://www.chitalishte.bg/foundation.php?&set_language=2; http://mc.government.bg/reg/; http://www.union-chit.hit.bg/index.htm; http://www.agora-bg.org/bg/

[4]   Read more at http://portal.unesco.org/ci/en/ev.php-URL_ID=16499&URL_DO=DO_TOPIC&URL_SECTION=201.html

Education Sector's Community Learning Centres (CLC) Programme[5] (to diversify life-long learning with local ICH elements, leisure arts and media to engage young people). The first definition of community cultural centres (3Cs) at that time came out as broad as this:

- any institutions or community associations that express specific commitment toward engaging people in the communities where they find themselves as well as larger audiences in exploring local/regional cultural heritage (already broadly defined above): these could be networks of universities, museums, libraries, schools, and/or cultural centers.

Later on, developing the I3C network, I realized that the definition needs to be much more specific, since already there were networks of museums, schools and libraries. Thus, for the working purpose of I3C, a 'community cultural centre' is defined as:

- community-based, physically built, *multi-functional* space, which is dedicated to overall community development through the medium of creative activities linked to modern and folk arts, the preservation of local intangible cultural heritage, as well as hosting performances and exhibitions of professional and non-professional artists with the mission to enhance social cooperation and cohesion beyond ethnic, religious, generational, and socio-economic divides, thus nurturing human creative and spiritual development and quality of life.

Sand clock flows: power asymmetries upside-down

Coming back to the conveyor belt metaphor of non-creative bureaucratic streamlining that can occur in big institutions already settled in a network of programmes, the nature of a community cultural centre with threads of relations going up and down and all around with programming organized both from the inside (administration) and the outside (community) reveals its form of operating much more as a fishing net (hand-made, flexible, catching live fish) rather than the conveyor belt of institutionalized programming (machine mould, rigid, making fish cans). The fishing net metaphor can extend from the context of the individual centre and its internal organizational and external relational network to the dimension of the global I3C network of community houses of culture and its ways of netting and embracing/flowing through the globe.

I use the 'flow' term on purpose, not only because it is relevant to the water ecology of the fishing net, but because I support the critical analysis of James

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5   Read more at http://unesdoc.unesco.org/images/0012/001211/121155eo.pdf

Ferguson (2006: 14) exposing how international developmental NGOs and UN agencies 'span the globe, as is claimed, but do not cover it', 'they hop over, rather than flowing through'. While I3C does not avoid the pitfall of 'spanning' or 'hopping over', the network's very nature of a group of houses already rooted in communities defines a dynamic of very real flows and substantial potential for longer-term effects. Annelise Riles (2000) offers a comprehensive ethnography of the flows of information within a global women's rights network and calls it 'the network inside out' since she exposes how the usual focus of most networks on information circulation and lobbying often reduces the network's work to writing and discourse (with a very questionable impact on external and internal actors) rather than action and long-term service to the members. In other words, it is precisely the problem of lack of attention to content inside networks, and this study tries to discover the factors for the flows to stay in and accumulate various forms of capital inside the network members and the network as a whole.

One example of efforts in this direction is a programme of the European Network of Cultural Centres (ENCC) called 'Bridging European Cultural Centres' (BECC), where administrators of small community cultural centres travel to other such centres to explore their local organization and also the forms and functions of their national networks. The stay of the visitor at each centre is accompanied by the drafting of a plan for activities and programmes to be undertaken back home. Already in its third year, the BECC Programme has shown very tangible results of shared practices and principles, which flowed and at the same time remained, and stayed in some places as long-term, sustainable programmes due to the mix of open space at the centre and enthusiastic local engagement.

If we examine closely and longitudinally the relations of power and asymmetry in the ways community cultural centres relate to the national cultural authorities (Ministry of Culture, municipality, etc.), non-governmental donors and private business sponsors, the flows are found to be not as clean-cut as the standard discourse on the 'top-down' or 'bottom-up' approaches to control and development. Ethnographic observations show that people (and the local institutions run by local people) are not passive subjects of exerted forces from above but interacting agents that can redirect and modify the motion of the flow of pressure, often able to re-shape and turn 'bottom-up' imposed or imported standards.

Multiple examples of such 'upside-down' phenomena exist, for example, in the context of the Cuban regime when lived and felt through the experiences of local art groups: from politically uncomfortable, critical hip-hop groups

rehearsing and even sometimes performing at the state-funded houses of culture (*casas de la cultura*), to street food vendors, politically banned as private entrepreneurs, who managed to affirm their street presence as 'keepers of the national intangible heritage' (employing UNESCO's discourse) preserving the tradition of the humorous *pregon* songs related to food. Similarly, the Samba de Roda group of Dona Dalva in Salvador, Bahia (Brazil) managed to convince the municipality to cede them a house as their own cultural centre based on the argument that it is crucial to have a place to meet and create in their efforts to 'safeguard' the samba heritage. These are only a few among many examples that clarify how people locally appropriate global languages and discourses and adapt them to fulfil their own local needs and dreams. These often shifting flows challenge any definite statements on 'top-down' or 'bottom-up' political or developmental dialectics, and while Foucault (1979) remains relevant alerting us to the naturalized and invisible hand – or eye – of state control (the *panopticon* metaphor), in community life, creativity, in particular through art forms, can invert, if not necessarily change, national politics through a hip-hop dance or a street food song. The shifting platforms and resulting shifts of power flows – or at least, perception of power and value – remind one of the sand clock with its rotations of base and top and shifting sand flows.

The *sand clock of relational flows* could thus serve as another useful metaphor to illustrate the interactions between the top and the bottom (major donor and aid recipients; state and non-governmental institutions; network administration and its members; etc.) and the change of places of the different levels. It is particularly relevant to the flows of exchanges within networks (the top coordinating structure and the smaller member nodules), as the term 'platform' itself is becoming ever more popular than 'network'. At various conferences and meetings, the word platform often replaced network, and this preference was explained with the associations of 'place', 'roots', 'firm base', and 'space for interaction', while network usually implied much more diluted, more tangible/symbolic and less physical and place-related relations. Though the core of most of these international organizations functioned in more or less the same way, whether called a network or a platform, network implied more a system of communication (often not face-to-face) whereas platform implied a sense (though often not an actual reality) of more tangible and importantly *em-placed* relations. The shifting platforms of the sand clock in this context evoke ever more the spirit of the most recent network dynamics and a growing effort by international networks to facilitate real, tangible human and institutional interactions rather than simply to

channel information. If Ferguson calls for networks that 'flow *through*,' many do, indeed, try to shift from simply flowing over to forming more vibrant platforms to *stay on*, where relations can evolve for longer periods of time, take root, grow and achieve sustainable linkages.

The sand clock metaphor unearths often invisible tools of local agency but it does not pretend that power asymmetries do not exist or that anyone can easily overcome them with unusual ideas and some art. In fact, any flow of substance invariably follows the Newtonian classical top-down law of gravitation, and this reflects how an affective flow of influence requires a critical mass of people or mass of capital (financial, social, cultural) to support the legitimacy of the particular set of claims and actions, whether coming from a policy measure, NGO project, or community lobbying for a cultural centre (such as the successful case of Dona Dalva's samba group). The important thing is that the sand clock can move and shift platforms and with greater frequency depending on how many people and ideas sit around the table.

Roof and floor platform lessons

I faced the challenge of both the bottom and the top – in their symbolic and material forms – when I started rebuilding my great-grandmother's old vegetable shop in Gabrovo, Bulgaria, in 2009 in order to turn it into a small community cultural centre. In addition to a long-standing dream, the establishing and running of the cultural centre was to be, I hypothesized, a point of key observations for the global network dynamics through the prism of one of its nodules/houses. If anthropology as a discipline has something particularly characteristic, it is probably the deep faith in the ability of the micro to inform about the macro.

After pondering for years what might be among the most universally accessible (with no special skills required and potentially appealing to various age and ethnic groups), pleasant and beloved art form to bring possibly *any* kind of person to a group activity, I could only come up with one: bread-making seen as a form of sculpture with dough instead of clay! Thus, for the cultural centre's main artistic activity we needed a wood-fire oven, but before the oven, two major problems required a fix: firstly, the roof which had collapsed completely turning the vegetable shop into four walls and a huge hole open to the sky; and secondly, the semi-rotten wooden floor, so the heavy oven could rest on a concrete platform. The construction team of volunteers who came by word of mouth to support the Bread House initiative explained that 'a house is built bottom-up, but it is maintained top-down', which meant that

most important was fixing the roof, so it would not leak and get the walls and floor soaked and prone to collapse. One of them, however, kept insisting that it would be best to fix the floor at the same time, since the roof needed a strong base/support on which people could step and climb. For various reasons, we ended up fixing the roof first and only later the floor, but I realized the validity of his words: the integrated, holistic approach of engaging the two platforms at the same time would have allowed us to work much faster and more efficiently with a firm base to lean on and also rapidly constructing the roof to protect the whole house. The *floor-up* and *roof-down* dynamics are particularly important in the relations between a cultural centre and its national and, if existent, continental/regional and global network(s) as on-going flows of ideas, know-how and cooperation.

The way the Bread House concept and methodology grew in popularity further illustrates the facility of flows as long as the message is simple, universal (as much as possible), and a bit unusual so as to be enough to awaken and surprise. What more universal than bread, and also bread seen from various angles: bread-making not only as an art form and as a method of kneading friendships but also as a civic statement against food homogenization and an act toward ecological sustainability. For these reasons, the model was soon recognized by Slow Food International and the Gabrovo Bread House became a Slow Food Convivium (community of organic food supporters) part of the global SF Terra Madre Network. To connect here the net metaphor to the Bread Houses Network (and back to the fishing net), bread-making is also widely considered one of the most crucial first steps to sustainable living practices and consciousness. In Bulgaria during socialism people were gradually forced to stop making bread at home or bake at the small private corner ovens as was the tradition, since the ovens and the small bakeries were all prohibited as forms of capitalist entrepreneurship and gave in to state bread factories. However, one 'sustainable' practice related to bread under communism was buying the bread in a net (a bag made of a nylon net, similar to that used for fishing) since it allowed multiple uses and kept the bread nicely aerated and fresh.

The bread in a net is a practice that older people miss, younger ecologists in Bulgaria want to revive, and many employ humorously to recollect and re-connect to the past in a present inundated by ever shinier and attractive plastic bags. Whether bread or fish in a net, both cases illustrate, in particular, the growing global movement towards organic agriculture and sustainable and slower (less mechanized and stressful) lifestyles propelled by Slow Food in Italy, while the fish and bread nets, when transposed over social network realities in general, embody the 'platform' aspect of the network where the key is the content

of exchanges and groundedness/*em-placement* of longer-term (in a way, 'slower', indeed) relations. The Bread House and its simple idea of collective bread-making as social ecological art rapidly travelled the world.[6]

Along the Bread Houses Network Route, the small and the big, the very community-based and the transnational are organically inter-related around the concept that food sharing can be key to social transformation and creativity, since food speaks to the most immediate, intimate and universal human experience and is thus a perfect entry-point to enable people to slow down – with slow food – and re-tune the rhythm of our life.

Net content: grounding the global

Whether we analyse the smaller Bread Houses Network or the I3C network coordination, the same theoretical and practical question remains: what is the content of the network, or what is the added value for its members? Rather than how things flow through, what flows and stays within each nodule (house of culture)? What fish does the net catch and how do they get distributed and, once distributed, how (slowly) does each household cook, consume, share and enjoy them? Returning to the famous thought that sustainability is not to give someone a fish but to teach the person to fish, what are the ways in which networks manage (or fail) to sustainably impact their members on the ground through capacity-building? To what extent are networks 'platforms' of exchanges and how and to what extent do they enable their members to shift the platforms of power asymmetries (sand clock shifts) through the symbolic capital of international representation?

Before trying to outline some major aspects of the (desired) added value or content of a network, I will point to the main areas of local capacity-building that could be enhanced by a network like I3C or similar cultural networks, basing the conclusions on the lessons learned from various projects around

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6   Due to my participation in conferences in 2009 from Europe to Africa, Asia, and North and South America, the shared concept inspired other people and organizations and grew into a small Bread Houses Network within the larger global network of I3C. The BHNet now connects a local bakery in Southern Italy, Alta Mura (Bari, Puglia) and a bread museum in Sardegna; two Bread Houses in Peru (one we developed in Ollantaytambo, the Andes, in 2009 as a social enterprise at the house of a local woman; and one is still being constructed in Iquitos, the Amazons, as a Bread House Programme within the integral health centre built by the World Health Organization, part of the Belen International Festival); one in Cape Town, South Africa, at the Bet-Uriel Centre and one at the Arekopaneng Community Centre in Johannesburg; one being developed in Amsterdam by the Knowmads Social Entrepreneurship School and the HUB Center for Social Entrepreneurs; and finally one at the *Wujoud* Cultural Centre in Jerusalem.

the world. These three sub-areas of institutional internal change for the small community cultural centres include:

- a shift from *project* to *programme* thinking: shifting from dependence on project financing and limited project duration (thus a masked but regular impediment to sustainability) to a regularity of activities that can happen even without external funding but with engaged community participation;

- connecting *practice* to *place*: related to the notion of *heritage house-guarding* (at community cultural centres) as one safeguarding approach where regular gathering space enhances the regularity of community participation in the arts through a sense of belonging to a 'community home'; avoiding the regular NGO pitfall of organizing activities and workshops without connecting them to a particular place to further house activities sustainably in the future;

- channelling flows *floor-upward* and *roof-downward*: related to the metaphor of the *sand-clock platform shifts,* the flows between moving platforms define the need for vertical and horizontal partnerships, where local agency is understood as the potential of creativity, innovative ideas, and social cooperation and self-organization to re-structure power asymmetries; the shift of power platforms is further propelled by the symbolic capital of international network representation.

From these major sub-areas of ground work of the wider network with its individual members in terms of their internal operations we can move to analysing the overall value added of a network. In the case of I3C, one way to approach this question is to bring in the experiences from the European Network of Cultural Centres (ENCC) and the Latin American Network of Arts for Social Change (RLATS), which in 2009 became the first two continental networks associated within I3C. For I3C we could thus form expectations for a similar, though certainly more distant and less easily perceived (since trans-continental), effect on its constituents. The summary of points below is distilled from shared ideas at meetings of the ENCC and RLATS and in the multiple individual interviews and informal conversations I have had with their members around Europe, Latin America and South Korea (2008-2010).

RLATS and ENCC coordinators and members agree that the major benefit of a global network is when the smaller constituents (the community cultural centres) materialize new ideas, at individual centres but also through their regional or national associations, by learning what various other places (some similar culturally, others by architecture and interests, etc.) are doing. They can be both inspired and further supported by sources that could vary from financial and political to the simply symbolic capital of the legitimacy to have

a global network representative body. Here we note the importance of what anthropologists call *social mimesis*, or the greater inclination of people and institutions to compare and imitate actions rather than invent and take a risk. The *social mimesis of networks* is, therefore, a major aspect to consider in any flows of information and praxis that the network could facilitate.

The second major value added/content is another form of symbolic capital – the sense of global belonging – when local centres 'scale-up' their understanding of the dimensions of the social organization they represent and thus expand their self-image from that of a small and geographically limited phenomenon to a widespread philosophy, policy and social system of relations. The *network scale-up* also becomes a *network scale-down* when the symbolic capital of belonging on a large international scale gets locally incorporated to add value to small-scale activities. While the term 'capital' is relevant to activities and programmes, when we try to understand anthropologically the effects of network thinking within individuals, it is too reductive and unfair to the complexity of human emotions to frame them in terms of capital, loaded with material or financial connotations. Such human experiences among the people in the groups declared as a 'Heritage of Humanity' and their cultural centres and national networks, now members of I3C, are rooted in systems of self-esteem and social values. These cross multiple levels once an international network gets inscribed on the topography of the local world, and their local-global orientation is often ambiguous depending on the context in which the network is recalled, used, engaged or forgotten.

A third major value added/content of networks is their representative and lobbying/advocacy function and authority (as in the case of ENCC before the European Union, RLATS before Mercosur and OAS, the African Arterial Network before the African Union, and I3C before UNESCO, IFACCA, etc.). Networks can also empower their constituents to better advocate and lobby their governments precisely on the premises that they are supported by a global movement.

This, for example, is the case with the Argentine network in 2009 under the advocacy of the RLATS Network and the initial ideas developed within the frame of I3C. The first idea was to develop an Argentine national network of *casas de la cultura* now that there were already cultural centres, often called *casas de la cultura*, in neighbourhoods and cities, but not unified since they were separately funded by municipalities. In talks we had in Buenos Aires at the City Culture Department in 2009 the administration got interested in developing a city-wide network on the Brazilian model of the *pontos de cultura* and then planned to scale it up as a model for the country. Since then, RLATS has been very active not only in the organization of the Argentine network but also in convincing

the ministries of culture in Mercosur countries to 'regionalize the Brazilian *pontos de cultura* network model' and develop similar community cultural centre networks in each country. The success is due to a compelling framing of the notion of 'arts for social change' in a region hungry for alternative solutions to its multiple economic and social plagues, from escalating violence to drug trafficking and from low educational levels to weak entrepreneurial and socially conscious citizens. In fact, RLATS' foundational principles lie in the concepts of Latin American scholars such as Paulo Freire (1970) and his theories of social education and empowerment (rooted in John Dewey's fundamental work, 1916) and in the pioneer work of 'art for social change' with Augusto Boal's 'theatre of the oppressed' methodology of amateur theatre treating social issues and re-creating/re-drafting real situations through play.

Far from being a panacea, the 'arts for all' were framed as a necessary component for social cohesion and art-based self-fulfilment, and it is important to note the creative thinking on the part of the politicians – as well as the power of the *social mimesis of networks* as countries compared their national realities to the Brazilian case through the RLATS network – understanding that community arts could have larger, difficult to predict and measure but certainly far-reaching, positive ramifications. While the bureaucratic process of policy and programme drafting and implementation would almost certainly be slow, problematic, and questionably effective, this is the case with any large network, whether of government employees working with local groups or scattered civil society actors, and the dynamic of network relations always ends up having both vertical and horizontal dimensions, both roofs and floors that form one house and sustain one another. The art on the part of RLATS and the various cultural centres that are to form the national networks of *pontos de cultura* is keeping the net of relations between state and civil society flexible and loose enough to let music be produced, learning from the metaphor of the mechanism in playing the Brazilian *shekere* instrument made of a net wrapped around a gourd (see more in Savova, 2010). Whether a net is used for playing music, catching fish or carrying bread, as metaphors for social networks (and platforms) connecting people and places these nets illustrate the core of a network: its ability to be elastic and expand (or shrink) in membership and to keep for its members various content (of information, skills and knowledge building and exchange), which the net keeps safe and yet allows to be seen by others through its openings and to be further shared outside the net(work).

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Evolving
networking
culture

Time for a new cultural deal?

Mary Ann DeVlieg

It should come as no surprise that, given today's major and continuing challenges, changes and cracks in our certainties, cultural networks – now a quarter of a century old – have got to adapt to their new and volatile surroundings or risk becoming the institutions they were set up to counter.

The European cultural networks which pioneered the concept in the 1970s saw themselves as non-hierarchical, non-bureaucratic, horizontal frameworks (Staines, 1996; Roeder-Zerndt, 2000; Dal Pozzollo and Bachella, 2001) for anarchic (almost more than democratic) communication between equals. 'Networks have no centre', we used to say, 'everyone equally represents the network'.

Our antitheses were the post-war(s) institutions such as UNESCO or the Council of Europe, with heavy structures, political nominations and strict administrative chains of command, or else trade unions whose members voted and gave official power of representation to officers.

However, not until the 1990s did the European cultural networks face their paradox: if these informal structures wished to request and receive public subsidy, they had little option but to adopt the only appropriate statute available to them: that of a non-profit association. Thus, immediately, a hierarchy appeared: boards of directors with honorary officers, legal and financial responsibilities, legally delegated powers

and so on. Although IETM (called the Informal European Theatre Meeting for its first 20+ years, now IETM, International Network for Contemporary Performing Arts) does not vote, but rather makes decisions through group consensus, most of the networks have classic elections and voting procedures.

As the networks increasingly formalized their management, accountancy and accountability, they started to resemble normal hierarchical associations and organizations. The same happened with networks' unique historical selling point: as buzzing meeting places for culture professionals of different countries to meet, share, exchange and build foundations for cross-border collaborations. Now there are so many international festivals, platforms, *vernissages*, conferences and other meeting points, every day of every week of the year, it would be impossible to go to all of them. Indeed, calendar clashes are all too common and networkers have become a sought-after public whom conference organizers must competitively seduce.

On the one hand, we can see that networking is as strong as ever. But what about the structured, professionalized, established *networks* themselves? Are we approaching a post-network situation where the ease, habit and ubiquitousness of *networking* renders the expensive, labour-intensive, travel-dependent, carbon-emitting network structures rather *passé*?

It is a banality to observe that the now intentionally pervasive ICT environment was only a glimmer in some imaginations when the cultural networks were first emerging. Not only emails, blogs, Facebook and its siblings, and Twitter make 'sharing, exchanging and building foundations for collaboration' an everyday, all-day-long occurrence. Drop-io and other media-sharing sites, Base Camp and similar project-sharing platforms make it easy for distant teams to conceive and execute the collaborative initiatives. VOIP services such as Skype put international calls and even video conference calls within everyone's reach. On a more regional level, that of Europe, the successive EU culture programmes, including the pre-Kaleidoscope haze, Kaleidoscope, Culture 2000 and after, have made cross-border collaborative projects such as co-productions a kind of European norm[1] and no longer the preserve of the members of the established networks.[2]

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[1]   The Australian Arts Council and IETM have embarked on a two-year project whereby a representative from Australia will stay in Europe to study how the performing arts sector works, especially forms of collaboration, co-producing, process-based exchanges, and EU level as well as member states' culture policies.

[2]   An early analysis of EU funded projects in the Kaleidoscope programme showed that the entire list of beneficiaries in the performing arts categories were IETM members. THEOREM's original founding members were all long-time IETM members.

Added to the vast increase in opportunities for professionals to meet, the incredible flowering of distance communication and collaboration modes, there is also now serious concern regarding carbon emission damage caused by air travel. Last but not least, both public and private culture funds are reduced or threatened, for both national and international projects. As usual, cross-border aspects are the first ones to go.[3]

When networkers need to think twice before spending money on travel and damaging the environment in the process, what can networks do to stay ahead of the changes, remain re-energizing centres of professional inspiration for their members, deliver innovative services in creative new formats and stay true to their initial *raison d'être* – to stimulate and facilitate cultural collaboration across national borders, in a context of continuity, pragmatic problem-solving, and humanistic values?

First of all it must be said that people still value getting together and that as yet, there is still no technology which can give us as much affective, sensory, cultural and subconscious perception as physical meeting. Three or four days of daytime discussions with site visits, exhibitions or performances is still the most popular recipe for cultural networks,[4] whether accompanied by blogs or live-streamed. Even TED, with its rich online resource of impressive and inspirational speeches, actually meets – physically.

Faced with the challenges mentioned above, however, cultural networks need to seriously analyse what they offer, and ask what they can provide which is either different or complements the plethora of training courses, festival meeting points or conferences.

The way forward for the arts in Europe – and thus for the cultural networks, who can do a lot to influence actual policy and practice – lies in a subtle but profound re-definition of the place of the arts in European societies. But the counterpart to a deepened respect and new central role for the arts is for the arts

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[3]   In the summer of 2008, the Canadian Government cancelled two important and long-standing programmes, PromArt and Trade Routes, which funded Canadian artists performing abroad as well as inviting non-Canadian arts professionals to Canada. As an almost instant effect, in 2009 IETM saw more than 10 of its Canadian member organizations regretting that they had to cancel their membership of the network.

[4]   'Thanks to IETM and the meetings we are able to build much closer and more stable relationships with various partners: with theatre and dance companies, with other festivals and venues but also with funding bodies'. 'Our membership in IETM and participation in the meeting encourages and inspires us to keep our work and our communication about it relevant in European/international context' *(*citations from IETM members).

sector – and this means the networks – to open up, become far more porous, contaminated by and contaminating other sectors, whether social, enterprise, science, technology or politics, and not only as a marginal activity, as isolated 'good practice' models.

Social capital theory proposes that more value is produced by bridging between or linking communities or sectors rather than deepening the bonding among their members. Manuel Castells, the networks' patron saint, in his afterword, 'Why Networks Matter', to the DEMOS publication, *Network Logic*, argues along the same lines (Castells, 2004).

Should the arts networks not open up to encourage the participation of other sectors, such as science, enterprise, health, social, urban planning and architecture and so forth?

Of course one of the absolutely unique features of the established networks is their continuity. Network members know they will have the opportunity to encounter, with some variations, the same individuals each time the network meets. Professional friendships are formed, understanding and trust is built up from this repeated meeting, these continuing conversations. Professionals of a specific arts discipline will, of course, want to explore possible partnership projects. Consistency is needed, and the chance to mingle within one's own milieu.

However, artists and cultural operators co-exist in a complex *glocal*, socio-economic-political net, are inspired or foiled, repulsed or supported by this many-layered environment. Whether we want it or not, the arts are a small part of a much larger whole. Is it time to integrate?

With careful attention and strategic small steps, monochromatic network members could start to appreciate and be inspired by the different perspectives of various types of professionals in their midst (and not only as invited speakers for workshop No. 6 on Friday morning). Scientists or architects, young PR executives or civic gardeners, curious about what today's artists are interested in and why, could gain from rubbing shoulders and sharing coffee breaks with them. This has already been happening on a city level for some years: citizens' initiatives to bring together all of the players in the local environment, in order to address common problems and co-inspire lateral solutions.

The recent EU discourse on creativity and innovation is motivating the arts community to analyse its own behaviour in this regard. Reports show that 'the artistic method' or approach has commonalities but also important differences with, for example, the scientific method. Whereas both approaches use analysis, artists are shown to provoke new questions, to create new understandings by

synthesizing varied perspectives and to bring together a variety of collaborators and disciplines.

A NESTA study (Oakley, Sperry and Pratt, 2008) on how fine arts graduates contribute to innovation in society at large reports, '… at least three ways in which artistic labour is absorbed into the wider economy and linked into processes of innovation':

a) [Arts graduates] have attitudes and skills conducive to innovation … such as analysis (rational decision making common to sciences) but also interpretation (a process of mutual understanding arrived at through exploratory conversations with a variety of collaborators); artists are brokers across social networks and disciplines; artists are life-long learners.

b) Artistic labour impacts on innovation in the way that it is organized – project work and portfolio working are the norm, as is multi-jobbing, and crossover work with other sectors.

c) There is now widespread *culturalization* of other social and economic activity: culture is becoming a more important part of all production … artistic creativity brings a knowledge-based and labour-intensive input into a whole variety of goods and services.

This, and other studies (Darsø, 2007; see also KEA, 2009, for arguments and a comprehensive bibliography) would indicate that contemporary art methods could bring new, creative light and innovative problem-solving to problematic areas in our societies.

Creative problem-solving is today desperately needed by all sectors, whether public administrations, social programmes, private enterprises or indeed artists, cultural operators and cultural networks. 'Advanced individualism' as an economic and social ideology has failed; cultural diversity brings complicated challenges; political populism with its simplistic messages cannot be the only response.

As Sacha Kagan argues in his paper, 'Cultures of Sustainability and the Aesthetics of the Pattern that Connects'[5], sustainability is usually thought of in frameworks such as ecology, biodiversity, social justice or economy (Kagan, 2010). Yet, Kagan maintains, we need cultural diversities and the intercultural competences to engage with them, in order to come up with a diversity of fresh responses to our hypercomplex global problems. 'The cultural basis for sustainability has

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[5] 'The Pattern that Connects' is Bateson's definition of aesthetics, see Gregory Bateson (2002) *Mind and nature: a necessary unity*. Cresskill, Hampton Press (first ed. Bantam Books, 1979)

been largely neglected, either out of ignorance on the part of political, economic and scientific elites, or maybe because they do realize the radical implications that a cultural strategy for sustainability would have.' Kagan evokes the need for changed mindsets, 'paradoxical reconciliations', cross-pollination between systems. He goes beyond 'inter-' (-disciplinarity, -culturality, etc.) to 'trans-', highlighting the importance of contagion and connectedness. And in order to make the paradigm shift which will create 'cultures of sustainability', he reminds us that 'a new culture implies new practices. It further implies new habits and relevant emotions and virtues'. He concludes by citing aesthetics and art practices as those which connect.

In this context, then, we can literally turn the old arguments for culture upside down. Arts professionals feel art is exploited when their work is justified through other policy objectives such as social cohesion or employment. However, these studies show that we can indeed value the artistic approach and the intrinsic qualities of art and artists. Other sectors of society need the arts sector: for its own sake, for its intrinsic qualities.

If we add some well-known qualities of contemporary art, for example its wholehearted engagement with complexity, its process of interrogation of self and surroundings, its demand for an interacting public, we can postulate that the methods used in the arts sector might just be able to promote deeper awareness, reflection, creative problem solving and a sense of civic engagement in our publics.

Valued for its own sake, art's collaboration with other sectors (in order to jointly address this century's challenges), becomes a respected role and responsibility rather than instrumentalization.

What is needed is a 'new deal', a breath of fresh air, respect and mutual understanding both of – but also by – the arts sector. We must learn other sectors' languages and approaches in order to work on an equal basis. And we must think holistically – as the EU Working Group on Creativity and Creation (part of the EU Platform, Access to Culture) insists. The 'system' of the arts (the entire value chain) must be supported as a continuum of processes which produce value and need to interact.[6]

The task of the networks is linked to their own survival (refresh or stagnate) and

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[6]   Web link to the three working groups in the Access to Culture Platform, including 'Creativity and Creation': http://www.efa-aef.eu/newpublic/upload/efadoc/8/Platform%20Access%20to%20Culture%20-%20Policy%20guidelines%20-%20Part%20III%20of%20IV%20-%20Annex%20II%20Working%20Groups%20Position%20Papers.pdf

to provide exemplary models in terms of financial and environmental economy. The role of the networks is to provide the stimulating environments, contacts, skills, knowledge and other tools necessary for their members to practise this fecund porosity.

These tools no longer are limited to correct analysis of an international co-production budget, or the skill of filling in an application form, but the capacity to comprehend other realities, to identify difference in order to enlarge one's perspective and capacity for evolution, the ability to distinguish the threads which bind us economically and politically, to see the larger picture, to speak others' 'languages', to adapt one's own practice, to analyse and to anticipate.

Networks can do this while wholeheartedly embracing technological potential such as virtual networking and video conferencing, which would make network 'gatherings' more financially accessible and use less carbon-emitting air travel. Artists are already known to push technological innovation (photography, software, etc.) by making demands on the developers to respond to their creative needs. Cultural networks might do the same.

If, as some observers relate, the culture sector usually is about two years slower than other sectors to react to economic downturns and recoveries, the time to set new policies, programmes and mind-sets and practices is now.

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Networked cultural entrepreneurship: out of date or new perspectives?

Joost Smiers

Reflecting on my own past and present I discover that I have participated and still participate in at least eight initiatives that one may call networks. What are they and what can I learn from them? This is a challenging starting point for a more detailed analysis about characteristics of networks. What are the different categories of purposes and decision-making procedures? Does it make sense to compare them, for instance, to philosophies based on anarchism?

Let me characterize four of those networks; others overlap a bit. Many years ago, together with a group of friends we tried to find a house in Amsterdam where everybody would have her or his own room, but many other things we would have in common, like a kitchen, cooking, a living room, a garden, and so on; certainly not sex. We never found such a house. One of the reasons was the overstretched housing market. Thus, the cause of the failure came from outside. But, it must be said, slowly we discovered that we disagreed fundamentally about what kind of communality we liked to share, or not, and what kind of house we desired. Evidently the failure of the project had its cause in ourselves as well. This example brings two elements of networks into the picture: the purpose and the sources of failure.

When the first Gulf War started, with a group of friends, most of them journalists, we felt the need to inform each other about what had really happened. This

was before the Internet. We decided to come together in the house of someone, two or three times a week, during the period of the war. The purpose was not political action, just to be informed better. After the war we realized that such an open space for learning about the world was very useful. We decided to continue, and to come together once a month, and to discuss with each other political, economic, cultural or ecological questions. After a couple of months a few people thought that it was not enough just to discuss. We should be politically active. However, most liked this open debate in which you also do not attack someone else for his or her point of view. In practice, the activists did not show up any more. Until this day the group still exists, already for nearly twenty years. How is this possible? The network, the group, is a mailing list, but more importantly, there is one person who takes the initiative for a new topic, sends out letters, and so on. She is the driving force. At present, her professional work demands even more than before from her, and now we gather less than once a month. Actually, the group has a few 'core' participants, and the rest are a fluid 'population'. This example also harbours a few elements that can teach us something about networks. Is there a need? How do we solve contradictory expectations and topics like organization, participants, continuity? In this case the interests at stake are relatively soft.

Through Culturelink I heard, many years ago, that something would start called the International Network of Cultural Diversity (INCD) which had its first meeting in Greece, in Santorini. One of the roles of the network Culturelink is to inform like-minded people. In Santorini, I learned that INCD was born from an initiative in Canada. It became a structured network, with a steering committee, bylaws, secretariat, and so on. There were also some financial means, mainly Canadian subsidies, to keep the network running on an international level. At the start, the purpose was to develop ideas and decisions, about what would, could and should be the real and realistic purpose. Debates were followed by decisions, and papers and ideas by a draft text of a convention on cultural diversity. The stakes were high. Coordination at an international level was extremely complicated. One may say that INCD was a highly successful network as a few years later UNESCO accepted a convention on cultural diversity. However, once this purpose was reached, INCD lost its already relatively modest subsidy, and in UNESCO the convention lost its dynamics.

There is a lot to learn from this example. How do you get involved in a network? Who takes the initiative? How can an international operating network be coordinated? How can far-reaching decisions be taken in a network where ideologies and expectations may differ? How can the network be kept unified and effective? How can we lobby by being present in relevant meetings and

gremia? How can we present texts that work well, inside the network, and for the outside world? After the purpose had been reached, the network was faced with completely new challenges. What exactly is the new purpose? Is this kind of network the appropriate occasion for facing the new situation? Very practically, how can we get it funded? Consequently, how can we bring new dynamics to a network that was destined for the former situation? Moreover, how can we get countries and their citizens to become true believers in the urgency to have and use this not-so-binding international instrument? Would it be necessary to develop a new initiative and a new network, with a new purpose, etcetera?

I am involved in CopySouth that is concerned about the consequences of the Western copyright system for countries in the global South. As a global network it has been faced to some extent with the same questions as INCD had to deal with. Therefore, there is no need to elaborate widely on it. However, there is a difference – the purpose. Inside INCD it was from the start clear that something had to be done to make the world trade system more fit for the interests of the protection and promotion of cultural diversity. CopySouth focuses more on a concern – the system of intellectual property rights is harming, in one way or another, the interest of poor or less poor countries – which makes it more difficult to reach a common purpose. So how can one translate a concern into a clear purpose?

What I have presented here are just a few at random examples of the kind of networks we are confronted with daily, also in the cultural sectors. All are characterized by an informality. There is a history of how it started, mostly loosely organized. The purpose was something yet to discover, or in development. It is driven by the dedication of one person, or not more than a few. Once it has been established a bit more, either it stays a weak organism, or it develops to something more structured. The network, then, is going to look like an organization with different kinds of membership and formal rules. One might think of the European Festivals Association (EFA), the International Network for Contemporary Performing Arts (IETM), the European League of Institutes of the Arts (ELIA), and so on and so forth. However, there might be good reason to still call them networks.

Their beginning had all the characteristics I indicated here before. Despite the fact that they became more formally organized entities, they kept, more or less, the informality from the start. A lot of work depended on the goodwill of the member organizations, and the (supposed) interests they have to be involved in. However, they are represented in the network by their staff, and they are actually the floating population of the network. The result of this is that what one wants from the network differs in time and, as a consequence, there is

always an inherent tension between the different, and sometimes contradictory, services one expects from the work, including some lobbying and, on the other hand, the network as a meeting place for new initiatives.

Now we arrive at a broad distinction that can be made between the networks that facilitate certain kinds of initiatives, thus the kinds of networks we discussed briefly before, and, on the other hand, the networks that provide the organizational structure for such initiatives themselves in the different fields of the arts, in our case in the fields of cultural production and dissemination. More concretely, the network becomes an enterprise, small or maybe medium-sized. There are hundreds of examples of artists that started their work loosely organized in a network that served their common and individual interests. And then – gradually, or very fast – ambitions grow, there are more chances for performances or commissions, the financial turnover becomes much greater, more people get involved, the artists are in need of more professional managerial support, and so on.

Are they staying something like a network? Or will the choice be made to go in the direction of a more formal organization as in many enterprises, with an ownership structure, formal patterns of decision making, command structures, and so on? Nothing in life is self-evident. Can it be put this way? If one makes the choice for the continuation of a network – maybe more structured than before – has this been inspired by a touch of ideology? Is there a certain attachment to the idea of communality in decision making, ownership, responsibility and agreement about the content of the work and the ideals included in it?

Would it be exaggerated to call this, at the beginning of the twenty-first century, something like anarchist enterprises? Or can we call them enterprises steered by workers councils? Or is it just the new organizational form that has been in development since the start of digitization, and at the same time the diminished presence of permanent labour contracts? Or is this form something that has the look of networks, but is in fact an entity structured as an enterprise, with the difference that most of the creative workers do not enjoy the advantages of fixed labour contracts and contribute there only as independent workers, without social security, and so on?

If networks make the decision to stay networks of performers or creators – for instance, because they like the communality – then they will be confronted with some rather complicated questions. First, what are the conditions that would guarantee that such enterprise networks may be able to operate successfully? The second question brings us to the wider environment of the cultural markets in which such network enterprises function. If those markets are dominated

by a few cultural conglomerates, it is easy to predict that those initiatives stay marginal. Maybe it would be nice for some activities somewhere in a niche in a cultural market, but not more than that. Such network enterprises can flourish only if they are not pushed to the margins of the market by cultural conglomerates that dominate the scene. The logical question that follows is whether we should suggest that cultural conglomerates that dominate markets should no longer exist, and how can we realize this.

Networks, cultural diversity and intercultural dialogue: new horizons

Biserka Cvjetičanin

Networks are everywhere.
All you need is an eye for them.
(Barabási, 2002)

Almost half a century ago, American sociologist Daniel Bell announced the coming of the post-industrial and information society founded on science and technology, the rise of service economies and mass consumption. Bell foresaw the rise of networks, of the Internet, the wiring of the world. In his analysis of modern society, culture is one of three distinct realms of an amalgam (the two others are social structure and polity). Even though he would say of himself: 'I am a conservative in culture because I respect tradition', he was aware of the deep changes and new challenges that faced culture at a time when mass consumption became the leading value of modern society (Bell, 1976). Culture, according to Bell, is becoming the most dynamic part of our civilization in the constant search for a new sensitivity. In this quest, the diversity of cultural experiences plays an important part. The world's geographic borders no longer exist and, practically since the nineteen fifties, the world is opening up towards new ways of communication. Bell was a visionary who foresaw the revolutionary changes in communications, through which the transmission of international informational data, the exchange and the creation of an ever growing number of links between individuals, groups, societies, nations and continents, was to become increasingly rapid. His analysis of the contradictory effects of the structural changes (centralization and control on the one hand, and the opening

up of societies on the other) points to the key developmental factor that was to mark the end of the last century and the first decade of the new one: intercultural communication and dialogue.

Cultural networks, authentic expression of change

Cultures develop through complex dialogues with other cultures. They cannot develop 'next to each other', but through dialogue and interaction. In today's digitalized, competitive and conflicting world, no country or region, no society or group can subsist by itself. Thus, today, intercultural dialogue lies at the core of international activities, and represents, as the United Nations emphasize, one of the key challenges facing humanity (UNESCO, 2009).

What is essential for the promotion of intercultural dialogue is inherent to cultural networks, namely a democratic and non-discriminatory approach to culture and cultural diversity, openness towards other cultures, a widening space for dialogue and cooperation. Hence, the practice of intercultural dialogue can be explained in relation to cultural networks as innate to the networks' *raison d'être*. Cultural networks of the so-called 'network age' and 'networked information age' of the eighties have undergone significant transformation, growing from networks through which information in the field of culture was exchanged, to networks which point to a new, more complex situation, articulated around the issue of cultural diversity and intercultural dialogue. Through the networking processes, cultural diversity and intercultural communication have been promoted. Drawing on five waves of surveys, between 1981 and 2007, of nationally representative samples covering 90 societies in all major regions worldwide, Norris and Inglehart found that communication was becoming more open and cosmopolitan and results also show that the fear of loss of cultural diversity is mostly unfounded (Norris and Inglehart, 2009).

Today, the entire field of international relations involves the activities of transnational and transcultural networks. They have an important position in redefining global communication and cooperation. Acting internationally, connected through networks, brings new ideas, new forms and new working methods to international cultural relations, based on democratization, decentralization and non-institutionalization, that is, on the non-existence of closed structures. Through their non-hierarchical, heterogeneous and horizontal character, and their flexibility, networks foster the exchange of different cultural values and facilitate intercultural dialogue. Cultural networks know no boundaries. They embrace people from across the world with different fields of interest and levels of experience but who share a commitment to intercultural communication and exchange.

Cultural networks make it possible for one culture or one society, group or individual, to gain insight into the problems of other societies and cultures, resulting in a better understanding of their own problems. They do not represent just the 'service sector' or 'infrastructure' and 'tools' for members/users/creators – they far surpass that role. Networks are an authentic expression of cultural change and of a new approach to intercultural dialogue, through which new knowledge is produced and new values are formed.

Potential of networks for intercultural dialogue

In the modern world, cultures have identified some questions common to all, such as the questions of identity and diversity, as well as of migration and its impact on social cohesion, and sustainable development. The increasing understanding of these issues as common in the world indicates that an awareness of the interdependence of cultures is growing. The recognition of the value of cultural partnerships in addressing these issues is also rising. However, the potential of networks for intercultural dialogue has not yet been recognized. As the *Compendium on Cultural Policies and Trends in Europe* shows, the permeation of intercultural issues/networks in cultural policy is still incomplete (*Compendium*, 2010). Cultural policies remain essentially national in their scope and still lack a strong international dimension. Before national bodies (ministries of culture, national and local cultural agencies, etc.), the significance of cultural networks was recognized by foundations, which began investing in transnational projects of cultural networks. In this regard, even today, cultural policies are slow in recognizing the potentials of cultural networks and in supporting their projects accordingly. International cultural policies could play a vital role in supporting the growth of networks, but they need to be rethought (Matarasso, 2010) and re-focused (Cowen, 2002). It is the same with the need for new international strategies: with the growing competition from, for example, China, India or Brazil, networking activities are crucial as they draw attention to a variety of value systems and different experiences in the world.

Meanwhile, UNESCO's world report on cultural diversity and intercultural dialogue, entitled *Investing in Cultural Diversity and Intercultural Dialogue*, underlines the importance of networks in 'overcoming closed identities and promoting cultural pluralism' (UNESCO, 2009). The multidimensional character of identity (not only in the sense of individual and collective identity, but also in the social meaning of identity that is reflected in the appearance of different forms of culture, from subcultures to new digital cultures) is not an abstract question of defining the (current) situation of an individual or group, but rather a long-term issue related to the development

of all cultures and, as such, it is closely linked to intercultural dialogue and global interaction. In the realization of this interaction, the role of cultural networks is decisive. In fact, our globalized world may be perceived as a network of diverse cultures, which continuously express the necessity of interactive relations for their existence and for the development of new creative values and practices.

The 2005 UNESCO *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* encourages cultural interaction and intercultural dialogue, and establishes innovative approaches to international cooperation. The role of networks is stressed in one important aspect: they enable a wider dissemination of cultural and creative content, providing more opportunities to reach new and larger – even global – audiences and to access a wider range of sources and cultural expressions. The convention outlines the relevance of the distribution of and access to cultural expressions. Today, it is evident that cultural diversity and the economy are far from being incompatible, since cultural diversity reaffirms creativity and innovation. Cultural networks initiate and foster the transnational mobility of artists and the mobility of goods and services of cultural and creative industries in accessing new market opportunities internationally. Practices have shown that the networking of cultures has stimulated new dynamics of cultural diversity on a global level.

The role of regions and the growing importance of creative economy

The dynamics of world development largely reside in modern regions and encompass production, trade and other elements related to cooperation and functional inclusion in the flows of international exchange and development. Regions affirm their singularities and specific creative expressions. It is thus crucial to ensure the presence of different regional and local specificities in an international context. Networks contribute to this new regional vision. Cultural networks especially contribute to the sustainable development of cultural and creative industries (CCI) / enterprises at regional and local levels and their inclusion in international communication. As stated in a study on the entrepreneurial dimension of cultural and creative industries, networking is crucial in enabling innovative processes and the development of new types of cultural expressions and collaborative solutions. Cultural and creative entrepreneurs 'rely heavily on the use of networks within highly innovative and risk-oriented environments', and the study concludes that 'in order to support the CCIs, collaboration and networks need to be supported' (HKU, 2010).

Similarly, a European Commission green paper gives the following recommendation: 'All possible networks (across Europe) should be utilised to facilitate knowledge and capacity transfer between areas lagging behind and growth centres' (European Commission, 2010).

As the UNCTAD/UNDP *Creative Economy Report 2010* highlights, the interface among creativity, culture, economics and technology, as expressed in the ability to create and circulate intellectual capital, has the potential to 'generate income, jobs and export earnings, while at the same time contributing to social inclusion, cultural diversity and human development' (UNCTAD/UNDP, 2010). The importance of expanding the economic and social potential of creative industries, and the role of networks in this process, is often neglected. The report explores the effects of networks on unlocking marketing and distribution channels for music, films etc., and the ways in which connectivity is facilitating creative collaboration.

From networking of cultures to networked cultures

With the end of globalization, a rethinking of culture has become necessary. To return to Daniel Bell's vision, 'this is in fact a revolutionary change which will ultimately transform the very basis of human society'. The new era is marked by the impact of the digital revolution on cultural practices and by deep social transformations (reflected primarily in the new relations between the growing individualism and society). The transformational processes of cultural identities have evolved especially with the rise of migration phenomena and mobility. Intercultural dialogue has become a dynamic *modus vivendi* of social integration under today's pluralistic conditions. The question of post-global culture creates numerous challenges also for networks.

The processes taking place today, on the path from networking of cultures to networked cultures, are marked by the circulation and creation of values through which new ways of dialogue between different cultures are being realized. These processes are also marked by debates, conflicts and contradictions, as 'the network society is a contradictory structure, and a conflictual practice, as all societies in history have been' (Castells, 2004). The uncertainty marking our times has made the formulation of strategic lines of development difficult. Insistence on human capital as key strategic instrument, on knowledge, creativity and innovation, on sustainable social cohesion, lies at the centre of future projections, for example in the UN Millennium Development Goals and in Project Europe 2020 and 2030. They demand new models of work, cooperation and partnership in an increasingly interdependent world, by the means of networking.

Through complex processes, networks are developing more intensive collaborations and connections.[1] Numerous cultural institutions, governmental and nongovernmental agencies, associations, arts councils and organizations, from different countries and from all continents, are increasingly getting together for joint projects, creating new forms of networking which promote cultural diversity, the mobility of artists and other cultural workers, and, above all, intercultural dialogue and communication. A networked identity is evolving, not in the technological sense of an online identity, but rather in a cultural one, which resists homogenization and disrespect for specificities, and which, at its core, features the promotion of cultural diversity as a global issue of development. Through the process of multiple and interactive networked identity, key cultural values (*avant tout*, democratization of relations among different cultural values) and new models of global pluralistic cultural dialogue are emerging.

The issues of a possible new cultural deal (which, paraphrasing the New Deal, Mary Ann DeVlieg raises in this book), of redefining space and time, of entering a new paradigm of culture which is already being called a post-network situation and of revalorizing networks, significantly demonstrate that we are entering a new phase of network development, a phase that will be marked by the creation of new forms of diversity, increasingly transnational and transcultural, and new, networked, cultural identities. Networked cultures and identities in no way represent the end of networks and networking, or a static form of existence: their future lies in dynamic processes of transformation and change.

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[1] A good practice in this sense is 'Networked Cultures', initiated at Goldsmiths University of London in 2005, which investigates contemporary cultural transformations through examining the potentials and effects of networked practices. Collaborating with art, architectural and urban practices in our globalized world, it explores 'platforms of agency in which the cultural relations have become key in negotiating a multi-inhabitation of territories and narratives across institutional, social or geographic boundaries' (www.networkedcultures.org). The processes towards networked cultures concern especially the (young) network generation which is growing up with disappearing borders. The example of the Transatlantic Network 2020 can be mentioned, which builds 'new innovative collaborations between young North Americans and Europeans, to address challenges that will define their generation'. One of its focus areas is creativity and innovation (www.britishcouncil.org/tn2020).

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Links

www.britishcouncil.org/tn2020

www.networkedcultures.org

Notes
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Jin Sik Lee has worked in the Korean Ministry of Culture, Sports and Tourism for 11 years. He is currently Director of the Asian Culture Complex Operation Cooperation Team. Prior to this, he held the positions of Director of the Performing Arts Team and Director of the Arts Promotion Division. During his time at the Ministry, Jin Sik Lee revised the Performing Arts Act and established the strategy for the promotion of dance, drama, music and other arts in cultural tourism industries. He also planned the Promotion of the Asian Culture Complex in Gwangju and participated in the establishment of the Special Act on the Promotion of Asian Culture Complex.

Lupwishi Mbuyamba
OCPA, Mozambique

Lupwishi Mbuyamba is currently Executive Director of the Observatory of Cultural Policies in Africa (OCPA), based in Maputo, Mozambique. He was previously UNESCO's Regional Cultural Advisor for Africa and its representative to Angola and Mozambique. He was also the Chief Technical Advisor for the UNDP/UNESCO project of the International Centre of Bantu Civilization (CICIBA). Prior to that, he served as Director of the National Institute of Arts of Zaire. He has also been a Lecturer and Associate Professor at the National Institute of Arts of the National University of Zaire and Catholic Faculties, as well as Curator and Head of the Department of Art and Religion at CERA, Catholic Faculties in Kinshasa. Lupwishi Mbuyamba has published numerous books and articles on culture in his own areas of speciality: music, art and philology. An accomplished musician, he has also served as President of the International Music Council of UNESCO, the International Society for Music Education (ISME) and the International Federation for Choral Music (IFCM).

Colin Mercer
Freelance Cultural Policy Expert, England

Colin Mercer was the UK's first Professor of Cultural Policy and Director of the Cultural Policy and Planning Research Unit at Nottingham Trent University from 1999-2003. Prior to that he was Director of the Institute for Cultural Policy Studies at Griffith University and Chief Executive Officer of Qantm Australia Co-operative Multimedia Centre. He has published, presented and consulted widely in the areas of cultural policy and new media in Asia, the Americas, Australasia and Europe and his work has been translated into seven languages. He is the author of the book *Towards Cultural Citizenship: Tools for Culture and Development*, published by Gidlunds Forlag in 2002. He is now a freelance Research Consultant operating across the cultural sector and specialising in creative industries, new media, and cultural mapping and planning.

Paul van Paaschen
HIVOS, The Netherlands

Paul van Paaschen is a cultural anthropologist. Since 1996 he has managed the HIVOS Culture Fund, set up by the Dutch development organization HIVOS. Paul van Paaschen co-initiated various networks and funds, such as the HIVOS-NCDO Culture Fund, which finances cultural and artistic presentations from African, Asian and Latin American artists in the Netherlands; the African Arterial Network for cultural stakeholders in Africa; and the Arts Collaboratory Network for visual artists' initiatives in the global South.

Robert Palmer
Council of Europe, France

Robert Palmer is Director of Culture and Cultural and Natural Heritage at the Council of Europe since 2004, previously founder and director of Palmer-Rae Associates, an independent cultural consultancy, and director of two European Capitals of Culture - Glasgow (1990) and Brussels (2000). Palmer has worked in the cultural sector for more than 30 years as an expert independent adviser to governments, cities and regions in more than 20 countries on cultural development and regeneration, cultural tourism, festivals and arts policies, and a consultant to cultural foundations, cultural networks, arts organisations, and intergovernmental bodies such as the European Cultural Foundation, the European Commission and UNESCO. His interests include arts and cultural policies, multifaceted artistic practices, European capitals of culture, cultural development, management and co-operation, cultural projects for development and international cooperation.

Michael Roach
First Interval Ltd. UK/Australia

Michael Roach is a web technologist and project lead for digital initiatives in art and culture. For the past 10 years, Michael Roach has advised organizations across Europe and Australasia on strategizing web 2.0 presence and enhancing collaboration. Director of First Interval Ltd. in the UK, he has published an essay on 'Bridging the Digital Divide'. He is currently undertaking a Master's in Urban and Regional Planning focusing on the intersection of creative cities, digital communication and the cultural economy and is a skilled educator and trainer.

Jean-Pierre Saez
L'Observatoire des politiques culturelles, France

Jean-Pierre Saez has been Director of the Observatory of Cultural Policies (Grenoble, France) since 2002 and Editor-in-Chief of *L'observatoire*, the biannual review on cultural policies. Teaching at the Institute of Political Studies in Grenoble, he is also president of the Festival 38e Rugissants (of modern music). Serving as expert for numerous French and European organizations, Jean-Pierre Saez has for many years been taking part in leading networks and courses on cultural policies, and their raising from the local to the international level. His works aim to define artistic and cultural challenges, as well as challenges facing society and public policies at the territorial level. Saez published *Culture et société. Un lien à recomposer* (Culture and Society. A Link to be Redefined), 2008, and is the author of numerous articles.

Nadezhda Savova
International Council for Cultural Centers, Bulgaria
Princeton University, USA

Nadezhda Savova is a doctoral candidate from Bulgaria in Cultural Anthropology at Princeton University, USA, where she is also a Research Fellow at the Princeton Center for Arts and Cultural Policy Studies. She is researching cultural policy and community development through the arts with comparative studies of the community cultural centres networks in Bulgaria (*chitalishte*), Brazil (*pontos de cultura*) and Cuba (*casas de cultura*). As an academic and consultant to UNESCO's Intangible Heritage Section, Nadezhda Savova founded and is the president of the International Council for Cultural Centers (I3C), the global network of national networks of community cultural centres currently connecting 56 countries. She recently started within I3C the Bread Houses Network of cultural centers where bread-making has proven to be the most universal art form bringing together people from all walks of life to engage in the same creative process.

Joost Smiers
Utrecht School of the Arts, The Netherlands

Joost Smiers is a Professor (em.) of Political Science of the Arts and Research Fellow in the Research Group Arts and Economics at the Utrecht School of the Arts, the Netherlands. One of his last books is *Arts under Pressure: Promoting Cultural Diversity in the Age of Globalisation* (2003). The book has been published in Serbian, Spanish, Portuguese, Thai, Arab, Korean, Tamil, Singalese and Indonesian. He edited, with Nina Obuljen, *UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions: Making it Work* (Zagreb, Culturelink, 2006). With Marieke van Schijndel, Joost Smiers has written *Imagine there is no copyright and no cultural conglomerates too ...*, published as an e-book by the Institute of Network Cultures, and published as well in Spanish, Italian, Dutch, Portuguese, Indonesian, French and Chinese.

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Nada Švob-Đokić
Culturelink/IMO, Croatia

Nada Švob-Đokić, holds a PhD from the University of Zagreb, and is a Senior Researcher/Scientific Adviser at the Institute for International Relations (IMO), Zagreb. Her research areas include cultural transitions and globalization, cultural and creative industries, and public policies related to culture, science and technology. Her bibliography encompasses about 300 titles of published books, monographs, studies, research reports, articles and reviews. Nada Švob-Đokić has previously directed courses on Redefining Cultural Identities and on Cultural Transitions in Southeastern Europe at the Inter-University Centre in Dubrovnik (1999-2007). Currently, she teaches courses on cultural globalization and cultural industries in doctoral studies in Sociology at the Faculty of Philosophy in Zagreb. Her current research project at the Institute for International Relations is entitled 'Global Influences and Local Cultural Changes'.

Philippe Teillet
Institut d'Etudes Politiques de Grenoble, France

Philippe Teillet is Assistant Professor (*maître de conférences*) in Political Science at the Institut d'Etudes Politiques, Grenoble University. He holds a PhD in Political Science, and is a member of the Research Institute PACTE (CNRS). His research projects relate mainly to cultural policies and more precisely to the changing of public policies in the cultural field and to the political dimension of cultural policies. Philippe Teillet conducts the Master's course Direction of Cultural Projects at the Institut d'Etudes Politiques de Grenoble with the collaboration of the Grenoble Observatory of Cultural Policies.

Aleksandra Uzelac
Culturelink/IMO, Croatia

Aleksandra Uzelac is Research Associate at the Institute for International Relations (IMO), Zagreb, Croatia, and Head of the Department for Culture and Communication at IMO. She holds a PhD (2003) in Information Science from the University of Zagreb. Based on an investigation of concrete cultural practices, her interests developed towards the impact of ICTs on cultural issues, digital culture, virtual networks and portals, digitization of culture, and the changing context that virtual culture has brought to cultural policies. Results of her research have been published in books and journals in Croatia and abroad. In 2008 she co-edited the book *Digital Culture: The Changing Dynamics* (Zagreb, Culturelink/IMO). Aleksandra Uzelac combined her research activities with practical initiatives aimed at developing the e-culture infrastructure in Croatia, initiating the www. culturenet.hr project in 2000, a Croatian national cultural portal. She has been a member of the board of the Culturemondo Network since 2006.

Feđa Vukić
University of Zagreb, Croatia

Feđa Vukić is a lecturer in Design Theory and History at the Graduate School of Design, Faculty of Architecture at the University of Zagreb, Croatia. His professional training includes a BSc in History and Theory of Visual Arts at the University of Split, Croatia, and a PhD thesis at the Department of Design, Academy of Fine Arts, in Ljubljana, Slovenia. Feđa Vukić publishes reviews, articles and scientific papers on visual communications and design in Croatian and in international magazines. He has published and edited several books on these topics including *Modern Zagreb* (1992), *Building on the Borders* (1995), *A Century of Croatian Design* (1996), *Zagreb – Modernity and the City* (2003), *Croatian Particularities, Theory and Practice of Identity Systems* (2008), *Modernism in Practice* (2008), and *Croatian Design Now* (with Victor Margolin, 2009).

Ana Wortman
Universidad de Buenos Aires, Argentina

Ana Wortman holds a PhD in Social Sciences from the University of Buenos Aires. She holds an MA from the Facultad Latinoamericana de Ciencias Sociales (FLACSO) and a BA from the University of Buenos Aires. Since 1996 she has been a full-time researcher at the Instituto de Investigaciones Gino Germani in the area of cultural studies. As Professor at the University of Buenos Aires, Ana Wortman teaches courses in contemporary sociological theory as well as on collective identities and cultural transformations. Wortman has been a member of the Working Group on Culture and Power as well as of the Working Group on Cultural Consumption at the Latin American Social Sciences Council (CLACSO). Her research interests include youth culture, cultural policies, middle-class transformations, cultural consumption, and media cultures in Argentina. Her last books were *La Construcción Imaginaria de la Desigualdad Social* and *Entre la política y la gestión de la cultura y el arte en la Argentina contemporánea.*

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Networks: The Evolving Aspects of Culture in the 21st Century

Cultural policies, like networks, are not ends in themselves, but vehicles to achieve a greater good. For this reason, we are aware that it is not sufficient to concentrate on cultural policy alone; we must also build advocacy, organizational and monitoring capacity, develop human capital, and implement a range of strategies to pursue our vision, with or without a conducive policy environment.

As artists who would simply like to get on and create and distribute their art without the bother of broader, macro concerns, so countries and regions would like to concentrate on what is good for them primarily. But this is a luxury which a world threatened by real and potential conflict, rooted in grossly unjust economic and power relations and by development- and greed-induced climate change, simply cannot afford. We are in this together. And the sustainability of our collective and respective futures lies not in creating a better Africa or a better Europe, but a different world. It is *that* vision, rooted in a rigorous analysis of our global challenges and its root causes, which should drive our policy and networking agendas. Anything else is merely cheerleading history from the sidelines.

Mike van Graan, South Africa