

"MAKING THE INFORMATION SOCIETY WORK FOR CULTURE"

**CULTURAL POLICY OBJECTIVES AND MEASURES IN THE EVOLVING EUROPEAN
INFORMATION SOCIETY**

**A PILOT SURVEY CARRIED OUT BY ERICARTS
FOR THE COUNCIL OF EUROPE NIT PROJECT
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INTRODUCTION

The purpose of the survey

This is a report on a survey carried out in order to collect information that would help those responsible for national and European information society policies to respond to the mandate given by the 2nd Summit of the Heads of the European States and Member Governments of the Council of Europe in 1997 in Strasbourg. This mandate asks:

*"...to develop a European policy for the application of the new information technologies, with a view to ensuring **respect for human rights and cultural diversity**, fostering **freedom of expression and information** and **maximising the educational and cultural potential of these technologies**".*

In order to propose further objectives and measures to these effects we need to know and assess to what extent and how the member states of the Council of Europe have already incorporated such cultural policy considerations into their policy documents, programmes and projects, budgets and financing schemes pertaining to the evolving information society and the use of new information technologies. The Council of Europe commissioned ERICarts, at the end of November 2000, to carry out a fast ("instant") survey that would map the European situation in these respects in a number of its member states.

The survey questionnaire (Appendix I) was drafted and sent to a sample of 11 European countries in December 2000. The respondents were experts either from national cultural policy research institutes or from the Ministry of Culture. Replies were received from 8 countries by the end of February – the ultimate deadline. The experts from the three countries that failed to reply indicated that acquiring the information would have required more research, more funding and considerably more time.

Despite this deficit, the regional distribution of the responding countries turned out to represent rather well the Council's member countries. Replies were received from 3 major cultural players (France, Germany and Italy) and from along the axes of North-South (Finland, Portugal), and West-East (the Netherlands, Hungary and Croatia).

Any survey on ICT, new media and information society runs into two dangers: trying to deal with too wide a scope and letting information become outdated. This survey has consciously narrowed the scope by parcelling out such areas as research, education and training and dealing with a rather narrow B-concept of culture (see Appendix II). The questionnaire replies were updated and complemented by data from relevant Web-sites when possible.

On information society and interpreting the survey results

Fritz Machlup's 1962 book "The Production and Distribution of Knowledge in the United States" is considered to be one of the first major attempts to explore the importance of information and knowledge production to the economic development of a country or nation. From this early seed, bloomed two academic works on the "information economy" (Porat) and the "information society" (Bell); together conceptualising an "information revolution". For Daniel Bell, the information society was developing at the time of "post-industrialism" - during a period when the focus of the economy and society shifted focus from industrial manufacturing to information technology and service production. His works of the early 70s brought us closer to understanding that technological change is not just about contributing to economic development, but has wide ranging social, political and cultural implications. Alain Touraines's "La Société post-industrielle" of 1969 took account of similar social and economic trends.¹

The new mass communication media (video, cable, satellites) and the media policy liberalisation in the late 1970s and in the 1980s strayed from these concepts of an information society based on "*knowledge production*" by bringing in the ideas of media culture and media society. The term "*information society*" was altered in the mid-1990s in another form and meaning which included various new modes and forms of computer/mobile phone mediated interactive communication and the development of new international information infrastructure (especially Internet). In Europe, the so-called Bangeman Report (1994) can be considered as a turning point between the former and the contemporary conceptions of information society.

Following the publication and distribution of Commissioner Bangeman's report, the development of a modern information society has gradually become one of the major transversal policy objectives in Europe, alongside with employment and social cohesion policies. The ramifications for achieving this objective stem from the hi-tech (mainly ICT) industry and economy and the main issues have revolved around nations obtaining a *competitive edge in the global market place*.

The gist of the Bangeman's report is expressed by the following statement that endorses market liberalism in the information sector:

"This sector is in rapid evolution. The market will drive; it will decide winners and losers. Given the power and pervasiveness of the technology, this market is global.

*The market will drive ... the prime task of government is to safeguard competitive forces...."*²

As our starting quotation from the statement by the Heads of the European States and Governments of the Council of Europe indicates, the pendulum has swung at least partially from this technology - and market- driven position to another one emphasising the civic importance of the new ICT: its use for promoting citizens' rights and access and freedom of expression and enhancing their educational and cultural potentials. This also brought cultural policy into the scene to solve the imminent conflict between these two positions.

¹ For the early history of the Information Society see for example UNESCO's World Information Report, "the Information Society" prepared by Nick Moore, Policy Studies Institute, London, 1995, in Robert E. Babe, "Telecommunications in Canada", University of Toronto Press, 1989 and in Heap/ Thomas/ Einon/ Mason/ and Mackay, "Information Technology and Society", Sage, London, 1995.

² <http://www.kp.dlr.de/IT-NCP/benefit/sr/Bangeman.htm#chap1>.

The purpose of this snapshot survey is not to prove that cultural policy actually has been or could be a successful mediator in this conflict. It was designed to test the convergence between information society policies and cultural policies: to what extent does the former actually take the latter into consideration in general and in respect to the four Council of Europe's cultural policy criteria. What is the priority of cultural policy amongst the other policy domains in the information society thinking and to what extent the above issues feature in the cultural policy orientations?

The questionnaire of the survey (Appendix 1) was designed to test the convergence between information society policies and cultural policies. They first probe the initiation, funding and institutionalisation of information society policies in general (Question 1, Question 2) and then in the domain of cultural policy in particular (Questions 3, 4 and 5). It was expected that an inventory of main planning documents, programmes and new funding schemes would reveal to what extent cultural policy objectives and principles underlie the adopted new information society policies and measures.

The respondents were given the possibility to provide in their replies analytical insights on these issues too. The questionnaire defined the criteria that they could use, if they so wished, to assess the observed policies and their implementation from the cultural policy perspective (cf. Appendix 2) These criteria are the same as those applied in national cultural policy reviews of the Council of Europe; they also corresponded by and large to the goals set forth in the above-quoted mandate by the Heads of the European States and Member Governments. These criteria suggest that, the information society policies and the strategies and measure for the effective application of ICT should:

- 1) promote wider *access* and *participation* in the field of the arts and culture
- 2) strengthen people's *identity*
- 3) enhance *creativity*
- 4) maintain and promote cultural *diversity*³

The replies provided rather limited insight as to the implementation of these criteria in information society policies. We must try and distil the answers out of the doctrines reflected in the plans, programmes and financing schemes. In order to do that we will first examine the patterns of institutionalisation of the information society thinking in the countries surveyed; and proceed then to describe, analyse and assess the strategies and measures adopted to implement its expressed objectives. The final step is then to assess to what extent these strategies and measures cover the domain of cultural policy and to what extent the four policy criteria are actually taken into consideration – if at all.

Both in the general analysis of information society policies and in the subsequent assessment of their cultural policy implications, our purpose is first to identify the policy patterns which are general to all countries and then try to identify unique features. Although the analyses will reveal some country variations in respect to the priority given to cultural policy considerations and the four policy principles, the results should not be considered as those of a "contest". They are at best indicative of the direction where cultural policies are moving at present in the European information society.

These analyses are carried out in the first part of this report. The second part contains the "data"; the country profiles such as they emerge out the survey replies and some complementary material from Internet sources.

³ In the recent Council documents these principles are often presented in the context of such concerted policy stands as training, youth policies, and arts education, see e.g.. "The 'New information technologies' project",

PART I

**Cultural Policy Objectives and Measures within European National
Information Policy Strategies**

1. Common patterns and specific features in the institutionalisation of information society thinking

The survey replies give a rather uniform picture of the advent and institutionalisation of information society thinking in our surveyed countries. Practically in all countries the concept was introduced in a similar manner: with a reference to the necessity to adopt the applications of the new information and communication technology as effectively as possible in order to succeed in global economic competition and to respond to people's rising political, social and cultural expectations. In most countries the imminent change is seen *as a change leading to a new type of society and government*. Some countries (e.g. the Netherlands) have also wanted to draw a line between *communication and information* on the one hand and *knowledge*, the real productive force, on the other⁴.

The adoption and institutionalisation of information society thinking seems to have proceeded thorough two phases. During the first phase (that started in most countries around the mid-1990s) the information society was introduced in terms of technological and economic necessity, the second phase (starting around 1999) emphasises more of its social aspects: the emergence of new social structures alongside the new means of communication and availability and use of information⁵.

In all surveyed countries the political introduction and institutionalisation of the information society thinking has been within the jurisdiction of the government. In some cases (Croatia, France, the UK) a well-publicised speech by the Prime Minister has indicated a new turn in the information society policies. Germany, as is natural, emphasises the role of the Länder and municipalities (major cities, the German Federation of Cities) in the information society initiatives.

Despite the seeming similarity, we must also recognise the differences. Some countries (especially the Nordic countries) were forerunners, in some countries (Croatia, Hungary) the start of the first phase was delayed due to economic or political restraints and to the fact that they are not yet members of the EU which seems to be the driving force behind the so called information society.

More profound differences can, however, be found in the national roots of the information society thinking. In the forerunning countries the roots of the information society thinking can be found in the publicly financed industrial research and development. This is e.g. the case in Finland, where the prime motors especially at the second phase of development were TEKES, the National Technology Agency and SITRA, the Finnish National Fund for Research and Development. A similar role was played by technical universities in some other countries (e.g. in Croatia and Hungary). In some countries (like Germany, the UK) the initiative seemed to have been more prominently in the hands of joint government-business initiatives.

The organisation and institutionalisation of the information society is surprisingly uniform in most of the surveyed countries. The process has been more or less the following:

⁴ The British Prime Minister, Mr. Tony Blair, made also this distinction in his speech (11 September, 2000) on Knowledge Economy. The earlier 1998 White Paper "Competitive Future: Building the Knowledge Driven Economy" states "today we can see a number of processes at work, some entirely new, others that have developed over many years, which together are transforming the way in which businesses, individuals and policy makers operate". The White Paper also refers to Alfred Marshall who stated already in 1890 "knowledge is our most powerful engine of production" in his Principles of Economics.

⁵ As indicated in the Introduction above, a similar development can be seen in the formation of the information policies of the European Union. The EU's present **eEurope** approach tries to integrate the new virtual economic space (**e-commerce**) with the new virtual political and administrative space (**e-government**) and enhanced access by the citizens to the new information technologies.

First came a basic **document** usually prepared by the technology centres and the government experts bodies for example: “Vingar åt människans förmåga” in Sweden, 1994 (Wings to the peoples abilities); Les autoroutes de l’information in France, 1994; Raising our Potential, Government White Paper 1993 in Great Britain; “Livre Vert pour la Societe de l’Information” in 1997 in Portugal.

Then there was a subsequent launching of **related government programmes**: “Innovation und Arbeitsplätze in der Informationsgesellschaft des 21. Jahrhunderts” in 1999 in Germany; “Information Society Strategy in Finland” in 1995 followed by “Quality of Life, Knowledge and Competitiveness” in 1998; Government Action Programme for the Information Society PAGSI” in France in 1997, “The Italian Action Plan for the Development of Information Society” in 1999 , the Dutch National Action Plan for Electronic Highways in 1994, “Croatia in the 21st Century” in 2000...

Then – considerably later came – in the field of culture - the **allocation of funds and establishing of new funding schemes**.

Inter-ministerial committees⁶ were set up and have been supported by wider **information society forums** such as the Forum Info 2000 in Germany followed by the Forum Informationsgesellschaft, the Information Society Forum in Finland, the Forum for the Information Society in Italy, The Information Society Committee in Sweden etc. These bodies unite different stakeholders (experts from different levels of government, business, major interest groups and corporate bodies, and even from the cultural sector).

The planning and execution of detailed programmes is very often left to the hands of sectoral authorities (ministries, public bodies in different policy domains). In the final analysis rather few programmes are inter-ministerial or financed and implemented in partnership by private and public sectors. The UK is a clear exception in this respect⁷.

⁶ These inter-ministerial committees and working groups exist in practically all the surveyed countries.

⁷ Especially in the technology-driven development the joint public-private programmes seem to have been rather rare. When such programmes, like the Finnish Multimedia Programme KAMU, were initiated the central government became the main financier (in the case of KAMU up to 50-70 percent per project).

What are the implications of the above development patterns from the point of view of cultural development and cultural policies?

First, the development has been led by technological and economic considerations. Cultural sector and cultural policy considerations seem to have played a rather insignificant role in the initiation and institutionalisation of information society thinking. Certainly there has been, practically in all countries even to start with specific information society programmes in culture and education, but even there the emphasis has more prominently been on promoting technical development, less so on the development of educational and cultural contents. As we will later see this “cultural deficit” is even more pronounced in the financing of the information society programmes and projects.

It is perhaps surprising that the former interest in “media culture” and “media society” has played a minor role in the information society thinking of the 1990s. Although **new media** and **content industries** have been the focus, issues of mass media power and contents have been pushed aside by the concern with new media companies and the new ICT business sector. This, of course, has diminished the role of public communication policies –to a certain extent also the role of cultural policies in the traditional sense – and the sense proposed by the Council of Europe at the beginning of this paper. There have certainly been new multimedia development programmes and projects, but they have mainly aimed at creating product bases and ideas for **new SMEs**, *not to promote new directions in media and cultural development*. It is to be seen whether the new **eContent** programme of the EU will be successful in providing opportunities also for the cultural sector⁸.

The second implication relates to the organisation of information society planning and decision-making. The state – or more precisely the central government and its major ministries – have been in the driving seat together with business interests. Local government (apart from Germany) and civic organisations have mostly had an auxiliary role. Despite the present emphasis on **e-government** and **citizens’ participation** we can still speak of a **democracy deficit**. It is to be seen to what extent the **eEurope**⁹ approach really succeeds to deal with this deficit and fulfil its objectives.

⁸ The new **eContent** Community programme aims to stimulate the development and use of European digital content on the global networks and to promote the linguistic diversity in the Information Society.

⁹The new **eEurope** initiative aims to allow Europe to exploit its strengths and to overcome the barriers that are still holding back the uptake of digital technologies, by achieving three key objectives: bringing every citizen, home, school, business and administration on-line; creating a digitally literate and entrepreneurial Europe; and ensuring a socially inclusive Information Society.

2. Information society programmes and projects and their cultural policy implications

We can next elaborate on the analyses of the previous section by examining the nature of the major information society programmes and projects presented in the survey replies.

Before moving to our analysis it is worthwhile to make a conceptual clarification as to the concept of a “programme”. In the survey replies – and unfortunately also in the questionnaire –programme is actually used in three different meanings: first, as a government programme (platform, long term policy plan) to develop the ICT sector and information society, second as ministerial “master plans” (e.g. for digitisation) serving as an umbrella for more specific programmes and projects, and thirdly, as a specific long term programme organised into different types of development projects. The comments of the previous section suffice for the analysis of the government platforms; here we will mainly examine umbrella programmes and sector specific programmes.

Because the country profiles of PART II provide the names and descriptions of the major development programmes and projects in a rather detailed manner; there is no need to analyse in any detail their nature and contents here. The following table helps us to focus and condense our analysis.

The table rows list the main financiers and partners of the programmes and projects, the table columns indicate the domains, proceeding from the most technical areas (on the left) towards activities pertaining to content and culture. The shaded parts indicate the areas of clustering of projects with a frequent financier/partner and activity domain combination.

The central government has the widest scope and responsibility in the initiation and financing of information society projects¹⁰. The table indicates that public-private partnership is most frequent in the areas of developing technical solutions and businesses (three first columns), while private sector is rather selective in the areas of digitisation and content development¹¹, leaving some development areas to publicly financed projects. The “third sector” financing/partnership refers mainly to the funding provided by the Soros Foundation in Hungary and Croatia.

¹⁰ Public responsibility would be even broader in scope if education and training for the information society professions and expertise had been included. The French reply provides some examples in this respect.

¹¹ Digitisation refers here to the digitisation of existing services/contents, not to the development of digital broadcasting or broadband Internet delivery of music/audiovisual products.

Table. Information society programmes and projects by activity domain and main financier(s)/partners; the shaded cell indicate areas where programmes and project tend to cluster

Main financier(s)/partners	Activity domains					
	ICT enabling activities, Internet infrastructure management solutions	Online information services, delivering contents, selling products/ services digitally	R&D support and service systems for SME-sector; effective utilisation of innovations	Digitisation of services/products	Creation of multimedia centres/training centers and expert support systems	Multimedia art digital arts/ contents (incl. games, education material 2D/3D planning/animation)
Public: /central government/ ministry/ agency						
National: public private partnership						
Regional/local: public-private partnership						
Public: regional/city/municipal sector						
Private: foundations/ sponsorship						
Private: business with public inducements						

As to the financing priorities, the country replies indicate quite distinctly that the majority of public and private money is directed to programmes and projects of the three first activity domains, the three other domains, which are left mainly within the public financing responsibility, get in most countries only some 10-20 per cent of the total public financing. This, however, is partly due to development projects in science and education that receive a lion's share of public financing, very little is allocated to fostering artistic creativity and experimentation in the field.

Differences in approaches between our surveyed countries can be found mostly in the financing priorities and in the variety of projects financed by the public authorities and particularly by the central government. The French reply, for instance, indicates that the variety of publicly financed projects in France is greater than in other survey countries and relatively more money goes to the developing of contents and culture in terms of the last three columns. This is even more apparent in activities that the French Ministry of Culture and Communication has initiated in its comprehensive plan under the auspices of the new (2000) Pagsi (The Government Action Plan for Information Society). The replies of the UK and Germany indicate that the information society development projects have been carried out within the wider ramifications of employment, trade and industry programmes.

The above analyses and comments confirmed what was concluded at the end of the previous section: culture (or more widely, development of contents and culture) is left in general in the margins and the financial responsibility lies mainly with public authorities.

3. Towards a cultural information society, but by which means?

We can continue our analysis of the Table 1 by examining more closely the cultural implications of the programmes and projects of the survey replies. It was suggested above that the three last columns of the table pertain to programmes and projects that aim at content provision and have more cultural implications. An examination of the survey replies suggest that the division line between economy and technology bound programmes and projects is by no means sharp. Since the days Baumol and Bowen¹² presented their analysis of the cost disease of the performing arts institutions we have been well-aware of the importance of technology – as well as of management and advertising – in artistic and cultural production; and recent analysis of culture industries underline the alliance of the arts, culture and technology in the generation of demand for new creative skills – and in the generation of new jobs as well.

Consequently it is no surprise that some culturally relevant development programmes and projects fall within the domains of other columns of Table 1. Such are e. g

- 1) *Programmes and projects that open up new channels for the delivery of cultural products and services in digital form. All survey replies mention one or more programmes or projects that aim at establishing **portals** to cover the institutional structure and supply of national, regional or local artistic and cultural life or some of its specific subsectors. For example: CultureNet Sweden, CultureNet Finland, CultureNet Croatia, Italian Portal on Heritage and Cultural Events. The British ArtsOnline is, however, more than just a portal. It is a virtual space for the promotion, exhibition and distribution of the arts, which includes daily webcasts, specially curated exhibitions, regional listings and an information centre. There is also CultureOnline initiative in the UK which has very ambitious goals: to webcast among other things rehearsals of theatre companies, master classes by performing artists, virtual exhibitions of artists as well as providing digitised reference materials.*

*Similarly there are projects that aim at establishing **interactive subscribing systems** (varying types of “**culture on demand**”, even **e-trade** from museums, sales of theatre tickets) which are often linked – at least in principle – to the digitalisation of “more traditional contents” (heritage, publications etc, cf. the fifth column of Table 1). In most of the leading theatres in Europe one can nowadays buy tickets on-line and visit the leading museum shops and buy goods on line.*

- 2) *Programmes and projects that on-line provide R&D information, financing and business information and services and managerial support specifically to artists as entrepreneurs and to SMEs in the cultural production. This is what contentuk project aims at doing.*

*The second major cluster can, however, be found within the domain of the “**digitisation**” column. We could actually speak about digitisation of practically everything and among the survey replies we can find:*

- 3) *Programmes and projects to **digitise cultural heritage**, historical archives, works of visual art, photographic collections, music and audio-visual archives, films, etc. For example, “Croatian Museums on Internet”, “Digitalising Finnish Cultural Heritage”, “Museums in France”, “The Louvre”, “The National Audiovisual Archive (INA)”, “the Digital Delta” in the Netherlands. Most of these projects aim at preservation and easier access; the links to new distribution channels (cf. column 2 of the table) are probably often envisaged but not mentioned in the survey replies. (If they are actually envisaged they, however, may remain in the planning stages because of copyright problems).*

¹² Baumol & Bowen, *Performing Arts: The Economic Dilemma*, 20th Century Fund, New York, 1966.

In the case of the fifth column of Table 1 there are initiatives that no longer count among programmes and projects because they have been organised as:

- 4) *Varying types of **centres for art and media technology** and **experimental video and multimedia training centres**. A prototype of these institutionalised initiatives is the Centre for Art and Media Technology (ZKM) in Karlsruhe, Germany. It has been followed by Medialab at V2 in the Netherlands, Medialab at the University of Art and Design in Finland etc. Yet, within the column we can locate less stable support as a system for the artistic utilisation of the new applications of ICT – both as resource of contents, instruments and (interactive) distribution channel and a platform. The most famous platform is the Virtual Platform in the Netherlands.*

In contrast to such stable centres, our survey data indicates that there are:

- 5) *Financial schemes and support systems for experimental multimedia art for **individual** artists or groups of artists and content **producers**. Although not elaborated in the survey replies this work is often carried out in educational institutions or R&D units of new media companies. In most countries public support and other financing seems to be rather meagre for this domain of activity. Exceptions are France and the Netherlands. In France there are a number of new initiatives have been created to assist artists and producers. For example:*

In 1998 a National Fund for Visual Artists working with new technologies was created in France. In addition the Ministry supports artists CD roms, on-line reviews and research on art and new communication technologies. The PRIAMM programme of 1998 (Programme pour la Recherche et l'Innovation dans l'Audiovisuel et le Multimedia) focuses on research and development carried out by businesses in the field of cinema, broadcasting and multimedia as well as on encouraging partnerships between these businesses and public research facilities or laboratories.

In the Netherlands there are two new initiatives:

The Digital Deltaplan aims at improving infrastructure for digital arts and media. E-culture aims at financing among other things creative digital products.

In some other countries, for example in Finland and in Finland, Italy etc. it has been private foundations which have had a more important role than the ministries of culture in funding experimental projects of artists and groups of artists.

* * *

When classified in this manner, what do the cultural programmes and projects listed in the survey replies actually tell us about the “information societalisation” of the arts and the cultural sector? A short answer seems to be that despite the fast development of certain domains (portals, digitisation, artistic experimentation), the programmes and projects seem to be still rather random and fragmented in most of the countries. When we add to this the rather modest level of financing, we

can say that the advent of information society is still far from officially acknowledging the arts and culture – and consequently still plays a minor concern in national and European cultural policy¹³.

4. Programmes and projects: do they stand the test of cultural policy criteria?

One of the objectives of our snapshot survey was to test, whether/to what extent the new orientations and strategies, concomitant to the development of “new” European information society, are congruent with the four traditional cultural policy objectives, both of the national governments and the Council of Europe.

These objectives, promoting wider **access** and **participation**, strengthening people’s **identity**, enhancing **creativity** and maintain and promote cultural **diversity** have been seen by cultural policy makers as eternal in the sense that they can be used in any societal context to evaluate cultural policies in Europe. If we have a new look at the above five categories of programmes and projects how do they “match” these traditional four cultural policy objectives.

The introduction of new ICT applications, such as **portals** and **digitisation** of contents (products, works of art, photographs, films) and services (libraries, museums) are expected to facilitate **access** and enhance **participation**. The digitisation also enhances **identity** by making the collections of museums and libraries, national cultural heritage more accessible. In general, all the programmes and projects under the second and fourth column of Table 1 can be justified from that perspective: they do enhance access by opening new channels to cultural heritage and artistic life. In the same vein, the support for **SMEs activities** (under the third column of Table 1) can be justified in positive terms from the perspective of cultural **diversity** (diversity in production) and the support for **multimedia experimentation, artistic research and content producers** and **production** (under the fourth and fifth column of Table 1) similarly from the perspective of **creativity**.

This all is true to a certain extent – and we can at least say that the types of programmes and projects listed in Table 1 potentially are taking cultural policies into new directions. Whether this turns into reality depends on the financing and implementation of the programmes and projects: are they sufficiently financed and well managed? We also pointed out earlier a potential defect in the co-ordination and can ask again whether the different government programmes and projects really contribute synchronically to the same objectives and are in synergetic relations one to another.

On the basis of our replies we cannot judge the implementation and the results of the programmes and projects. We have, however indicated that in practically all our surveyed countries the financing of the cultural sector seems to be rather meagre, particularly as regards promoting creativity and artistic experiments. Co-ordination problems between different programmes also seem apparent in many countries. These problems should be overcome before the programmes and projects can effectively contribute in positive terms to cultural policy objectives.

There is, however, some more profound issues linked to the programmes and projects that “information societalise” the arts and culture. The first issue is that of “*information divide*”, the potential division of both the producers and consumers of the arts and culture into *those who have*

¹³ This judgement would be quite different if we analysed the media policies and their implications for the arts and culture. This, however, was not the subject of our survey.

easy access to new information and products in digitised form through computer/mobile phone mediation and *those who have not*¹⁴.

The same naturally holds true in the case of creators and their possibility and capacity to benefit from the new ICT applications as instruments in their work. There are still very few centres in Europe where artists can experiment and very little financing for 'content' production. Countries like Germany, France and the Netherlands are exceptions. Even Finland, which invests heavily on information society has invested very little on artistic creativity and experimentation, on medialabs for artists, apart from investing in few art universities. And Italy which is investing heavily in digitalising its cultural heritage is not helping artistic experimentation or investing in content production, let alone Hungary or Croatia with their economic and political problems¹⁵.

We can, of course, say that this problem can be solved through education and large scale and cheap provision of Internet facilities and creating medialabs for artists. This argument is, however, at least partly fallacious. The fast development of the new ICT applications and sophisticated networks and information systems make it sure that this divide will never be gapped. This divide is of course even more apparent in the eastern part of the Council of Europe's Europe.

The new ICT applications will no doubt affect the competencies at both ends of the producer - consumer axis of the arts and culture. We can ask what happens when these changes become considerable and start to influence radically on demand and supply: can we then speak anymore about the arts and culture in the same traditional sense as we do now? Or will there be a rupture, and if what kind of a rupture and when? Or is this all only a natural continuation of ever accelerating technological development reaching also into the realm of the arts? These questions are beyond the scope of our snapshot survey.

Yet, the issue of transformation of the domain of cultural policies, whether national or European, has attracted surprisingly little attention among the cultural policy researchers, experts and policy makers. Facing that issue would lead us to test the 'eternal validity' of the four Council of Europe's criteria for cultural policy evaluation that have become institutionalised during the past two, three decades.

It would also lead us to examine the relative value of other criteria, especially the economic ones linked to the ideas of the arts contributing to innovation, employment and economic growth.

¹⁴ Of course this 'divide' is what the new **eEurope** and **eContent** programmes of the EU try to avoid. But this divide is even more pronounced in Central and Eastern European countries. The Croatian reply indicates that in 1999 only 2 % of the population used Internet.

¹⁵ One can ask if the 100 million euros of the **eContent** programme will suffice to deal with all this.

PART II

Country Profiles

**Cultural Policy Objectives and Measures Developed in
National Information Society Strategies**

... in CROATIA¹⁶

Question 1. When and how did the contemporary concept of the information society appear in your country?

The first document of the Government to outline the basic aims and priorities for the information society was the 1986 "Basic Guidelines for Development of Information Activities in Croatia until the Year 2000".¹⁷ (Croatia was still a part of the former Yugoslavia at that time) During the 90s, however, there had not been one strategic document or regulation to elaborate these guidelines and to define the basic activities of the information society in greater detail.¹⁸ It is evident that there continues to be a delay in the development and use of information technology, despite the political rhetoric and use of the term "information society" as a strategic goal for Croatian society. A clear illustration of this trend can be noted in data on Internet use: in 1999 only 2,14% of Croatian population used the Internet (in comparison to 7,25% in Poland, 9,50% in the Slovak Republic or 23% in Slovenia).

One could say that the Ministry of Science and Technology has, nevertheless, acted as a main public authority in promoting the information society throughout the 90s. One of the main aims as stated in their overall programme "is to create conditions for fast and effective transformation of research results and technological innovations into articles competitive on the international market, and encourage international transfer of technology, as well as the development of technology-based small and medium enterprises." The activities of the Ministry in this field have been focused on the implementation of two basic programs:

- the establishment of the *national network of institutions* engaged in the development, transfer, application and financing of new technologies. The network is currently made up of the Technology Centre in Split, Centre for Technology and Innovation in Rijeka, Technology Transfer Centre in Zagreb and the Croatian Business and Innovation Centre (BICRO) in Zagreb.;
- the development of a *system of measures* in the form of government support to technological development and innovative entrepreneurship such as various financial, fiscal, administrative and other benefit and incentive programs. For example, the 1998 program for the promotion and start-up of productions based on the new technologies.

At the end of the 90s, the Act on the *Organisation and Scope of the Ministries and State Administrative Organisations* confirmed that "The Ministry of Science and Technology shall carry out planning, co-ordination and implementation of the information technology development and its integration into an overall information system of the Republic of Croatia (The Official Gazette, No. 48/99, Article 21, Provision 1). The National Information Infrastructure (NII) section was created to

¹⁶Prepared by Sanjin Dragojević, Faculty of Political Science, University of Zagreb, Zagreb.

¹⁷Working Group of the President of the Republic of Croatia. e-Croatia. Proposition of the Strategy of Computerization in Croatia, Zagreb, 20 July, 2000, p. 3.

¹⁸Ibid.

carry out these tasks within the Information Technology Department of the Ministry. Considering that the main tasks of the Ministry are in the area of science and higher education, special attention has been paid to the establishment of the *Information System for Science and Higher Education* (ISSHE). The intention is not only to establish an infrastructure for the academic community but to include them in the overall development of the country by using information technologies and the community infrastructure as a testing site for future information systems in fields such as education, culture, health care, tourism, etc.

Without a doubt, one of the most important events during 90s was the creation of the Croatian Academic and Research Network - CARNet on March 1, 1995. Institutions connected to CARNet primarily belong to the scientific and higher education system. These include universities and relevant faculties, other institutions of higher education as well as scientific and research institutes. At the same time, within the framework of pilot projects carried out by the Network - there are numerous cultural institutions which are connected to CARNet. The main goals of these pilot projects are to:

- develop, construct and maintain a computer and communication infrastructure that will connect the educational and scientific research institutions into a unique information system;
- connect the CARNet network with international networks;
- develop and construct information nodes and networks.¹⁹

In 2000, this situation took a rapid and far reaching change. Following national elections (a new political power took over office on January 3rd) a wide social debate about on a future developmental strategy for the country was re-opened. The information society was recognised and confirmed as an ultimate goal. As a result of this public discussion, three strategic proposals were developed.

1) e-Croatia

The first proposal was called "*e-Croatia: Proposition of the Strategy of Computerisation in Croatia*". It was prepared by the Working Group of the President of the Republic of Croatia and presented on July 20, 2000. Among the general goals mentioned:

- to affirm standards and trends of information development as foundations of future Croatian development;
- to raise quality of life and work in all segments of social life, from culture to health care and environmental protection via the development of the information society;
- to enable every citizen, home, office, school, unit of administration to become an actor in the digital era with connections to the Internet;
- to create a digitally oriented Croatia in which a culture of entrepreneurship, freedom, initiative and openness toward new ideas, dominates;
- to create virtual expert teams that would enable the overall computerisation of the country. Croatian information experts to work together with other countries to help fulfil this aim;

¹⁹Regulation on the Establishment of the Croatian Academic and Research Network - CARNet. Official Gazette, No. 76/93.

- to keep the best young experts within the country by creating an attractive environment for life and work within information society which will, at the same time, attract world knowledge and know-how.

Key segments/activities of this strategy are to build up the management mechanisms of the information society, to comply with European standards and requests, computerise public administration, public activities and the economy, foster entrepreneurship in information intensive activities, establish specialised pilot-projects.

2) "Croatia in the 21st Century"

Parallel to the e-Croatia initiative, the government decided in March 2000 to create a strategy for the overall development of the country called, "*Croatia in the 21st Century*" (to be undertaken by Mr Stjepan Mesic). Today, this strategy continues to be elaborated, but is nearing completion. Among the many fields covered are "Information and Communication Technology" (overall development of the information society in Croatia) and the "Strategy of Cultural Development" (which also relates to information society and information technology).

Under the section covering information and communication technology are numerous and detailed propositions for measures on how to use information technologies in every field of social life, including cultural life:

Parallel to the development of information and communication infrastructure there is a need to create digitised cultural and national contents of high quality, on the basis of materials from libraries, museums, galleries and archives. Those contents have to be in the form of digital libraries which will enable access to cultural heritage by a large number of users. For that very purpose:

- *the Government will establish projects to digitise the most important parts of cultural and national heritage. On the basis of such digitised materials, digitised libraries will be established. The process of digitalisation will be offered to professional firms;*
- *for the process of digitalisation of cultural and national heritage the Government will stimulate activities aimed at selecting materials, define norms, protect copyright and investigate possibilities of making profit with such activities.*²⁰

There is also one chapter which is devoted to the use of new information technologies in culture. The main goal of this cultural strategy is for the "cultural institutions and cultural industries to be prepared for the fundamental structural changes caused by new communication technologies".²¹ The following list of activities has been proposed:

- to enable wide and unlimited access to cultural and information services of high quality;
- to integrate fields like arts, science, technology and industry;

²⁰According to Strategy of Development of the Republic of Croatia "Croatia in the 21st Century: Project Task - Information and Communication Technology, Zagreb, November 2000, p. 33.

²¹Strategy of Cultural Development, IMO, January 2001 (draft version).

- to utilise new forms of organisation which are opened by new technologies, especially establishment of networks;
- to undertake multidisciplinary research on present day characteristics of the implementation of new technologies in culture, with the aim to formulate new directions for their wider and better use;
- to establish an institution which will co-ordinate the work on the development and implementation of specific solutions through the use of new technologies in culture, including the creation and functioning of a cultural web-portal for Croatia;
- to open new working places which are the result of convergence among different professional profiles connected to the use of new technologies in culture, with particular focus on the following interrelated fields: creating content and technology; design and technology, management and technology, distribution and technology (quoted according to the proposition of the Culture Committee of the Council of Europe, 1999).

Very concrete tasks have been defined in the cultural strategy regarding the implementation and use of new technologies in a wide range of fields across the arts and culture sectors:

Individual Fields	Goals
<i>libraries</i>	to create an efficient network of public libraries across Croatia, free access to a common virtual catalogue; create a national plan to digitise books; equip libraries with information technology; Croatian heritage on the Internet; library portal, create database with other sectors.
<i>museums</i>	to connect institutions engaged in collecting, keeping and organising memory which would eventually lead to common projects on virtual memory.
<i>arts education</i>	to develop new technologies and media that would enlarge creative possibilities and freedom of expression in art education.
<i>visual arts</i>	to support should be given to art which uses multimedia
<i>music and recording</i>	to integrate information technologies in music as well as in promotional activities related to domestic artistic achievements.
<i>media</i>	to digitalise radio and television
<i>cultural heritage</i>	to enforce registration of monuments and to making land-registries available via Internet
<i>international co-operation</i>	to promote and establish new forms of cultural interaction via information technologies and networks
<i>literature and publishing</i>	due to the deep impact of information technology on publishing, the goal is to orient authors and publishers in sponsorship

3) Information Society Strategies and "Croatia in 21st Century"

The third paper was prepared by members of CARNet expert team and is called "*Elements of the Strategy of Building up Information Society in Croatia as the Contribution for Strategy of Development of the Republic of Croatia "Croatia in 21st Century"*". The paper itself remains a matter for public debate and is regarded as less important in comparison to the other two main documents. The paper was written during the first phase of the overall national strategy, as a response to a public tender opened in the first half of 2000.

Two basic fields of activity were proposed: wide and intensive use of information technologies in all segments of social life and the transformation of the entire education system according to the needs of the information society. Among numerous strategic programs outlined in the paper, two are connected to the field of culture. The first one stresses that multimedia funds and archives have to process and make available all relevant documents and materials of national significance in electronic form. The second indicates that libraries have to provide citizens with possibilities of access to global information resources and global communication networks - to ensure equality of citizens in the information society - and to create public information sources.

In summary: Despite the numerous and elaborated propositions described and quoted from these 3 main texts, none of them have been officially approved or adopted. It remains to be seen if any of them are to be finally put into place (most probably the second one).

Finally, it is important to note that there are two governmental bodies which have been very recently established to carry out information society goals. The first one is the *Office of the Government for the Strategy of the Republic of Croatia*, the second one is the *Office of the Government for Internet*. Together they are to facilitate and accelerate Croatia's move towards an information based society. Such moves are in keeping with the priorities set out in the context of the Stabilisation and Association Agreement as well as the Stability Pact/EU whose aim are to support a process of political, economic and social recovery for South Eastern Europe, to support the full integration of such countries into Europe and to develop democracy in the Region based on an information society model.

Question 2. What have been the main planning documents, programmes and financial schemes for including information society considerations into cultural policy frameworks and programmes?

Croatia has not yet adopted a national information society strategy, nor has the Ministry of Culture defined a strategy or developed a long-term planning document.

Out of the programmes which are directly under the competence of the Ministry of Culture, the *Programme of Computerisation* is undoubtedly the most important financial scheme of this kind in the country it represents one part of the overall Programme for Cultural Development. It is designed to fulfil one of the main priorities of the Ministry to “computerise the cultural institutions especially by introducing new communication technologies and communication networks.” A national competition is held each year and final decisions are made by an independent Commission of Experts.

Of the concrete cultural programmes and projects within the country (of which many are financially supported from the above mentioned Programme of the Ministry of Culture) the following are particularly important:

a) cultural development and cultural policy: The information system of the Culturelink Network is a cluster of interrelated data bases for national and international use. The *Cultural Policy Database* provides information support for the research project on cultural policies. Textual, referral and bibliographical data cover national cultural policy issues of numerous countries, such as administrative structures, financial and legislation schemes, cultural industries, sector activities etc. The *Culturelink Data Base* contains information on the members of the Network (Network of Networks for Research and Co-operation in Cultural Development), their work, research, activities and publications. The *Bibliographical Data Base* includes numerous documents, articles, books and periodicals received through the activity of the Network.

The *Central Register of Culture of the Republic of Croatia* is a data base which is being created by the Institute of Culture of the Ministry of Culture. The Register is composed of two interrelated subsystems: 1. register of cultural subjects (to obtain data on institutions and individuals, infrastructure and programmes); 2. register of subjects of cultural policy (to obtain data on public and private subjects, infrastructure and programmes). According to its scope, the data base's main intention is to be a tool for cultural development and not only for cultural policy of central authorities. There are plans to establish a third subsystem - register of protected cultural goods.

One of the most important new initiatives is the establishment of a virtual centre for cultural information - *CultureNet Croatia*, in year 2000: The initiative is being supported and co-ordinated

by the Ministry of Culture and the Open Society Institute-Croatia. The aim is to enable easy access to all culture related virtual resources from a single entry point and to establish an information service (database) for the promotion of all cultural organisations in Croatia, regardless of whether or not they have their own web pages. It is intended for artists and cultural professionals and the general public as well as for foreign visitors searching for information regarding Croatian culture. The CultureNet Croatia would, by serving as a platform of Croatian culture and a virtual network of cultural institutions and associations, help to realise the aims set by the national strategy of cultural development, stimulate creativity and participation in cultural life, as well as co-operation and exchange of experiences among cultural institutions. Through CultureNet Croatia, information between Croatia and other countries can be exchanged, thus keep Croatian cultural professionals informed on opportunities and projects in Europe and the rest of the world. Apart from the function of the web-portal for Croatian culture, CultureNet Croatia should also provide some consulting services in the area of application of technology and some legal issues around the information society. Another role would be to provide a place where it is possible to develop different multimedia projects.

b) cultural heritage and memory

The aim of the information network on Croatian cultural heritage, established by the Department for Protection of Cultural Heritage within the Ministry of Culture, is to create an information/documentation system which is connected to similar systems within and outside the country. At the moment, a data base on cultural monuments in Croatia is being created (general and special data on the condition of the monument). The Lexicographic Institute "Miroslav Krleža", which is under direct responsibility of the Government of the Republic of Croatia, is one of the leading institutions of this kind in Central Europe. It is currently developing the "Croatian Encyclopaedia".

In 2000, a digital map of cultural heritage of the Croatian Danube regions as well as a guide of monuments which belong to industrial archaeology was created under the scope of the Working Group of Danube Regions, within the project Cultural Guide of Danube Regions - Danube Cultural Road.

c) archives

The *Integrated Information System of Archives* (ARHIS) is the most important program of activities in this field. Established in 1998, it is co-ordinated by the State Archive of Croatia under the Ministry of Culture. The program covers everything from archival equipment to lists of institutions including NGOs with hardware and common software.

d) libraries

The most important programme in this field is the *National Information System of Libraries* - NISKA created in 1996. The project is co-ordinated by the Ministry of Culture, the Ministry of Science and Technology and the Ministry of Education and Sport. Main aims of the project are: higher quality of library services and making all data accessible to all users; facilitating the work of libraries; mutual linkage and making library data transparent. To fulfil these aims the following concrete projects have been defined: overall computer processing of library funds; full computer equipment and completed network of libraries; education of staff and exchange of knowledge and experiences; education of users; transformation of regulation in the field; establishment of a national digital library.

e) museums

In 1996, the Museum Documentation Centre (national referral institution for this field) was created and its first project was "*Croatian Museums on the Internet*"; with the aim of presenting these cultural institutions through their annual productions and most interesting objects. By 1999, the

project included 20 museums. In addition to creating web-pages or presenting projects, the “Croatian Museums on the Internet” project is preparing itself for virtual exhibitions of artistic works.

f) literature

The project *Croatian Literature on the Internet*, undertaken by the private publishing firm “Moderna vremena” which also developed activities focused on national and international promotion of Croatian literature, is a priority of the Ministry of Culture. It provides information on main publishing events and achievements. In 2000 the Ministry supported the first literary journals on Internet.

g) music and recording

Quercus – the Central Information System of the Croatian Musical Life is a project of the Croatian Music Information Centre (part of the Zagreb Concert Management in 1997). Quercus is a data base of relevant data on persons, institutions, works, events, publications in the field of music as well as news from Croatian music life. Information from the System is publicly accessible and can be used for research and publications. Part of data is also available on -line.

In the field of music recording, there are no systemic approaches to record and store Croatian musical heritage and contemporary works using the new media. Some particularly active firms include Croatia Records and, in more recently the firm, Cantus. Cantus is operating within the Croatian Society of Composers whose aim is to publish in both traditional and digital ways, the most important Croatian music works. This task is partially supported by the Ministry of Culture.

<p><i>Question 3.</i> What has been the annual allocation of the state budget or public cultural funds and foundations to finance information society programmes and schemes including those within a cultural policy framework?</p>
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a) Financing available from the Ministry of Culture and other cultural sources

Table 1. Overview of annual financing for the Program of Computerisation of Cultural Institutions, Ministry of Culture (amounts in Croatian Kunas)

Year	1994	1995	1996	1997	1998	1999	2000
Total	1 143 632	1 126 000	2 092 240	2 140 000	4 434 339	2 043 830	5 543 064

Sources: Cultural Policy of the Republic of Croatia: National Report, 1998; Maja Šojat Bikić. The State of Computerisation of Croatian Cultural Institutions, *Informatica Museologica*, Nos. 1-2, Vol. 31, 2000, p 50; Realised Programs in Year 2000. Financial and Planning Department, Ministry of Culture, 2001, p. 3.

As can be shown in Table 1, the funds available for the Programme of Computerisation have been generally increasing. In 1998, funds were substantially higher because in that particular year computerisation of cultural institutions was an overall priority of the Ministry. After 2000 and the entrance of a new political power, funds began to increase again. At the moment it is estimated that this level will be kept or increased in the coming years to make up for the neglect and subsequent consequences which delays in the nineties produced. From 1996-1998, over 83% of the funds were allocated to archives, libraries and museums.

It has to be stressed that resources provided from the Programme of Computerisation represent only one part of the funding required for the undertaking and functioning of programs and projects related to information technologies in culture. Despite the fact that there are no exact figures available on the level and amounts contributed from towns, counties and municipalities, one can estimate that they regularly provided additional funding to programmes ranging from 20-50%.

The Open Society Institute - Croatia regularly finances programs and projects in this field. For that very purpose it has established a special financial scheme under the title New Technologies and Information Society. Until 1997, support was given mainly for equipment and providing access to the Internet. Since that time, their focus has been on setting up new NGOs such as Multimedia Institutes – to enlarge the number of Internet clubs and to educate target groups on how to use the new information technologies; Student Information Centres in Zagreb, Osijek and Split – to act as a main information support system for students. Other projects which the Open Society Institute - Croatia have supported include: equipment and software for public libraries; financing e-mail BBS (bulletin board services) in order to promote the use of digital technologies by the NGO sector and is carried out between Croatia, Slovenia, FR Yugoslavia and Bosnia and Herzegovina; providing computers for individual research projects. The total budget for these projects was 530 000 US\$ for the period 1999-2000. Since 1999, the most important projects of the Open Society Institute - Croatia have been co-ordinated and co-financed from central and local public bodies.²²

b) Financing available from the Ministry of Science and Technology

In 2001, the information society budget of the Ministry of Science and Technology was divided according to the following priorities: (see question 2 for a description of the different programmes)

- development of new technologies (around 18,000,000 Croatian kunas) and
- development of the national information infrastructure (8,585,000 Croatian kunas)
- financing the network of academic and research institutions undertaken and co-ordinated by CARNet (13,380,000 Croatian kunas in 2000)

²²Data noted here are compiled according to the document which was prepared by the Open Society Institute - Croatia for the purpose of this Questionnaire.

- financing the establishment of NISKA (300,000 Croatian kunas).²³

c) Financing available from the Ministry of Education and Sport

Ministry of Education and Sport has allocated 25,000,000 Croatian kunas to “computerise schools in Croatia”. From this total amount, 20,000,000 is given to high schools and 5,000,000 to primary schools. At the same time, 20% of the total amount is to be spent on the information education of teachers. All relevant decisions related to the allocation and spending of the above mentioned resources as well as a definition of the strategic aims are made by the Council for the Computerisation of Schools which include:

- to develop the concept of a school as an information centre;
- to create a national/international base made up of various contents to help define and make education programmes using information technology;
- to establish the network of schools on a national and international level;
- to provide continuous education for teachers.

The telecommunications company in Croatia will provide every school in Croatia with access to the Internet as well as with 100 hours of surfing time free of charge.²⁴

Question 4. *To what extent has the planning and financing of the development of the information society become consolidated in your country, especially in the domain of cultural policies?*

There is enough evidence to indicate that Croatia has had a substantial delay in developing an information society infrastructure in last decade. Despite this situation, conditions have improved. Additional efforts by all authorities and the most important actors in this field are required in order to accelerate this process.

It is estimated that approximately 8% of total population currently use the Internet on a regular basis. According to the results of a questionnaire of the Ministry of Culture from 1998²⁵ - there is a very low number of information officials within cultural institutions: only 0,45% related to the total number of employees, or 0,7 related to the total number of professionals in the field. Institutions outsource this activity to information professionals are services which results in higher expenses for them. Consequently, the development of software applications is not situated within cultural institutions. Solutions are expected to come from the outside, which are often not realised or suitable to their needs.

A much better picture can be drawn about information equipment: one out of every two professionals in the field has an updated computer. 73% of the institutions surveyed have a local computer network; while 55% of them have access to the Internet. If we focus our attention on software applications related to the field of the activity, 50% of institutions have a data base (one or more), but the quantity of data is very low. The situation in museums is, however, worse: out of 48 museums surveyed, 15 (31%) have a program for processing museum materials and objects.

²³According to the Official Gazette, No. 130, 2000.

²⁴All data are noted according to an interview with Dr. Nenad Prelog, President of the Council for Computerisation of Schools.

²⁵Data listed here are quoted according to the document of the Ministry of Culture under the title *The Level of Computerisation Within Cultural Institutions*, 1998. For the purpose of the Questionnaire, institutions which were selected got minimally 10,000 Croatian kunas in the period 1996-1998. Total number of cultural institutions in different fields was 124. The same data are explained in the text of Maja Šojat Bikić, *The State of Computerisation of Croatian Cultural Institutions*, *Informatika Museologica*, Nos. 1-2, Vol. 31, 2000., p. 49-53.

In addition to the above mentioned data it is possible to give a short overview of trends which indicate the extent and in which way new information and communication technologies have been introduced and used in different cultural fields.

1. In the field of book and publishing new communication technologies are predominantly used as tools for desk-top publishing. At the same time digital publishing as well as the presence of publishers on the Internet are still in the early stages. The first cultural journals are posted on the Internet.
2. In the field of visual arts, some artists as well as some projects (alternative and experimental projects as well as those which provide information related to the field) are already presented on the Internet.
3. In the field of music and recording there are relatively long and rich experiences of using new technologies as a tool for creating music, but at the same time there are rare examples of new media or multimedia products. Information technologies are widely and very efficiently used for interactive communication, marketing and distribution purposes either by using internal information systems or the Internet.
4. New technologies are predominantly used to document, present or connect artists, plays, critics and audiences. While the Internet is very widely used to popularise and broadened the presence of the performing arts and activities in the field, the interactive character of the media is not really emphasised (if we exclude reservation and booking of tickets via the Internet).
5. Film professionals are using the Internet to document and provide information all film activities as well as on film festivals. At the same there are still very rare specialised web sites in the field or multimedia presentations of films which have been produced.²⁶
6. Information systems and data bases aimed to support and enable the process of decision-making in culture are insufficiently developed, methodologically uncoordinated, not up to date and insufficiently directed towards satisfying the needs or functions that it has. There are no national systems of cultural information.²⁷

Despite the substantial efforts that have already been made to establish and orient Croatia toward the information society, it can be said that the most important documents, programmes and initiatives are still to be adopted, defined, established or undertaken. Financial sources for activities in general and for the cultural field in particular are not sufficient to fulfil national and international expectations. The overall Strategy for the development of the country (whose integral part is and will be an information society strategy) is in the process of being defined and adopted. At the same time public resources channelled to this field in general are increasing and will probably continue to do so in the future. Coupled with a process for better and longer term planning, it is expected that the government priorities for an information society will accelerate.

Question 5. How has the consolidation of information society considerations influenced public financing of the arts and culture?

An awareness about the delay to orient the country toward the information society has caused an increase in public funds devoted to this purpose in the period 2000-2001; including in the field of culture. It is expected that after the adoption of the Strategy for the Development of the Republic of

²⁶All these tendencies have been quoted according to Strategy of Cultural Development, IMO, January 2001 (draft version).

²⁷According to Cultural Policy in Croatia: National Report, Council of Europe, Strasbourg; Ministry of Culture of the Republic of Croatia, Zagreb; Institute for International Relations, Zagreb, 1999, p 72.

Croatia, this trend will be prolonged and we will see the a clear definition of main aims and priorities as well as instruments and measures.

... in FINLAND²⁸

Question 1. When and how did the contemporary concept of the information society appear in your country?

1994 was the year that saw the launching of Finland's first strategic plans in the field of Information Society in different branches of public administration. The first official national Information Society strategy was launched in January 1995 at the initiative of Prime Minister Esko Aho's Government. Many central objectives of this strategy were included in the programme of the following Prime Minister Paavo Lipponen's Government in April 1995.

Among the objectives of this first national "Information Society Strategy" were to place Finland at the forefront of global information society developments, secure investments in the information and communication industry, promote entrepreneurship, modernise the working methods of public administration, secure education and training in the use of new technologies, promote research and development work etc.

Among the above objectives, the following were directed at the cultural sector. The strategy stated that cultural policy should:

- Take care that the new international information infrastructure will be used effectively to disseminate Finnish culture and cultural products ..in the fields of literature, music, drama, visual arts, design, architecture, and the media and audiovisual sector.
- Promote the production domestic content.
- Establish and develop Finnish multimedia enterprises and digital dissemination and use of Finnish content.

An inter-ministerial Council –*the National Council for the Information Society* - was created and in addition to representatives of different ministries, large corporations, trade unions and universities were nominated to the Council. *The Information Society Forum* was set up to assist the Council. Representatives of cultural sector were also nominated to this Forum which was chaired by the Rector of the University of Art and Design.

In 1997, the Information Society Forum overhauled the previous strategy which was endorsed by the National Council for the Information Society. It was agreed that the Finnish National Fund for Research and Development, Sitra would be responsible for updating the strategy which was published in December 1998 and called "*Quality of Life, Knowledge and Competitiveness*".

Culture is one of the main themes addressed by this report including projects and development networks. One of the major aims outlined for the cultural sector was to:

- develop content creation industries
- promote co-operation between public and private sectors and
- promote digitalisation of major archival and library material and ensure access to these materials.

²⁸This reply was provided by Ritva Mitchell, Arts Council of Finland.

The Forum's report was submitted to the Prime Minister and his 1999 Government Programme reflects this new approach emphasising diversity of cultural contents and access to these contents. Excerpts from the 1999 programme include the following:

Finland is gradually developing into an information society in which knowledge and expertise are a part of culture and also one of the key factors in production. Finland must be in the forefront in terms of technological policy. The focus in the evolution of the information society is moving towards the development and production of content based applications and services. ...

The Government is to launch a broad-based and cross-administrative project to develop the contents of the information society

Access to information, the development of expertise...the implementation of basic human rights and social equality....

This programme triggered the second phase in the development of Finland's National Information Society Policy, in which the Minister of Culture and cultural policies is expected to have a more central role than before. Up until 1999, building the information infrastructure and the high Internet penetration rate in Finland had not led to a corresponding increase in the *supply of services and content*. The majority of Internet users were still consumers of foreign, mainly American, content which meant that Finland was clearly lagging behind many European countries in terms of content production. Investments in domestic *contents and services*, as well as the continuous maintenance and development of a high standard communication infrastructure were to become priorities in further developing the information society. *These intentions have not, however, led to a significant increase in the financing of cultural content production by the Ministry of Education and Culture .*

In addition to the Ministry of Education and Culture, the following ministries have adopted culture-related activities in their respective Information Society Policies:

Ministries	Policies or Programmes
Ministry of Trade and Industry	Content Creation Project Digital Media Project of the Technology Development Centre of Finland (under the auspices of the Ministry of Trade and Industry)
Ministry of Transport and Communications	Research & development work for the creation of information infrastructure
Ministry of Labour	Finland into an Information Society" programme of the Ministry of Labour. The costs of the heritage digitalisation project(salaries and equipment expenses)

Cultural policy and the Information Society

The *first* stage of extending the national cultural policy framework to cover the issues of the Information Society and new information technologies began in November 1994 when the Ministry of Education and Culture appointed the Task Force on “*National Culture and Digital Media*” whose mandate was to consider the impact of developments in information technology on culture and to propose a strategy and an Action Plan for cultural policy.

The Action Plan was finalised in January 1996 and contained 60 proposals for the years 1997-2000. The Report of the Task Force was called “*Culturally Oriented Information society. Strategic arguments and bases for an Action Plan for the years 1997-2000*”.

The *second* stage saw the establishment of a *Culture Industry Committee* by the Ministry of Education and Culture in March 1997. Its mandate was to examine, among other things, *the development of culture industries from the point of view of new information technologies*. The aim was to closely link cultural industries into the information society strategies. The plan was to support the innovative nature and competitiveness of domestic content production, and increase business activity and employment in the sector. It published its report in March 1999.

The *third* stage has just started, namely the establishment of an inter-ministerial strategic project to promote *Content Creation* in Finland. The creation of this inter-ministerial project was based on the proposals of the above Committee on Culture Industries and on the general Government Programme of 1999. A Task Force for *Content Creation* was nominated in November 1999 and is led by the Minister of Culture.

Question 2. What have been the main planning documents, programmes and financial schemes for including information society considerations into cultural policy frameworks and programmes?

The main planning documents have been the preparation of the above mentioned Action Plan for the years 1997-2000 including related proposals and measures, creation of new projects and funding schemes.

The above-mentioned 1996 Action Plan “*Culturally oriented information society. Strategic arguments and bases for an Action Plan 1997-2000*” contained 60 proposals, including:

- The establishment of a Cultural Network (Culture.Net) that would enable cultural institutions, NGOs, government at all levels, festivals and companies to provide information on their activities on the Internet.
- Training for professionals in libraries and museums to be able to fully utilize and benefit from the possibilities offered by advanced information technology.
- Future information services offered by the network of public libraries must be provided by free of charge.
- Special attention should be paid to children in the new services provided by public libraries and museums.

Based on these proposals, funding has subsequently been provided by the Ministry of Education and Culture for:

- the creation of Culture Net Finland (grants have been given to cultural institutions and associations to set up web-pages and create contents)
- for training programmes in the field (e.g. for professionals in museums and libraries)
- the creation of digital information services in public libraries and museums

One of major proposals of the *Culture Industry Committee* was to create an inter-ministerial initiative for *Content Creation* (SISU project) for the period 2000-2004. The aim of this initiative is to develop favourable conditions to:

- develop a domestic content production industry
- provide the Finnish market with as much domestic cultural content as possible
- increase export of Finnish content and productions to international markets
- develop digital information infrastructure
- improve the availability of real private and public risk financing for innovative companies, strengthen solid "know-how" which is based on basic and applied research in cooperation with universities
- continuously develop primary and secondary education.

At the moment, an inter-ministerial project for the promotion of *Content Creation* is being developed and is to be based on the proposals of the above Committee on Culture Industries and on the Government Programme of 1999. A Task Force for *Content Creation* was appointed in November 1999 and is chaired by the Minister of Culture.

The Task Force consists of *seven* working groups, four of which are related to cultural policy:

- *Digital content creation working group (creativity, diversity)*
- *Digitalisation of cultural heritage working group (identity)*
- *Networking cultural tourism working group (identity)*
- *Copyright working group (creativity)*

Digitising cultural heritage

The following projects in the field of cultural heritage are underway. They include a range of actors from the broadcasting company, public bodies, cultural institutions or universities.

- Digitising the sound and image archives of the Finnish Broadcasting Company under copyright protection.
- The Finnish Film Archive has started digitising their collection with the support of LEIKE project supported by the Ministry of Education.
- A national cultural heritage programme has been developed and includes, among others, the MYYTTI ("Myth") and MUISTI ("Memory") projects which are digitising copyright-free material. This is considered to be *an employment project, 1999 - 2004*. Participants in the *MYYTTI project* include the Ministry of Education, the National Board of Antiquities, the Finnish Museum Association and the Ministry of Labour. Parties involved in the MUISTI project include the Ministry of Education, The Helsinki University Library (which is the

National Library of Finland), the National Archive, the National Board of Antiquities, the Finnish Literature Society, the Computing Centre at the University of Helsinki, the Audiovisual Centre at the University of Helsinki and the Ministry of Labour.

The purpose of the MYYTTI project is to carry out the digitalisation and manage museum collections through information networks and to create the preconditions for content production based on cultural heritage. The total number of items, photographs and other material in Finnish museums is some 20 million. So far, approximately 160,000 items, less than one percent, of the collections of professionally run museums have been recorded in electronic form. However, already 80% of the art collections have been digitalised. It has been estimated that financial needs to carry out the process would be around 150 million FIM.

In order to transfer the information of museum collections into electronic form, the contracts of people employed via employment funds in the MYYTTI project have been prolonged as a part of the "Finland into an Information Society" programme of the Ministry of Labour. The costs of the project consist of employment and equipment expenses which are quite extensive.

Various technological research and development projects are carried out to facilitate the preservation of museum collections as well as develop new exhibition techniques. Often these include database applications and modelling of objects and sites with cultural and historical value. With regard to technical development, special attention is paid to questions relating to the authenticity of documents in digital, easily modified forms.

The MUISTI project was launched to digitise nationally relevant archive material. MUISTI is a common database of digitised national material from libraries, archives and museums and it includes references or information on pictures, books, manuscripts, maps, limited editions and music and links to corresponding digital images. These historic materials are free from copyright and are considered as common assets of national identity, education and research -- digitising them makes it feasible to preserve them and make them widely available.

The Ministry of Education and Culture has launched, together with copyright organisations, a research and information action relating to specific questions of the digital environment, in particular concerning the acquisition of the rights needed for *multimedia productions* and *network environments*. The purpose of this survey is to produce high-quality knowledge about the procedures applied in various digital productions and the licences needed and to promote the development of electronic copyright management and introduction of technical protection systems.

Question 3. What has been the annual allocation of the state budget or public cultural funds and foundations to finance information society programmes and schemes including those within a cultural policy framework?

a) Financing available from the Ministry of Education and Culture

In 2000, *the Ministry of Education and Culture* allocated some 9 million FIM for public libraries and 5 million FIM for museums and cultural organisations from its special appropriation for developing culture in information society. Priority in funding has been to ensure *access* to culture via a network of public libraries and museums. A new priority is the *digitalisation of cultural heritage materials*, which could be considered as an *identity* policy. As indicated, *content creation* has received wide spread attention and is considered to be an extremely important priority, however, such statements have not yet been reflected in terms of funding. In theoretical terms, this priority reflects the promotion of *creativity* and *diversity* of cultural content via new technologies.

Within the budget of the Ministry of Education and Culture, subsidies are granted for:

Sector	Grant priorities
Libraries	Development of user friendly services based on new information technologies in the public libraries Training Other purposes promoting content creation in the public libraries.
Museums	Training Digitalisation of cultural heritage (the so called Myytti-project) Development of user friendly services in the museums
Cultural producers	Content production Development of websites Acquisition of hardware and software
Cultural heritage	See above

Funds for cultural producers and individual artists/groups of artists from the Ministry have been very small. In 1996, the *Arts Council of Finland* created a new funding scheme for multimedia artists which provides annually some 400 000 to 500 000 FIM to artists working in multimedia/interdisciplinary arts.

The Promotion Centre for Audio-Visual Culture (AVEK) also distributes a small amount of grants to multimedia production. In the year 2000 this sum was around 400 000 FIM.

Kopiosto (represents over 30,000 Finnish rightsholders) allocates annually grants to artists working in the multimedia. In 1999/2000 it's grants amounted to 500 000 FIM.

One could estimate that support from the Ministry of Education and Culture to the new media, multimedia and digitalisation is some 20 million FIM a year and the Arts Council's, the AVEK's and *Kopiosto's* direct support to *creative artists working in the field less than 2 million FIM per year*.

In financial terms, the main priorities of the Ministry for Education and Culture have been in the education and training. Out of almost 1 billion FIM of the special appropriation in the budget of the Ministry of Education and Culture on Information Society in 1995-1998, less than 100 million FIM have been allocated directly to the actual domain of cultural policy. Most of the money has been distributed to universities, education programmes, and educational networks, etc. The Ministry's main targets in the cultural field were directed toward ensuring *access* via public libraries and museums and a very small amount to *creativity* (if art education and establishment of Medialabs is not taken into account) *diversity and identity*.

b) Financing available from other Ministries

There is a new network of development centres called "centres of expertise" (or centres of excellence) supported by joint funding of the *Ministry of Interior* and the *European Structural Fund*. In this network there is one Centre of Expertise for Culture Industries, which has included a few new media projects in its programmes. There is also a Centre of Expertise on Cultural Production and a Centre of Expertise for the New Media which operates under the auspices of *the University of Art and Design in Helsinki*.

The University of Art and Design is becoming the leading institution promoting artistic creativity in the field of information technologies. Within the realm of its activities, the University:

- operates the Centre of Expertise for the New Media
- co-ordinates the Academy of Finland's three-year research programme on Media Culture (1999-2002, altogether 15 million FIM)
- organises Media Lab training programmes
- has an important umbrella organisation (LUME) for various new media development projects
- is a partner in an extensive urban development project that is renewing a city district into a new media and technology village

The University is thus developing a similar system to that of Karlsruhe Center for Art and Media Technology (ZKM)

The Ministry of Transport & Communications has also invested heavily in Information Society projects, including research and development work. At the centre of its interest are telecommunication and digital networks, however, and its projects are quite far from the domain of cultural policy.

Question 4. To what extent has the planning and financing of the development of the information society become consolidated in your country, especially in the domain of cultural policies?

A new information society-funding scheme has been established in the Ministry of Education and Culture (see above).

In the library field the government is continuing to invest in library networking. Of library activities 97 % are already computerised and nine out of ten municipal libraries provide Internet facilities. The libraries also network regionally. In the field of libraries one can say that the process has become consolidated. Libraries have also received the most amount of funding for new technologies in the cultural sector. In the heritage and museums sector there is still a lot of work to be done in digitalising the collections.

At the art universities, new training programmes have been developed and Media Labs and media studios have been established. The most prominent is the Media Lab at the University of Art and Design. The Centre for Music Technology at the Sibelius Academy of Music is also worth mentioning. The University of Lapland has created a new programme in the field.

At the Academy of Finland there is a new research programme on Media Culture 1999-2002.

Question 5. How has the consolidation of the information society influenced public financing of the arts and culture?

The Ministry of Education and Culture has, since 1995, had a special appropriation of about 1 billion FIM in its budget for Information Society issues. Most of this money goes to education, network infrastructure, etc., as described above. Only very small sums have been allocated directly for artistic purposes. In contrast, million of marks have been, since 1994, allocated to the R&D of technology, communication applications, and support to the new media. Considering the stagnant public budget for culture overall, there has not been any room to really support projects or programmes related to creativity and diversity. One could say, in other words, that there has been a

lot of planning and debate but little money to back up the rhetoric about content industries and creativity until now.

... in FRANCE²⁹

Question 1. When and how did the contemporary concept of the information society appear in your country?

In an August 1996 speech at the l'université de la communication de Hourtin, Lionel Jospin announced that the government was preparing the country to join the information society.³⁰ One year later he officially announced that the information society was a government priority and that the its goal was to create a "an information society for all" - one which would prevent a digital divide within France and enable the country to catch up with others in the Internet field. His stated intention was to ensure strong government intervention while granting support to industry stakeholders via a Government Action Programme for the information society (PAGSI). *An inter-ministerial committee on the information society was created in 1997.*

The first inter-ministerial committee meeting was held in January 1998 at which time the Government Action Programme was presented. At the start of the meeting Jospin announced that the Information Society was "a subject of great importance for our future, particularly in the economic and cultural sectors which will be the ones which offer the most jobs". (C'est un sujet qui a une grande importance pour notre avenir, particulièrement en ce qui concerne des secteurs d'activité économique et culturelle qui seront dans les prochaines années les plus porteurs d'emploi). He announced 6 priority fields in which the government planned to take action in the following three years:

1. education and training
2. culture, and the presence of France on the Internet
3. modernisation of public services (especially relations with the users)
4. private enterprise
5. research and innovation
6. regulation (e.g. for privacy protection)

This plan was backed by budgetary resources amounting to 5 billion FF as well as by a series of incentives to encourage companies to invest in, for example, equipment for schools. The government's action plan also included measures to be taken by the French Ministry for Culture and Communication by providing support for multimedia (content creation and services) as well as initiatives in the field of libraries, photography, artistic experimentation, heritage and museums.

On January 19th, 1999, Prime Minister Lionel Jospin reviewed his Government's activities since the information society action plan was launched and announced new measures to build up a legislative framework on privacy protection focussed on encryption, protection of personal data and digital signatures (interpreting EU directive on digital signatures into French law). Jospin also re-emphasised the government's priority to develop the culture and presence of France on the Internet, to build an "electronic administration" and to develop measures for an information society built on solidarity, *access for all*, social and regional issues.

²⁹Information provided by Jocelyn Pierre, DEP, France and compiled by Danielle Cliche, ERICarts.

³⁰Already earlier there was a report commissioned by the Balladur government and called 'Les autoroutes de l'Iformation' edited by Gerard Thery.

On August 26th, 1999, the French Prime Minister presented the next steps in his policy on the development of the Information Society which included: a new research initiative on information technologies and the Next Generation Internet ("Internet 2"), the government's intention to fight against cyber-crime as well as the adaptation of French Law to include the information society. The government planned to present three bills to the Parliament by the end of Spring 2000.

The third ministerial committee on the information society met in July 2000; now called CISI. The main items on the agenda included: the new-generation, high-speed Internet, new measures for training and research, and access to the Internet for all. Decisions taken included the allocation of an additional three billion French Francs to close the "digital gap" and one billion for Research and Development.

In summary, the main priorities of the French government toward the Information Society have been:

- *Well-equipped and connected schools:* to connect primary schools, junior high schools and high schools to the Internet and to include multimedia training in the curriculum of all teaching colleges.
- *Encouraging innovation in private sector enterprises:* eg. a number of schemes (including subsidies) have been set up to encourage enterprises to modernise their computer systems and make better use of the Internet.
- *An engine for growth and employment:* to encourage start-up companies in the new technologies sector. (seen as a field which is creating a large number of jobs)
- *To put the French administration on-line:* in 1997 there was no French government presence on the Internet and only 2% had access to email. Since the launch of the government action plan in 1998, one of its main priorities has been to modernise the government and to put it on-line (including an intranet connection between the different ministries). According to a recent report, the government is now at a level comparable to the private sector and has been ranked 1st by the University of Amsterdam among other public administrations in Europe.
- *New Services for citizens and enterprises:* in some three years, 1600 public websites have been posted (local authorities, universities, government departments, French national library etc). Today, almost one in every 10 French citizens currently uses the Internet on a daily basis.
- *Adaption of legislation:* There is currently a draft bill on the information society being discussed in Parliament. It is intended to cover, in particular, electronic transactions and protection of content in the digital age. Other relevant pieces of legislation which have been amended in this context include: an Act to amend rules of evidence and electronic signatures (March 2000); bill to amend the Act on Information Technology and Civil Liberties (1978); interpretation of EC Directive on protection of personal data; Act on the Reform of Public Auctions (provision covering on-line auctions); Act on the Reform of the Audiovisual Sector (2000, defines the responsibilities of service providers hosting content); Act to Unravel the Local Loop which would open up France Telecom's monopoly to competition and to increase availability of high speed networks; Draft bill to deregulate the use of encryption technology; Implementation of the EU Directive on electronic commerce.

Question 2. What have been the main planning documents, programmes and financial schemes for including information society considerations into cultural policy frameworks and programmes?

As stated in the general plan of the French government, one of its priorities for the information society programme is to concentrate on content and culture by drawing upon the contemporary arts, cultural goods and heritage. *The French Ministry of Culture and Communication* has therefore been assigned an active role in the creation, conservation and distribution of artistic works via the new technologies. In August 2000, it presented its latest plan for the Information Society which includes a panorama of activities supported by the Ministry and clearly demonstrates the centralised manner in which culture is organised in France. It is indeed one of the most comprehensive programmes in Europe which brings the information society and culture together on a national level and includes sections on:

1. *heritage* (digitisation of library and museum collections and working together with local institutions to create a network of information open to all)
2. *support to creativity and content production* (creation of funds for works in the fields of multimedia, press, music, visual arts and performing arts)
3. *providing broad access to new information and communication technologies*
4. *legal and technical frameworks* necessary for the development of the information society (regulations for on-line services, copyrights, support for development of new technologies or tools including transportation of data, creation of databases, new tools for artistic creation/experimentation)
5. *re-enforcing the international presence of France and the French people*
6. *modernising the French cultural administration*

Below is a brief description of some of the main project and programmes supported by the French Ministry in each of the 6 areas listed above as described in their official programme.

Digitising Cultural Heritage

A. Programmes in the field of the "written heritage"

- *National Library of France:* The goal of the programme is to create an electronic encyclopaedia of 100,000 texts and 300,000 images. So far 90,000 printed works and 250,000 images have been digitised. The server called *Gallica* was opened in October 1997 and currently offers the public access to over 35,000 texts and 35,000 images which are free from copyright. 15 virtual exhibitions have been presented on the website of the National Library.
- *Library of Public Information:* Programme to transfer of over 25,000 digitised images and 20,000 archive images on to CD rom to which it has obtained rights of distribution. The library also maintains a database of 40,000 images in the field of art and civilisation.
- *Municipal libraries:* 12 municipal libraries have also benefited from the government's programme in two different ways: either they can receive money to buy a server to maintain the large amount of data and images collected or they can receive assistance to gain access to documents which are under special rights regimes.
- *National archives:* Since 1998 over 30 web sites were created by the archives in the territories. Some of the sites contain "copies" of existing material which are simply digitised and others present special projects which are created specifically for the internet (eg. Guides).

B. Museum programmes

- *Museums in France*: the goal of the programme is to open up access to all museum collections and information housed in the museums to a general public. The government has created different projects which reflect on the various types of data and information available and the different groups of people using the data (researchers, students, "grand public") There are currently 7 major data base projects supported by the ministry including: *Joconde* (national database or catalogue of 138,000 digitised images of art works from over 70 national and regional museums); *National Archaeological Database*; *National Ethnological Database* (opened in March 2000); *MNR Database* (accessible via the Internet since 1996, over 2000 works recuperated in Germany from the Second World War); *Muséofile* (data base reference on French museums, 860 museums listed in 2000); *Narcisse* (database on museum research in France incl. laboratory analysis of paintings, photographs, infrared etc); *Network of museum libraries in France* (catalogue from 24 national museum libraries)
- *The Louvre*: The museum's website was launched in 1995 as an introduction to the museum visitor. Over 600 images of major works are presented on the website which are accompanied by explanatory texts. The virtual visitor is able to explore 50 rooms of the museum as well as shop on-line or pre-purchase tickets. Louvre.edu. is a new on-line service which provides secondary level education including visual images, texts and sound on the arts and civilisations presented in the Louvre collection. Access to the site is limited to subscribers.
- *The "Cité" of Science and Industry*: The website of the Cité hosts the Open University on the Information Society. Various networks are presented as well as audiovisual productions such as the "Temps des Souris" co-produced with European funds and describes the impact of new information and communication technologies on professions. It also maintains an internal information system called "Muséothèque" which houses over 3000 objects restored by the Cité.

C. Support programmes for heritage - general

There are three principal ways in which the government supports heritage (including architecture, historic monuments, archaeology, ethnology and general stocktaking):

- Providing free access to information about scientific studies, data and catalogues of works on the Ministry's website as well as virtual expositions
- Creation of workspaces for group or collective projects undertaken by professionals which depend or not on financing from the government. (operating as an "extranet": archi.fr)
- Production of commercial CD rom's by the multimedia publishing division of the Centre des Monuments Nationaux (CMN).

Some Internet projects include: "Mérimée" (140,000 architectural references); "Archi XX" (1,000 20th century protected monuments); "Mémoire" (200,000 graphic and photographic references); "Palissy" (list of 200,000 movable heritage items - not posted to the Internet for reasons of data privacy); "CMN" (list of 100 historic monuments maintained by the State). Recent on-line archaeological projects have won prizes such as the Eureka prize given by Bayard Press (1999) and the Webby Award granted by the international academy of digital arts and sciences in San Francisco (2000).

D. Programmes in the field of photography, cinema and audiovisual

The National Audiovisual Institute (INA): The most recent programme of the INA is to digitise its entire archive and collection of research by the year 2003. Once completed, this will be the largest digitisation project in Europe in this field. The INA website provides information on its programmes and services as well as acts as a portal for 450 other websites in the audiovisual field (archives, training, institutions, rights, markets, festivals, press and publications, televisions, research etc). The website also presents information on the European centre for professional

training in the audiovisual and multimedia fields and hosts an employment database of jobs or internships which is updated quarterly. In 1999, the site had over 1 million hits per month -- the majority looking for multimedia jobs. Since 1995, the INA has acted as a legal depository of audiovisual works, part of which is accessible via the website of the National Library of France.

Public Broadcasting: All public radio and television stations are presented on the Internet. The most recent project has been to equip these sites with the possibility to provide "on-demand" services. The Banque de Programmes et de Services de la Cinquième (BPS) is the first system which can offer these services and is built around three main poles: education, social action and culture. The ultimate effect of the BPS is that it widens the choice of programmes for audiences

The House of Cinema (La Maison du cinéma): Website was launched at the beginning of 2000 and provides information about projects and partnerships. The site was opened on the same day of the exposition "Etienne-Jules Marey, le mouvement en lumière" and now hosts 60 original Marey films in two versions: 1/16th of the screen for classic connections and 1/4 of the screen for those with access to high speed networks.

Photography: The Ministry supports work by two associations to digitise their collections: "Patrimoine Photographique" (aim is to protect, manage and distribution the state's photographic collection made up of 3 million negatives; on-line exhibitions of the photographs are organised via <http://www.patrimoine-photo.org>) and the "Friends of Jacques Henri Lartigue Association" (aim is to protect, manage and distribute the works of Jacques Henri Lartigue which were given to the French state in 1979).

Support to creativity and content production

The Ministry's programme to support creativity and content production is two-fold: to provide support for the transition of cultural enterprises to the information society and to support the electronic publication of cultural content. The programme covers the following fields: books, music, visual arts, heritage and museums.

The Ministry has created two main programmes in support of multimedia publishing:

- *National fund to support multimedia publishing* undertaken in co-operation with the Ministry for Industry and managed by the CNC. These funds provide loans for digital projects including on-line works. Support is available to adapt works in foreign languages and for different cultural contexts. Since 1989 370 projects have received support which amounts to 122 million FF. In 1999, 76 projects (17% of them on-line publishing) received 20 million FF. The fund also provides funding for independent publishers.
- *National fund for press and multimedia* which is part of the Institut pour le financement du cinéma et des industries culturelles (IFCIC) and the SJTIC. The fund gives preference to the development of on-line services and products and to projects which offer wider public access to newspapers, magazines, reviews. It provides both loans and grants to activities such as on-line archives. Since the Fund was created, 240 projects have been supported with a total of 335 millions FF. In 1999, 16 project received a total of 11,3 millions de FF (in comparison to 1998 when 31 projects received a total of 25,4 millions de FF. In March 2000, 4 projects received a total of 2,6 millions FF. (15 millions were planned for 2000, but not used)

Since 1997, funds has been made available from the divisions of music, dance, theatre and events for on-line projects and for the production of CD ROM's. Average level of support is 50 000 FF. In 1999, 17 projects were submitted and 8 were accepted totalling 500 000 FF. These projects included 6 web sites with data bases and 2 multimedia works.

The Ministry recognises the sizeable resources required to provide artists -- working either individually or in groups -- with the means to realise ambitious projects (new works) and for

experimentation. In 1998, a *National Fund for Visual Artists* working with New Technologies was created and supports the following types of projects: (Although we are not sure of the budget or breakdown between the different activities)

- Artistic Research
- Residencies for French artists abroad
- Grants for art critics (theoretical or critical research)
- Publication (production) of works via the new technologies and works produced with the technologies

The Ministry also supports artists CD ROM's, on-line reviews and research on art and new communication technologies. Grants are given one time per year based on proposals submitted by artists and other professionals in the field. Due to the increasing complexity and diversity of projects generated via the digital technologies, there is a new landscape for experimentation and artistic creation which the Ministry is now supporting in various ways. Artistic works which have received subventions to date include those by Ange Leccia, Claude Rutault and Peter Downsbrough.

The division responsible for visual arts within the Ministry also provides funding for technical assistance and training of artists (creators) via centres such as: Métafort d'Aubervilliers, the CICV in Montbéliard, Art 3000, le Fresnoy, and the École de l'image de Poitiers/Angoulême. In addition, funding is available to support artistic multimedia productions in forums such as the 1998 and 2000 Global Techno.

In the field of performing arts, there has been increasing interest to produce pieces/performances which integrate the new technologies. The national theatre in Créteil has been particularly active via its international festival called EXIT. The CRDC in Nantes, within the framework of millennium activities, engaged in a retrospective project on trends in electronic music around the theme of New York City. The division within the Ministry responsible for music, dance, theatre and events is involved with the Mix Move association which organises an annual electronic music festival.

Providing Broad Access to New Information and Communication Technologies

One of the major axis of Ministry's programme for new information technologies is to ensure broadened access to the new technologies not only to professionals (via initial and continuing education and training) but also to the public at large via a network which would

- a) link together a number of cultural spaces throughout France via the Internet
- b) Use these spaces as points of entry or portals to multimedia content for a large public

A. Espaces Culture Multimédia

Within the framework of the governmental action plan for the information society, the ministry of culture and communication, has developed the programme "Espaces Culture Multimédia" (ECM) in 1999 whose main goal is to provide public access to the Internet in cultural or socio-cultural centres or institutions located throughout the country. About half of the centres involved in the programme are libraries or "médiathèques".

The first phase of the ECM programme (1997-99) was financed by the Ministry of Culture, the Ministry of National Education, the Ministry of Research and Technology with the support of the Cité des Sciences et de l'Industrie and the French Commission for UNESCO. Together they published a report in 1998 which made several recommendations concerning the concept of the ECM programme as well as for managing the programme, involvement of the cultural or socio-cultural centres and how to provide access to a broadened public.

The ECM is currently under the direction of the *délégation au développement et à l'action territoriale* and jointly managed with the DRAC's and in close co-operation with other ministries, including the Ministry responsible for city policies, the Ministry for youth and sports as well as with the local and territorial communities.

In two years, 120 "spaces" have been selected and 110 are currently operational. In 1999, they received over 200,000 visitors. Below is a breakdown of the different sites (geographically distributed):

Libraries and "Médiathèques"	49
MJC, sociocultural centre, municipal cultural centres	21
Music cafes, SMAC	10
Cinemas, structures specialising in images	10
National theatres, performing arts centres	9
Art centres and visual arts schools	6
Multidisciplinary centres (artistic)	6
Cultural centres (science and technology)	4
Historic monuments, heritage structures	3
Museums	2

As stated above, many of the ECM are local or municipal libraries and "médiathèques". The government's objective is to ensure that all of them are connected by the year 2003 and have made 950 million FF available in the form of loans to these libraries.

In 1998, the first call for proposals was launched to provide equipment and internet connections for libraries located in the country-side or in villages with less than 5000 inhabitants. In 1999, the ministry together with the regional government launched the second call for projects which this time included towns of less than 10 000 people.

B: Education and Training

Below is a summary of national institutions which provide technology training for students:

L'école nationale du patrimoine: in 1996, the school introduced technology training for heritage professionals and curators. Future museum curators are obligated to attend multimedia courses which teach them, among other things, how to conceptualise and create a website as well as about programmes/software used to digitise collections.

FEMIS: is a school for professionals working in the fields of film, image and sound which provides them with knowledge and practical training in digital technologies.

Despite the fact that over 5000 art school students receive annual training in the field of new technologies, it is not a mandatory part of the curriculum nation wide. Each school has its own policy or attitude toward the new technologies which can vary greatly.

The École nationale supérieure des beaux arts (ENSBA) has a new masters programme in multimedia/hypermedia which also enables students to produce such works. The École nationale supérieure des arts décoratifs (ENSAD) has two post graduate diplomas in digital special effects and interactivity together with Paris VIII called ARI. The École nationale supérieure de création industrielle (ENSCI) has a masters programme in multimedia.

B: Continuing Education

L'École nationale supérieure des sciences de l'information et des bibliothèques (ENSSIB) has a diversity of programmes for library or information science professionals which include website conception and thematic organisation of resources on the web (searching skills).

Library professionals located in the various regions and départements of France also have access to technology training (including programmes for volunteers working in small libraries)

The National Audiovisual Institute (INA) offers specialised technology training programmes for professionals in the audiovisual sector particularly in areas such as special effects and "infographie". It also offers courses to journalists which are designed to provide them with the necessary (multiple) skills required for working on-line.

The division of architecture is currently working on a training model for architects to work on-line including programming skills in VRML.

D. Understanding the needs of the public

The research arm of the Ministry of Culture and Communication - the DEP - carried out several studies to better understand the different audiences and how they use the new information and communication technologies. In 1998, their questionnaire on cultural participation included, for the first time, questions about the home-habits of the public (equipment and participation rates at home). Other studies have focussed on museum visitors (their use of cultural CD ROM's providing information on museums and their collections as well as museum's websites) and access to technologies via libraries and other cultural centres. The most recent study published by the DEP is on electronic commerce and cultural products.

Legal and technical frameworks

Content regulations for on-line services: In August 2000, the Parliament adopted a new broadcasting law which includes provision for content distributed over the Internet. The additions are based on the principles of respects for human dignity, protection of minors and intellectual property.

Intellectual property rights: the government of France is adopting the EU harmonisation directives in the field of the information society. Within the EU directive there is a list of exceptions which is left open for national legal interpretation including laws for private copying/reproduction rights. In co-operation with AFNOR and rights holders, the Ministry has launched an encryption programme to identify digitised works according to ISO standards. The legal basis for these standards (outlined in the 1996 WIPO Treaty) enables greater control over access to and use of certain works.

Reinforcing the presence of France and of the French language on the Internet

The Department of International affairs is working to ensure the presence of France and the French language through international co-operation in the field of new information technologies including, for example

through participation in the bilateral Franco-Finland working group,

- by supporting the participation of professionals in committees and conferences such as the one held in Montreal in September 1999 on museums and new technologies;
- by providing support to projects such as the France-Quebec cultural encyclopaedia on hypermedia called ECHO
- representation of France in European forums including working groups of the Council of Europe

The government of France is concerned about ensuring access to French information over the Internet. In October 1999, the Prime Minister issued a statement to encourage the translation of internet sites of the administration in at least two languages. The Prime Minister's site is translated into 3 languages and makes software available which can produce translations on-demand. While the government acknowledges that this system is not perfect, it does permit non-speaking visitors access to information about the activities of the French government

The government is monitoring the availability of French language documents on the sites of international organisations which have been predominantly presented in English. In 1999, the government published a vocabulary list of French language internet words and official terminology relating to the information society.

Modernising the French Cultural Administration

The Ministry of Culture and Communication has decided to use different technological tools to modernise its administration. Their first mission was to ensure that all employees had a computer, an email address and the possibility to navigate over the internet navigation (netscape is on all computers). Since 1997, the ministry has been running an intranet system which connects 10,000 users. The second was to develop a website on the activities of the ministry and to make sure that it is kept up to date (the ministry has been using stagiaires to develop its website and other intranet services). Regarding software, the ministry has made a decision to gradually abandon the standard Microsoft products and systems and adopt LINUX by the year 2003.

Question 3. What has been the annual allocation of the state budget or public cultural funds and foundations to finance information society programmes and schemes including those within a cultural policy framework?

The total budget for the Ministry of Culture and Communication in 2001 is 16,496 Milliard FF or 2,5 milliard euros (+2.6% from 2000) which represents 0.994% of the total state budget.

The Ministry of Culture and Communication's funding priorities for information society related projects in their field of competence appear to be (not an official list)

- *Facilitating access to the "grand public" by investing in or providing loans for equipment in libraries and schools*
- *Training for artists and other cultural workers*
- *Artistic research and experimentation (on and off line projects) via programmes within established institutions (e.g. art schools - le Fresnoy - or artistic centres - CICV)*
- *Digitising cultural heritage including archives, photography, images and sound*

An official figure or budget on the totality of funding made available for the information society does not exist, however, in the Ministry's 2001 budget for culture, it indicates that *4 million FF* (610 000 euros) (to be managed by the CNC) has been reserved to support and promote artistic (multimedia) works and *4 million FF* (610 000 euros) have also been made available for new measures within the "Espaces Culture Multimédia" programme.

Major Ministerial funds for content production are managed and distributed via the Centre national de la cinématographie and the Institut de financement du cinéma et des industries culturelles. Financial support is also distributed via the various divisions within the Ministry, via the DRAC's and the Centre national du livre (providing the least amount of funding, and not always for multimedia works).

Expenditures by other government departments are not readily assembled. The Ministry of Culture and Communication does co-operate with several other ministries in the information society dossier of the French government, but mostly with the Ministry for Industry which contributes financially to the PRIAMM programme.

Question 4. To what extent has the planning and financing of the development of the information society become consolidated in your country, especially in the domain of cultural policies?

There are two major programmes within the field of culture which are inter-governmental and inter-ministerial: *PRIAMM and ECM*. They are both run under the initiative of the Ministry of Culture and Communication (but managed by the CNC), mainly in partnership with the Secretary of State for Industry, private sector representatives as well as the DRAC's, local and territorial governments. The share of financing broken down according to these different actors is unclear. Further investigation is required in this field.

Programme pour la Recherche et l'Innovation dans l'Audiovisuel et le Multimédia (PRIAMM): The Ministry of Culture together with the Secretary of State for Industry announced the creation of a programme called PRIAMM in 1998. The programme focuses on research and development carried out by businesses in the fields of cinema, broadcasting and multimedia as well as on encouraging partnerships between these business and public research facilities or laboratories. There is an increasing amount of small to medium sized companies in France which are developing their competencies in these fields and a number of research centres working in the field of digitised images, sound and interactive programmes (It is estimated that this sector of the culture industries is worth *247 milliard FF or 38 milliard euros* annually). PRIAMM enables the sector to be more competitive by granting small businesses access to digital technologies, materials and commercial software programmes which are otherwise capital intensive.

PRIAMM has spent approximately 115 million FF (17,5 million euros) on 50 research or experimental projects which are selected by a Committee made up of representatives from the public and private sector (including France Telecom, Canal+, Philips, the CNRS as well as the

INA). The PRIAMM Secretariat is composed of a representative from each the Secretary of State for Industry and the Centre National de la Cinématographie (CNC) of the Ministry of Culture and Communication. The following project priorities were identified in 2000: digitisation of cinema productions, animation, electronic publishing and interactive works, management of audiovisual distribution and organisation of content, protection over droit d'auteur. (author's rights)

"Réseau des Espaces Culture Multimédia" (ECM): see point 2 above.

Question 5. How has the consolidation of the information society influenced public financing of the arts and culture?

The Ministry of Culture and Communication does not have a regular or special budget for all of its information society related activities. It is difficult to compare, therefore, their expenditure on culture related projects (or contributions from different ministries via the PRIAMM programme) to the overall expenditure of the French government on the information society (*which is estimated at 4 billion FF=610 million euros*). According to the research department of the Ministry of Culture and Communication, there does not seem to be an increase in the funds made available to the Ministry for information society related projects. Alternatively, there appears to be a re-allocation of funds targeted for culture.

... in GERMANY³¹

GENERAL NOTE:

There are obvious difficulties in answering questions on "national cultural policy objectives or strategies" in a country like Germany. As a federal state, the division of power leaves national authorities with a relatively limited and clearly delineated space for action. The divisions between the *Länder*, local communities and the Federation are particularly evident in the culture and media sectors; the former have far more room to develop independent strategies and programmes. The German system of "cultural federalism" (*Kulturföderalismus*) therefore needs to be taken into account in most stock-taking and analytical efforts relating to German politics³².

When addressing concepts such as the "Information Society" (= IS) one would tend to assume that such cautionary remarks would be unnecessary considering the global outreach of the IS, EU development incentives and large scale programmes of national governments in most other European countries. Even in this domain, however, the 16 German *Länder* and sub-regional government support a wealth of promotional programmes and networks (not necessarily interconnected throughout the Federation). These programmes are particularly well developed in some of the large metropolises such as Berlin, Hamburg, Munich or Cologne as well as in State capitals like Stuttgart, Düsseldorf or Dresden, not to mention many smaller cities and counties. Just within the context of this exercise, we were able to identify over 150 initiatives of varying size which are relevant to the arts and media sectors. Many of them have central, regional or local government participation as well as private sector involvement and therefore represent only the tip of the iceberg.

Under these circumstances, no single political or administrative body could claim to act on behalf of all of the large and smaller IS players active in Germany, despite some occasional rhetoric from the Federal Chancellor and a few other leading politicians. Rather than assuming a central steering role or initiating all-encompassing state-wide development programmes, German authorities have placed their trust in market forces to support a complex system of IS activities throughout the country. They do, however, provide funding for large-scale projects such as networks, providing advisory services for start-ups or on programmes such as "computers in the schools".

The main focus of government action has been to promote investment rather than building an overall legal, financial and organisational framework for the Information Society. For example, local authorities have been investing in the conversion of "old industrial" plants into "new economy" offices as well as re-allocating inner city space for new constructions. Such action can indeed be more meaningful in comparison to mere political declarations which are often heard on the national or *Länder* levels. With the help of many examples, this paper will demonstrate that it is mainly economics which motivates most political action for the IS in Germany while culture plays only a very minor role, sometimes none at all.

In this context, it is helpful to recall the public debate which took place in Germany 15-20 years ago on the "New Media". Discussions were then dominated by technical, economic and legal aspects of

³¹Answers to this questionnaire were prepared by Prof. Dr. Andreas Joh. Wiesand, Director of Zentrum für Kulturforschung (ZfKf), Dahlmannstr. 26, D-53113 Bonn, e-mail: zentrum@kulturforschung.de. The author is a member of the Government-sponsored "Forum Informationsgesellschaft", Working Group "Arts and Culture".

³²However, in recent years there has been marked improvement in the collaboration between different levels of government and with "third sector" or private actors which would suggest a new understanding of "cultural federalism", cf. A. J. Wiesand (Ed.): Handbook of Cultural Affairs in Europe, Baden-Baden, 2000.

the introduction of - mostly private - cable and satellite-TV channels.³³ Complementing the work of some city planners (see under Question 1), it was mainly artists, journalists, their organisations and experts from such fields as architecture, design, literature, radio and television, museums, music or visual arts who introduced different visions and concerns about new media and technologies. Their discussions also focussed on the use and misuse of computers, which had already begun to play an increasingly important role in their working life.³⁴

For example: Long before politicians on the regional, national and international level had formulated or finalized their vision and programmes concerning the "Information Society", the professional organisation of documentalists in Germany (*Verein deutscher Archivare*) already discussed its probable consequences for their work and started to re-organize training curricula. It is not by chance that one of its special branches, in charge of archives in the field of press, broadcasting and film (*Fachgruppe der Archivare an Presse- Rundfunk- und Fernseharchiven*) held its annual conference, focussing on training needs, as early as Spring 1990 under the title "The Media and the Information Society".³⁵

Question 1. When and how did the contemporary concept of the information society appear in your country?

Which came first? Al Gore and his famous ideas for an "Information Highway"? The EU Bangemann-Report of the early 90's? Or with the *Initiative Globale Informationsgesellschaft* launched by the Heads of States and Governments of the G7 (later G8)? From a mainstream perspective, these and some other political events and developments during the last decade are highly significant indeed. This is especially so in Germany, since all Governments, regardless of their political orientation, tried everything they could to associate themselves with such discourse - including or even underlining the perspectives of a future *global e-commerce*. As will be shown, they actively promoted the ideas of the IS and contributed to projects on all levels.

We should not overlook, however, some basic ideas behind these concepts which were developed much earlier including international scientific debates about the technology-driven - *post-industrial society* which began at the end of the 1960's³⁶. These discussions found a large echo in the press and in academic circles in Germany and resulted in significant educational reforms, including a dramatic expansion of universities and other facilities for research and training on the level of the *Länder* (financially supported by the Federal Government). Such developments opened up a new area of competency for the Federal Government -- even written into the federal constitution -- who

³³Cf. the policy papers of the Federal Government dating back to 1983 or the decision of the Prime Ministers of the *Länder* in Bremerhaven, October 1984.

³⁴These debates and professional exchanges began in the 70's as can be demonstrated with the example of a Colloquy "Aesthetics and Technology" held with the participation of the German Commission for UNESCO at the College for Design, Offenbach, in 1978; cf. Hochschule für Gestaltung (Ed.): *Ästhetik und Technologie*, 1980, or the documentation of Deutscher Kulturrat (Ed.): "Für eine kulturfreundliche Medienpolitik", 1985 or, as an example from the museums for these early discussions in different cultural fields, the Report of a symposium organised by the ICOM National Committees of Austria, Germany and Switzerland in 1985: *Chancen und Grenzen moderner Technologien im Museum*, 1986; comparisons with a more recent analysis and documentation, *Compania Media* (Ed.): *Neue Medien in Museen und Ausstellungen, Einsatz – Beratung – Produktion*, 1998, would show the gigantic changes taking place in this domain in little more than one decade.

³⁵Documentation published by E. Lange (Ed.): *Die Medien und die Informationsgesellschaft*, 1991.

³⁶Ref. under this title Bell 1967 and 1973, German version published in 1975 or "Société post -industrielle" by Touraine 1969, German version published in 1972. The famous report of the *Club of Rome* on the "Limits of Growth" of the industrial age by Meadows 1972 was published in German in 1973 and had a far reaching echo in German society.

later introduced a programme to build up a computer-supported system of specialized information centres ("Fachinformationszentren" - FIZ) throughout the country.³⁷

Such debates and activities gradually "infiltrated" German society and reached a peak in the early 80's when the need for infrastructural changes were most felt -- away from some of the traditional, labour-intensive industries such as textiles or mining. On the local level, this led to the creation of many new technology centres, sometimes in old industrial quarters,³⁸ (cf. the 1985 concept of the Cologne "MediaPark", a large inner city development site which included cultural components). This "era" was also marked by a growth in the new AV-media (see political debate above) and by large-scale public investments in telecommunications infrastructures, e.g. cable.

On the theoretical side, the reception of "post-modernist" concepts were quite strong in Germany, and not only in philosophical or arts circles. One of the most influential authors, in this respect, was certainly J.-F. Lyotard (e.g. with *Das Postmoderne Wissen*, 1986) who described the loss of authority of former privileged developers and gate-keepers or "administrators of knowledge" and their traditional, mostly public organisations and media outlets. His perspective was that of a gradual emancipation of knowledge, of meaningful or useful information which used to be managed almost exclusively by the "knowing", towards a (marketable) "product accessible to many via the new technologies. This perspective describes, in fact, the reality we are experiencing in the 21st century --as mere "consumers of knowledge".

Taking up the ideas of the G7 summit and of the EU-Initiative, the Federal Government and several of the *Länder* tried to widen the debate about IS concepts in the mid-90's. In 1996, the Federal Government founded the *forum info 2000* in order to facilitate broad participation in the IS dialogue. The forum was run under the leadership of the Federal Ministries in charge of education and science and of economic affairs. Hundreds of experts, the most important national associations and unions, large IT firms, local and regional bodies etc. participated in 10 thematic working groups dealing with topics ranging from future labour markets, telematics in the health sector or the situation of women in the IS. Working group #8 was devoted to culture - *Kunst und Kultur in der Informationsgesellschaft*. Under this title, a special report was published in November 1998.³⁹

In 2000, the Government created a second, yet more restricted exercise called the *Forum Informationsgesellschaft* which is organised by the Federal Ministry of Economy and Technology. The new forum is considered by the Ministry as part of a larger campaign: "*Internet für alle*" (Internet for all), and one which complements activities undertaken by the private sector including the *Initiative D21*. Similar to the 1998 *info 2000* forum, the *Forum Informationsgesellschaft* has been organised to act as an interface between experts, organisations and citizens. It is designed to provide information, incentives and models for future action. Working groups on the following themes have been set up: education, democracy and administration, women, art and culture, sustainable development and senior citizens. Results of these groups are expected during the course of 2001.

In between these two Forum's, the Federal Ministries of Economy and Technology and of Education and Research presented an Action Programme in November 1999: "*Innovation und*

³⁷Nowadays, one may consider this Federal government action as quite "centralised" and somewhat contrary to the structure of German society. However, at the time when the FIZ were introduced, there was no real alternative in sight, only the introduction and widespread use of the PC's since the mid-80s and the Internet since the mid 90's, could really help to decentralise access to information. Today, the sector "Fachinformation" is being aided by the Federal Ministry of Education and Research – BMBF – in the context of its Multimedia programmes which aim at the development of a "Global Digital Library" (cf. BMFT: Bundesbericht Forschung, 2000)

³⁸Cf. a study of the German Institute of Urbanistics by D. Henckel and B. Holbach: *Neue Techniken auf alten Flächen – Der Beitrag technikintensiver Betriebe zur Revitalisierung des Ruhrgebiets*, 1991

³⁹This brochure was edited by a team led by the Zentrum für Kulturforschung. It can be downloaded as a PDF file from <http://www.forum-informationsgesellschaft.de>. (together with a general report of the Forums work).

Arbeitsplätze in der Informationsgesellschaft des 21. Jahrhunderts" (Innovation and Jobs in the Information Society of the 21st Century). This programme strives, according to the Government's vision, "to put Germany in a leading position in the information sector in Europe. This will affect nearly every policy area. In addition to the legal conditions, the infrastructure, research and technology, the modernisation of our education system is a central focus." The general aims of the programme (which can be downloaded from: www.bmwi.de/Homepage/English%20pages/index.jsp) are outlined below.

1. To increase the spread and use of modern information and communications technologies in every sector of the economy and society with the aim of achieving a leading position internationally within the next five years. This will require all available, potential skills of men and women to be mobilised and utilised.
2. To ensure that all social groups are involved and that men and women have equal chances in the comprehensive use of modern information and communications technologies. Groups that have so far been under-represented and disadvantaged should be given IT access.
3. To safeguard the interests of the general public and protect human dignity, especially to ensure the protection of children and young people, to protect consumers, ensure citizens rights to self-determination in information and provide sufficient means of protecting sensitive information.
4. Thorough modernisation of school and vocational training systems with the aim of giving every pupil and student a basic knowledge which will enable them to handle the modern information and communications technologies responsibly; to give teachers the requisite knowledge of the multi-media facilities.
5. To maintain and expand the high level achieved in basic research and the development of new IT applications in order to make optimal use of the possibilities for innovation and growth within Germany and join the front rank internationally.
6. To expand the IT infrastructures in order to maintain our present international lead in telecommunications.
7. To increase the spread of innovative forms of work and corporate organisation, in order to enable the potential of information and communications technologies to be utilised to strengthen the innovative ability, flexibility and productivity of companies. The skills and motivation of the employees must be able to develop in flexible forms of work organization.
8. To make full use of the potential offered by the development and introduction of the new technologies for ecological modernisation and oriented to the model of sustainability based on AGENDA 21 of the Rio Conference.
9. To achieve comprehensive use of the information and communication technologies in every area of the public sector and so increase the efficiency of public administrations. The aim is to provide up to date and transparent information for the general public and to simplify communication between individuals, companies and the administration.
10. To promote cooperation in Europe and on international level, in order to remove existing obstacles and avoid new barriers on our way to the global information society.

There are no obvious links to cultural *policy* in this particular text nor in similar policy statements of some of the individual *Länder* - cf. the programmes of Bavaria, Lower Saxony⁴⁰, Saxony-Anhalt or Thuringia. However, their somewhat vague language or the emphasis on promoting small and medium-sized enterprises nevertheless makes projects, platforms and even larger programmes possible in the culture and media sectors.

The Action Programme outlines the following main targets for the next five years:

- major investments into the infrastructure required for new information and telecommunication technologies,
- organisational reforms (e.g. the ability of administration and public service institutions to be accessible via new technologies),
- development of legal frameworks
- improvement in the equipment of schools, in-service training or higher education facilities with computers.

It is fair to say that most, if not all of these concrete reform projects depend highly on the co-operation, co-financing or even self-determined action of other players, namely larger IT companies or authorities and institutions on the local or regional level. If, for example, the Action Programme wants "to double the number of multi-media companies" within two years, it surely relies on the willingness of companies and individuals to engage in such start-ups as well as on local or regional incentives or venture capital. The Programme acknowledges such (inter-) dependencies by calling on "joint efforts" to be made by "politicians, employers and all the major groups in society".⁴¹

In another communication of 2000, "The Courage to Innovate – Technology Policy" (which can be downloaded in English from the URL mentioned above), the Federal Ministry of Economy clearly states its trust in market forces to shape the future of the Information Society:

"If success is to come, business must be in a position to invest and innovate. The more new technologies are developed, and the faster and more efficiently they are fed into new marketable products and services, the more success companies will enjoy in international competition. Here, 'knowledge' is gaining more and more significance as a factor in production. It is increasingly becoming a guarantor for growth, structural change and employment."

Such visions are meanwhile quite popular in Germany and are reinforced not only by the rapid pace of innovation in the IT sector these days but also by the desire of most economic and creative actors in the multimedia sector to discourage certain forms of state control in this field (particularly in the Internet). They could, however, lose some of their credibility should the tales about growth and

⁴⁰Lower Saxony prides itself on its *Multimedia Initiative Niedersachsen*, a joint venture between the Government and Deutsche Telekom AG, founded in 1995, as "the first of its kind in Germany".

⁴¹There are indeed some examples of major projects which have been carried out in such a co-operative manner. In the cultural field at large, we can point to the bilingual CD Rom, "Learning from History" prepared by the German Fund for Arts Education, the Goethe Institute and other partners such as the US Holocaust Memorial Museum. This project worked with hundreds of schools and students groups addressing questions of the Nazi time as well as modern forms of racism. It was funded by the Federal Government and the Bosch Foundation. Since 2001, funding was provided by governmental and private sources toward the creation of a multilingual website furthering this work: www.erinnern-und-verstehen.de

profits continue to be contradicted by the economic reality, particularly a speculation-torn stock market, as has been the case during the last nine months.

Before concluding this section, attention should be given to the activities of the German Federation of Cities (*Deutscher Städtetag*) -- one of the official umbrella organisations which had been an important player in the 80's by starting a public debate and planning activities around the IS. For example, in 1983, the *Deutscher Städtetag* issued a declaration of its Board on New Media and Urban Arts and Education Activities (*Neue Medien und städtische Kultur- und Bildungsarbeit*). This paper dealt not only with the then-common theme of new commercial broadcasting via cable and satellite, but pointed to many other developments and future options influencing civic life:

"The introduction of new communication technologies will increasingly shape the development of society as well as the forms of interpersonal relationship. Therefore, it is the task of local authorities to take up these challenges on time".

The *Deutscher Städtetag* not only addressed the potentials and dangers of new communication technologies but also themes such as better public access to local administrations, interactive information services in libraries via new computer-aided terminals (at the time: BTX) as well as the need for *Medienpädagogik*, media education to be undertaken by as many public bodies and cultural or training institutions as possible. While such ideas were considered visionary at the time, they were not backed up by the necessary resources to see them through. For example, many public libraries experienced severe financial cuts during the 80s and 90s and were therefore not able to cope with the necessary investments. Smaller scale, yet interesting urban models for "communication centres" were developed and helped prepare citizens⁴² for what a decade later was to be called the "Information Society".

The *Deutscher Städtetag* continues to address the IS in working groups or through special conferences. It also encourages its member-cities to examine and implement the results of its studies presented in the *DST-Beiträge zur Informationsgesellschaft und Stadtforschung*. Two examples:

- Vol. No. 42, 1995, on public communication networks in the cities (*Kommunale Kommunikationsnetze*)
- Vol. No. 79, 2000, on PR programmes and models for cities via the Internet (*Vernetzte PR - städtische Presse- und Öffentlichkeitsarbeit im Internet*).

Question 2. What have been the main planning documents, programmes and financial schemes for including information society considerations into cultural policy frameworks and programmes?

IS concepts or its above-mentioned predecessors did not touch upon cultural *policy* plans, programmes and financial schemes in Germany until the first part of the 80s. The most important and influential activities were those carried out by the *Deutscher Städtetag* and the cities, towns and counties scattered throughout Germany (see under Question 1). Today, they remain very active in this field.

⁴²A representative survey of the ZfKf carried out in the winter 2000/2001 among inhabitants over 14 years of a age in the four largest cities located in the Rhineland found that nearly 50% had access to the Internet. Many of the respondents indicated that they already used or wanted to use the Internet for cultural or educational purposes such as ordering theatre tickets or registering for training courses.

While the Federal Government and the *Länder* have been engaged in single (interesting) culture related projects⁴³, there is no clear conviction that they will indulge in lengthy processes and public debates. Their policy planning documents address the economic impact of new technologies, the labour market, planning of research facilities etc as main IS objectives. If one leaves out education and training policies and a few special conferences⁴⁴, cultural *policy* aspects are seldom considered under one IS framework by either of these actors⁴⁵. If anywhere, this could be expected to happen in the context of the activities of the Standing Conference of Ministers of the *Länder* in charge of Culture, Education and Science (KMK); however, a review of their activities and decisions during the last years (cf. www.kultusministerkonferenz.de) does not demonstrate an intention to pursue an integrated IS-culture programme.⁴⁶ The focus of the KMK in the field of arts and culture, as of the beginning of 2001, indicated "traditional" activities such as film funding, the future of theatres and orchestras as well as different problems connected with the cultural heritage and lost cultural assets, including the Council of Europe Campaign: "Europe, a common heritage".

On the other hand, a closer look into some of these activities reveals very specific links into, what could be called, a cultural IS patchwork existing in Germany. One example is the project "Lost Art Internet Database" (www.LostArt.de) which is financed by both the Federal Government and the individual *Länder*. The Lost Art works in co-operation with the "Coordination Office for Lost Cultural Assets" in Magdeburg, Saxony-Anhalt and is designed to help e.g. museums, archives, art dealers or any citizen worldwide to search for cultural assets relocated and transported following World War II and/or during the Nazi-period. It is also used to help Jewish citizens recover items seized under their persecution by Nazi rule.

Despite such – still rare - examples, the main emphasis in Germany is not so much on "information society considerations in cultural policy frameworks and programmes", but on cultural policy related issues integrated into IS programmes of other sectors. Let's take a closer look at another example, the *Aktionsplan Multimedia* established in July 1999 by the Land of Rhineland-Palatinate (RLP) which is co-ordinated by the RLP Ministry of Economics. The purpose of this project is to systematise and organise the multimedia activities of the RLP government departments. In 1999, 28 main projects were financed with an annual budget of ca. 100 million DM. Their 2001 plan indicates that 67 projects are currently being developed. Some culture and media related projects include:

- An Internet catalogue ("*Fachstellen OPAC*") of material available in public libraries, museums and archives is created and maintained at a cost of 2,1 million DM annually;
- An internet platform created by a *network of designers* (des.com) from RLP; it should act as a showcase for multimedia designers in this *Land* (grant of ca. 50.000 DM annually).

⁴³Specific projects being developed within the cultural sector include: digital libraries, databases for film, MIM - Multimedia in Museen, various "Kulturserver" etc.

⁴⁴Links have been made between e-commerce and the markets of artists, authors and culture industries firms - cf. expert meeting of the Federal Government on *Kultur in der Informationsgesellschaft* (the arts in the information society), December 1997 in Boppard, and contributions to a larger Conference "Culture Industries in Europe" held under the German Presidency of the EU in Essen, May 1999.

⁴⁵This includes some legislative efforts made on the national level including the Telecommunications Act ("TKG") 25 July 1996, the Information and Communication Services Act (Informations- und Kommunikationssdienste-Gesetz - IuKDG) 1 August 1997 whose aims were to improve or adapt general conditions needed for digital information and communication services. Key issues included e-commerce, digital signatures and updating the Price Indication Act. A few provisions are relevant to multimedia content providers and cultural professions as a whole, for example, amendments made to the "Act on the Dissemination of Publications Morally Harmful to Youth" (*Gesetz über die Verbreitung jugendgefährdender Schriften*) or the Copyright Act (*Urheberrechtsgesetz*).

⁴⁶At the end of February 1997, the KMK passed guidelines on new media and telecommunications entitled: *Neue Medien und Telekommunikation im Bildungswesen - Sachstand und Perspektiven im Schul- und Weiterbildungsbereich* which focussed on schools and higher education.

- The *Mainzer Medieninstitut* is being created to deal particularly with legal aspects of multimedia developments (200.000 DM grant).
- An Internet-Server *Kulturland Rheinland-Pfalz* (www.kulturland.rlp.de) covering ca. 1000 cultural institutions, their programmes and other information of interest to the public. All activities have been entered into an easy-to-use database⁴⁷ (grant of 230.000 DM).

This *Aktionsplan* of Rhineland-Palatinate (RLP) has attracted the attention and participation of non-governmental actors (institutions, networks and firms) as well as co-operation between the Länd and local levels. Recently, the State Cabinet held a public forum in a school to discuss further co-operation as well as ideas about how to expand their action plan.

On the federal level, the Ministry of Economy, in co-operation with the *Forum Informationsgesellschaft* (see Q. 1.) is spotlighting similar projects in the field of education, the arts, equality groups etc. They can be looked up under: *Informationsgesellschaft - Initiativen, Programme, Projekte*: www.bmwi-info2000.de/

Some larger German *cities* have pursued IS development strategies relating to those arts and media fields where they have been traditionally quite active or are renowned for. These strategies have focussed on e-commerce related activities, including "content" production and marketing. Below are 4 examples:

1. *Hamburg*: The [newmedia@work](http://www.hamburg-newmedia.net/en/) initiative (<http://www.hamburg-newmedia.net/en/>) tries to build on the established position of Hamburg in the publishing field to advance their IS goals. In their Internet presentation they state, under the title of "Backbone and Creative Genius - Publishers and Agencies": "traditionally, publishing companies have formed the backbone of Hamburg's media economy. From the early 17th to the late 19th century, the city was home to no less than 70 newspapers of varying political and intellectual orientations. In 1830, Hamburg was already considered 'Germany's most heavily newspapered city'." In the last 50 years, Hamburg was able to maintain and even improve their particularly strong position in the field of magazines and daily press (with world-renowned firms such as Axel Springer, Gruner + Jahr, the leading newsmagazine DER SPIEGEL or the German Press Agency *dpa*). This tradition is now being continued in the multimedia field and through advertising agencies: Hamburg boasts 1,000 new media companies with 18,000 employees .
2. *Stuttgart*: More than 500 individuals and firms have created the initiative *MedienRegion Stuttgart* (www.medien.region-stuttgart.de/) which has great ambitions in the field of book-publishing and printing. Some of the most important publishing houses in Stuttgart include Klett, DVA, Reclam etc. Together with the spectrum of industrial colleges connected to the work of these firms, a new climate for the development of multimedia is being sought. The German Multimedia Congress (DMMK) is held there annually.
3. *Munich*, the capital of Bavaria, used to be known as the *main film producing city* and has, in the last two decades, become a centre for software development. Today, electronic storage and the management or sale of film and TV rights are a logical pursuit.
4. *Cologne* has a long experience as the *leading fine art market* in Germany and is also the largest centre for *radio and television broadcasting* (including WDR and RTL). As early as the mid 80s, Cologne tried to develop this asset further by building the "Media Park" (mentioned under Question 1 in this paper). At the beginning of the 90s, the Government of Northrhine-Westphalia created a new Academy for the Media (*Kunsthochschule für Medien*) in Cologne which provides research and training in the fields of electronic arts and television.

⁴⁷A similar project has been created by the Federal Minister of State in Charge of Culture and the Media at the Chancellors' Office (www.kulturportal-deutschland.de).

Some industry and smaller private sector initiatives are carried out closely with central, regional and city governments. The largest one, the *Initiative D21* (www.initiaved21.de) aims to accelerate "the transformation of Germany from an industrial society to an information society". It is a non-profit registered association, founded in July 1999. Its main office is in Berlin. Altogether *Initiative D21* is made up of 94 member companies, 33 sponsors, 59 supporters and 43 advisory council members (under the leadership of Chancellor Gerhard Schröder) coming from politics, various institutions and a spectrum of industrial players - not only IC providers.

Exceptions to the rule:

Specific cultural policies and programmes which address the IS are few and far between. There are, however, exceptions to every rule. Below are four examples:

A) The *Deutscher Kulturrat* (German Arts Council) was founded in 1982 as an umbrella organisation of some 200 associations and unions active in all arts and media sectors. Since this time it has organised several conferences and expert meetings regarding IS issues and in 1997, introduced its own declaration on the cultural implications of the Information Society (*Stellungnahme des Deutschen Kulturrates zur Informationsgesellschaft, zu Multimedia und Kultur*), which remains relevant today:

The current debate about Multimedia and 'Information Highways' is dominated by technical possibilities as well as hopes about growth and profits. The cultural and social implications for our society are not yet being taken properly into consideration.

B) "*Kulturelle Bildung im Medienzeitalter*" (arts education and training in the media age – www.kubim.de) is one of the few IS programmes which brings together both the Federal Government (via its Ministry for Education and Research) and the *Länder* Ministries for Education or Science and Culture. This co-operation is made possible under the umbrella of the *Bund-Länder-Kommission für Bildungsplanung und Forschungsförderung BLK* (Joint Commission of the Federal Government and the *Länder* for educational planning and the financing of research). The KUBiM programme is made up of 17 large scale projects from 11 *Länder* and has a budget of ca. 15 million DM (2000-2004) which is 50% financed by national and regional sources. The conceptual framework for the programme was developed by Prof. K.J.Pazzini, University of Hamburg.

KUBiM is managed and evaluated by the ZfKf on behalf of the BLK. Its projects are designed to:

- investigate the potential for new technologies in fields such visual arts, design, literature, dance and theatre;
- develop new curricula and teaching instruments in the training of cultural professionals;
- enhance the dissemination of artistic works;
- integrate new artistic forms (incl. media aesthetics) into different school subjects and levels of education as well as in the courses of art and music academies.

The projects can be applied on both formal and informal levels of education:

- *university level* (eg. development of curricula at the art academy in Stuttgart for future art educators or a "Media Camp" held twice a year at the art academy of Dresden to enhance an interdisciplinary exchange between the college, artists and industry);

- *secondary school level* (eg. the MUSE COMPUTER programme in Frankfurt which aims to enhance multisensual experiences for art teachers and holds workshops for educators);
- *educational activities outside the school system* (eg. State Film Centre in Schwerin, Mecklenburg-Vorpommern is developing and conducting tests on a multimedia toolbox for "self-directed artistic work"; the Multimedia Theatre ANIMAX in Bonn-Bad Godesberg, has constructed a virtual space in which students of all ages can experience interactivity).

C) *ZKM- Hochschule für Gestaltung*. In the early 80's, an ambitious initiative began for what was to later become the Centre for Art and Media Technology in Karlsruhe (ZKM) in 1989. The decision to create the ZKM was powered by the Government of the Land (Baden-Württemberg) which foresaw investments of approximately one hundred million DM and running expenses of close to 13 million DM⁴⁸. The ZKM is indeed one of the most advanced multidisciplinary laboratories and showcases for media art in the world. Today, it provides a home for emerging art forms as well as provides the possibility to study theory and practice of new media, to test potential innovations etc. The ZKM provides a critical (and much needed) platform for international and national debates on the future of the information society.

The ZKM with its *Hochschule für Gestaltung* is by no means the beginning and end of Baden-Württemberg's ambitions in the field of culture and IS: On the 1st of September 2001, applied media education will be the focus of the curricula in a newly founded College of Applied Media Studies (*Hochschule der Medien*) in Stuttgart. More than 3.000 students will be educated in media-related courses ranging from web-design and content management to printing and publishing.

D) *SUBITO* is another example of a concrete and large scale IS project in the cultural sector (if scientific libraries are considered part of it). It is the result of an initiative by the Federal Ministry of Education and Research and the *Länder* to speed up the provision of (at the moment mainly scientific) literature distribution in Germany. This service allows online research as well as the delivery of books and articles to the user's workplace. Several million serials and books in German libraries create an important basis for the supply of information in all the areas related to science, economy and society. *SUBITO* makes these stocks of literature easily and extensively accessible and has been used, since its start in April 1998, ca. 1 million times.

Question 3. What has been the annual allocation of the state budget or public cultural funds and foundations to finance information society programmes and schemes including those within a cultural policy framework?

While the decentralized (federal) structure of the German system does not easily provide us with exact spending figures for culture related IS projects, one can estimate that public funding of IS programmes and initiatives amounts to far more than 1 billion DM (excluding investments in buildings). Considering, for example, that projects are capital intensive, the Bavarian *Bayern Online* project alone accounts for ca. 300 million DM.

The majority of the money is given to structural investment incentives, training and educational programmes, advisory tasks etc. while the share of funds devoted to "cultural content" may be roughly estimated at around 40-60 million DM between 1997 and 2003. Actually, it would be an interesting task for further research to systematize the existing patchwork of data and try to come up with a more sound estimate (and overview of activities, at the same time).

⁴⁸A sum which today does not cover the expenses of the ZKM which are expected to be close to 20 million DM in 2001 (not including the expenses of the connected *Hochschule für Gestaltung* – College of Applied Art).

Any such figure would be greatly enhanced if one would include the running expenses of such important institutions like the ZKM in Karlsruhe or training programmes for artists and other cultural professions at academies and universities and similar activities (e.g. *Kunsthochschule für Medien* in Cologne).

The same can be said for the cost of research, planning and investments currently spent to ensure the instalment of digital radio and television in Germany which will, in the end, probably cost billions of DM. Again, we have the problem that much, if not most, of this money comes from public broadcasting systems with licensing fees whose independence from the state is jealously guarded.

Question 4. To what extent has the planning and financing of the development of the information society become consolidated in your country, especially in the domain of cultural policies?

As mentioned above, the concept of a national level "cultural policy" is ambiguous in a German context, since there are a great number and variety of actors in this field. This situation, therefore, makes the task of answering this question very difficult. One possibility is to ask ourselves about the sustainability of multimedia and IS related services in the coming years. Fortunately we can draw upon our earlier example of the SUBITO programme (see question 2) where both the Federal Government and the *Länder* in charge of large university and scientific libraries have been involved.

The main question facing the future of the SUBITO programme is whether or not it needs to be sustained with public funding or whether it can become self-financing. Such open questions lead us to wonder whether or not its future will be "bright" or dim. For example, as of September 1, 2000, a new payment in the form of a publishers royalty must be made to the Verwertungsgesellschaft Wort (copyright collecting society) for each article copied or delivered by the libraries. The amount payable in the form of a publisher royalty varies according to user group adds up to over a 100% increase of "experimental fees" - 5 DM advance charge for the delivery of articles and books (now +2 DM for students, public libraries and research for each document, +10 DM for private users, incl. commerce). The Federal Minister of Education and Research and the President of the KMK had discussed this situation and publicly declared that they hoped for "solutions which adjusted to the needs of a modern information society". (Press Release of the KMK, 11.10.99).

On-line document delivery over the Internet is very common today (including reproductions of many daily newspapers, cf. www.faz.com or the collection in www.paperball.de); some press articles appearing on a daily basis are available for free while archive material is chargeable. For example, the leading weekly, *DIE ZEIT*, has recently launched an e-mail-Newsletter: "Perlentaucher" (<http://195.180.6.57/>) which is available free of charge and informs the general public about what's new and interesting in the cultural pages of the german-speaking press.

The public *Fachinformationssysteme* (FIS) is mainly directed to users in fields such as science and education, engineering and technology as well as business and health and not so much to average citizens interested in the arts and literature. However, this does not rule out the participation of some private investors in some of these domains as can be seen, for example, in the large portal www.wissen.de, organised as a free information provider by the Bertelsmann publishing group, together with other partners. In addition, some cultural content in the narrow sense, e.g. information on heritage, poetry, theatre or fine art, is increasingly finding a platform via webspaces of public

and private arts institutions (in the form of virtual museums etc.) and are mostly financed individually.⁴⁹

There are various "arts server", such as the already mentioned central www.kulturportal-deutschland.de and regional servers in some of the Länder (cf. www.kulturserver-nrw.de supported by the Ministry for Culture of the state of NorthRhine-Westphalia). The critical discourse about the "Net-Culture" has been animated, since 1996, by the magazine *telepolis*, available in a printed and a Net-version (www.heise.de/tp/).

On a broader level, there has been a surge in the number of (mostly private) large and smaller content providers who are investing in the IS. While the public sector is not necessarily keeping up to speed with these firms there are some exceptions such as the public broadcaster ZDF (www.zdf.de).

Private forces and public investment

The decision by the government to leave the German IS up to *private market forces* is actually not utopian, at least as far as e-commerce and multimedia content on the Internet is concerned. Projections by Forrester Research (US) show that Germany will probably become the largest and most lucrative European e-commerce market, with sales of roughly 406 billion EURO (= \$345 billion) by the year 2004. This corresponds to more than 25% of all e-commerce turnover projected for Europe in that year and would represent as much as 6.7% of Germany's total trade volume.

When it comes to research and true avant-garde work in the field of art, media and new technologies, *public investment* - which means investing in the future of content development in this field - remains indispensable. Policymakers, even in the less wealthy *Länder*, have actually become aware of this fact. Just one example: While large-scale investments such as the ZKM in Karlsruhe may be prohibitive for most, Saxony-Anhalt, a smaller *Land* in the former GDR nevertheless invests ca. 300.000 DM per year into a private non-profit initiative led by some media artists called the *Werkleitz*-Centre and is located in the countryside. The *Werkleitz*-Centre is running, among other activities, a well-known international Biennale for art and media.

Question 5. How has the consolidation of the information society influenced public financing of the arts and culture?

Basically speaking, the system of public support to the arts and culture in Germany remains in a pre-IS age. Funding is concentrated largely on "big institutions" such as over 100 fully staffed theatres, most of them creating their own operas, almost 100 symphonic and concert orchestras, 5.000 museums of which ca. 50% are publicly run or supported, some 1000 publicly run or supported music and art schools, 14.000 public libraries and the like.

Since this remarkable infrastructure is neither questioned by the citizens (as can be seen in many public opinion polls) nor by most politicians, it is not really in danger of the usual "cost disease" problems and funding cuts, some of which could actually be covered through internal efficiency measures. Therefore, the booming multimedia scene which is mostly financed via private investments, advertisement revenues and some first returns from e-commerce, could not really be considered a "threat" to e.g. the public arts facilities and institutions in Germany. On the contrary, one can see, more and more often, interesting examples of public-private partnerships, particularly

⁴⁹Cf. "Kunst und Kultur in der Informationsgesellschaft", 1998.

in the area of communication services. This helps e.g. theatres to keep their public up to date on their schedules, regardless of where these people live.

Be this as it may, it is possible to distinguish between two distinct forms of financing new technological developments of relevance also to the arts and culture field:

- IT as tools to open up new dimensions of interactive cultural communication or artistic research, (co-)funded, in addition to some public investments or incentives, by extra-cultural sources and mainly carried out by new bodies, networks and "art labs", or
- IS concepts resulting in a modernisation of both the internal management and service structures of e.g. a (traditional) cultural institution as well as their relationship with the audience, marketing programmes etc. funding comes mainly out of regular budgets.

A FINAL WORD:

As we could see in this little *tour d'horizon*, it can sometimes be helpful to forget, at least for a moment, the big, general IS theories and political rhetoric with its birds-eye approaches and, instead, concentrate on the more practical side of what it actually means for the those active in the cultural field, taking so to speak a "frogs perspective". If this is done, one will recognise that, at present, what is called the "Information Society" actually amounts for most citizens to not more and not less than the relatively new experience of using *computers* beyond their functions as comfortable typewriters or extended calculators, i.e. to discover their value in many other domains, be it the provision of factual information via databases, the exchange with partners from all over the world, entertainment functions or their ability to enhance or control efficiency in ones workplace.

In other words: IT technology has, as some kind of "agent" for the IS-potentials, infiltrated more and more sectors of our everyday lives during the last 15 years and continues to do so. If one is to look at the problem in this manner, it is clearly our own behaviour, our acceptance or rejection of the continuous influx of "new" IT systems and applications, which will determine in the end whether we have actually reached a state of action and interaction that could rightly be identified with a label like "Information Society."

It is extremely interesting that it was artists, and related professionals in the fields of design, architecture, publishing or the media who were the first (outside of the scientific and engineering world) to fully investigate and utilize the "extended" powers of computers. Their efforts to grasp what is or could be behind the average monitors or in the alternative pop music scenes were truly "avant-garde" - cf., for example, a report of activities at the 6th Kassel *documenta* of 1977, "*Kunst und Medien*"; a more theoretical series of 4 international conferences and subsequent publications under the title INTERFACE;⁵⁰ two complex documentations (with CD-ROM) of the Goethe Institute and ZKM on international media art developments in Germany during the 60's and 70's ("Media Art Action", 1997) and during the 80's and 90's ("Media Art Interaction", 2000) as well as a new publication of ZfKf exploring the situation of new technologies in different cultural sectors.⁵¹

The work of artists on the whole seems increasingly interesting for labour market observers because of its implications for the feasibility and creativity one is looking for in "workspaces of the

⁵⁰This series has been organised by a civil servant working in the *Kulturbehörde* (arts department) of the city state of Hamburg, Klaus Peter Dencker, starting 1990 with "Elektronische Medien und künstlerische Kreativität" (electronic media and artistic creativity).

⁵¹Zentrum für Kulturforschung (Hg.): *Symbiose oder Konvergenz – Kunst, Kultur und Neue Technologien*, 2001.

future"⁵². Artists involvement in fields such as "content research and development" may also take on greater significance to both the practical development and the cultural deepening of what is now called the "Information Society" as considerations and planning efforts from a strict cultural policy perspective could possibly be.

⁵²Carroll *Haak*, Günther *Schmid*, "Arbeitsmärkte für Künstler und Publizisten - Modelle einer zukünftigen Arbeitswelt?", Veröffentlichungsreihe der Querschnittsgruppe Arbeit Ökologie beim Präsidenten des Wissenschaftszentrum Berlin für Sozialforschung, Berlin 1999. Inge *Weidig*, Peter *Hofer*, Heimfried *Wolf*: Arbeitslandschaft 2010 nach Tätigkeiten und Tätigkeitsniveau, Nürnberg 1999. Ministerium für Wirtschaft und Mittelstand, Technologie und Verkehr des Landes Nordrhein-Westfalen (MWM-TV) (Hg.): Kulturwirtschaft in Nordrhein-Westfalen: Kultureller Arbeitsmarkt und Verflechtungen, Düsseldorf 1998. *ibid.*: Kulturwirtschaft in Europa. Regionale Entwicklungskonzepte und Strategien, Düsseldorf 2000. "...one should not forget in this context that some aspects of artists working life do seem less attractive, like --on average-- low rates of social security or pay and often also a lack of recognition for really innovative work.

... in HUNGARY⁵³

Question 1. When and how did the contemporary concept of the information society appear in your country?

After a long period of preparation and the work of several dozen experts the text of the *National Informatics Strategy* of Hungary was finally completed in March 1996. Although it is actually not a valid, binding document, it is generally considered as the starting point and every development concerning the field of information society is still related to it.

In the concluding, 8th Chapter, entitled *Objectives and Tasks*, we find the following references to culture.

"The strategic objectives should be to

- ...
- strengthen the integrating role of culture in a world of new structure of genres;
- spread new, economically and socially useful patterns of ways of life;
- ... "

(The list had nine items.)

The document enlists 22 *Objectives*, of which one entirely and a few more partially fall within the sphere of cultural policy.

16th *Objective*: A rapidly increasing proportion of the world's cultural wealth is also available in electronic form. It is therefore vital for the nation that our cultural wealth should be represented in an appropriate and proportionate way.

Tasks:

16.1 Resources should be provided (also through international channels if necessary) for the digitisation of and access to specimens of cultural wealth (materials in Hungarian museums and art galleries, photo- and news archives; deposit copies).

16.2 As part of the ongoing *NIIF* programme every educational institution, research organization, community centre and library should be connected to the Internet.

16.3 Access to networks in Hungary should be provided for the cultural and educational institutions of the Hungarians living in neighbouring countries. As a first step the one-way telecommunications channels should be exploited (teletext, data communication).

16.4 Both specialised as well as general public libraries should be supplied with modern information systems, to give them access to catalogues through international networks, and to information contained in these networks.

16.5 Training of library-informatics specialists should be initiated with the aim of enabling them to provide up-to-date services, including the use and editing of World Wide Web sites.

⁵³This reply was provided by Peter Inkei, Budapest Observatory.

The 18th Objective advocates that the state should provide the necessary conditions for the full access to the informational services, primarily the Internet, to (among others) the entire system of public collections (libraries, museums, archives).

The 19th Objective is about the dissemination of skill and attitudes with regard to informatics. Examples from the tasks:

"19.1 Entrepreneurs should be supported in creating electronic cafeterias or information help desks. These facilities will involve people (mostly young people and freelancers) into electronic communication through their work, cultural or entertainment activity.

19.6 An increase in the number of electronic broadcasting channels, and the rapidly growing access to international entertainment programmes demand the conscious promotion of national film and TV culture."

In the genealogy of documents, the 1996 strategy paper is the origin. However, in the field of information sciences, the intermediate, hybrid forms between civilian and state sectors are of great importance such as the Hungarian *National Informaton Infrastructure Development Programme - NIIF*. This started off in the 1980s as a collaboration of research institutes and universities, mainly in order to keep pace with technological developments. Although the initiative was supported both politically and financially by the government, it had membership and fees, for institutes and individuals, and sometimes went through periods of financial crisis. Its actual, consolidated phase seems to date from the *95/1995 Resolution of the government*, which establishes its links to the government and confirms its financial support in the frames of the budget of the Ministry of Education.

Although public collections figured among the members from the beginning, most of its documents bore only indirect relevance to cultural policy. From the introductory pages of the *NIIF* website www.iif.hu, or from the text of the *95/1995* government resolution one learns that only libraries and museums take part in the programme. For more, see the response to *Question 2*.

Question 2. *What have been the main planning documents, programmes and financial schemes for including information society considerations into cultural policy frameworks and programmes?*

The Hungarian Response to the Challenges of the Information Society was completed by the end of 1999. This main planning document is in its genre similar to the *National Informatics Strategy* of 1996. This text is again the result of a lengthy work of experts who had been commissioned by the minister in charge of the Cabinet Bureau. Similar to its predecessor, it has not been enacted yet as a government document. It has, however, the authority and qualifications to be one.

Out of the approximately 100 pages, *sub-chapter 6.3* "The protection and development of the national cultural heritage" covers two pages. This section starts off with declarative statements on the role of culture in society and on the rights of the citizen to *access*. These, however, go beyond generalities and contain diagnostic elements:

- "It is of primary importance to establish a state of security in digital law. At present legal conditions of providing contents are not consolidated and accountable.
- Also unsolved is the legal protection of the digitised versions of our objects of national heritage.
- The market rates IT jobs highly: on the other hand the institutions in charge of protection and elaboration of cultural heritage have scarce resources, both human and technical. Consequently, the involvement of informatics generates financial problems and tensions.

- Specialists in protection and treatment of cultural heritage have little interest in the dissemination of information, if at all..."

The document presents the credo of an open system of public collections, based on the *Act CXL/1997*, which will be described below. This part begins by referring to the *Concept*, also to be presented below:

"The Hungarian development concept for public collections, in full agreement with the Council of Europe concept on public collections, has set forth

- the telematic development of public collections, as well as
- the elaboration of a national supply system of documents..."

This introduction reveals that the field of "public collections" - the term "*közgyjtemény*" conveniently denotes *museums, libraries and archives* in Hungarian - is dominated by libraries; thus several passages in the document are devoted to the goals set for public libraries in the information society.

With regard to museums, the main tasks are:

"Information providing should be selective by target groups: richly illustrated and explained, spectacular exhibit-like presentations on the one hand and multi-step, intranet-like professional information on the other. Interactive exhibition guides are gaining importance on real exhibits."

In the field of archives two issues are singled out:

- the handling of the recent sudden growth of data contained exclusively in digital form, and
- the retrospective digitisation of documents, which the National Archive has begun to display on the Web starting from the earliest items.

The next section deals with the "*Digital Library*":

- The document pays tribute to *MEK*, the virtual anthology of Hungarian literature, launched in 1994 on a civilian initiative, stands out in international comparison (its collection has reached 3500 items, see <http://www.mek.iif.hu>, English subtitles).
- Mention is then made about the John von Neumann Multimedia Centre and Digital Library, established by Act CXL/1997, whose mission is to coordinate the digitisation of cultural heritage as well as to promote EU legal standards in the country.
- The document foresees the birth of specialised digital libraries, too. (*MEK* goes beyond *belles lettres* and collects texts on natural and social sciences, too.)

A short section on the *Network of Hungarians* declares the significance of the web in keeping cultural contacts with the Hungarians in the world. It argues for financial support to bi-lingual sites, which are instrumental also in learning languages (mainly English).

Finally the section on *Historical data* dwells on the necessity and modalities of keeping record as well as development of Internet information relating to Hungarian history, involving 3D information.

The *Proposals* at the end of the sub-chapter recall three motives: legal security, coordination on the governmental level and a stable financial basis for the digitisation of cultural heritage.

The most compact presence of the information society embedded in a "cultural policy framework" is the *Act CXL/1997*, a law with a long name: "*On the protection of cultural goods, on museums, on public library services and on socio-cultural activities*".

As it was indicated above, libraries dominate the field. The articles in the Act which refer to museums and archaeology contain distant references to the information age. Those on libraries, however, in their brief and general wording, indicate a new paradigm for public libraries defined as members of an integrated system, where the national library information system plays an important role. All recent developments in the system find their legitimacy in these few paragraphs.

Central services for the public library system:

"60. § (1) a) development of the national library information system and its supply with contents

Obligations of the minister:

"69. § ... b) elaborates the development plan of the national library information system"

To be financed from the budget of the cultural ministry:

"71. § (1) ... h) maintenance and development of the national library information system as well as the electronic processing and digitising of documents..."

92. § (5) a) for the telematic and information services of public collections..."

The Act was followed by the elaboration of a planning document named *Concept for the development of the national information network for libraries, museums, archives and socio-cultural activities*. The preamble determines that the aim of the document is to offer a 3-year strategy of measures in the field of public collections, leading to the realisation of the information society, as set in the *1996 Strategy*.

This document dates from March 1998, and - like the other documents above - was never officially adopted; nevertheless the website of the ministry displays it as a valid policy statement.

The 5 page *Concept* gives a survey of the principles and measures leading to the realisation of the Act and outlines detailed steps planned for the period of 1998-2000. Most of these plans have been realised and are largely connected to two projects of the telematic development of public collections, as well as the elaboration of a national supply system of documents. As indicated above, the museums and archives are present in this document, but not much more than in name.

A new feature is the several paragraphs dedicated to the elaboration of an Information System of Hungarian Socio-cultural Network (*MMHIR*). This is an integrated information bank of community cultural centres. The network is supposed to provide a professional forum for the animators and specialists working in these institutions and to help coordinate programmes, activities and events, to give them publicity and make them accessible to citizens.

The *95/1995 Resolution of the government on the NIIF Program* stands as both a planning document and a financing scheme, however, it contains no direct reference to cultural aims.

The latest document in this row is the *NIIF Program 1999 - 2001*, which was prepared in May 1999 by experts of the HUNGARNET Association, whose members are users of the *NIIF* network (see *Question 1* above).

Although the position of this document in the hierarchy of state administration may be lower than all those mentioned so far, yet it is very remarkable. It is not a cultural policy paper: the reader should remember that *NIIF* was created by the academic community, it is attached to the Ministry of Education, and all previous documents had a primarily technical and technocratic character, as indeed, the second *I* in the name stands for *Infrastructure*. Yet in this latter document the main emphasis is on content, and in more than one fourth of its volume it deals with cultural goals and projects. Although library automation has its fair share, as usual, cultural issues are more varied:

- The *MAMA* Project: the database of Hungarian museums, launched by the cultural ministry in 1996, which aims at integrating and coordinating the Internet catalogues of the museums in the country. *MAMA* will incorporate the electronic register of protected heritage objects and sites.
- The *MEK*, the virtual anthology of Hungarian literature (see above);
- The *KözElKat* Project, the joint electronic catalogue of libraries; and its younger variant
- The *MOKKA* Project, the common catalogue of 16 leading libraries. At the time of writing this response these projects and the national supply system of documents, or *ODR*, which is mentioned in *Act CXL/1997* and the subsequent *Concept* are at the centre of the development activities of the Ministry of Culture.

A separate chapter discusses the new trends of the Internet. Among the experimental projects in Hungary the paper highlights the *Digital Ancient Hungarian Library Project*, which aims at sophisticated graphic presentation of Structured Query Language and Standard Generalized Markup Language (SQL and SGML) library data bases. The project is based on a research at Szeged University on the reading habits in the 16-18th centuries. A spectacular item will be the reconstruction of the library from the 16th century poet and commander Zrinyi.

Question 3. What has been the annual allocation of the state budget or public cultural funds and foundations to finance information society programmes and schemes including those within a cultural policy framework?

The budget of the Ministry of Cultural Heritage for 2000 contained the following items:

Activity	Budget Allocation
Telematic development of public collections	HUF 200 million
Telematic development of the network of socio-cultural institutions	HUF 181 million
ODR - national supply system of documents	HUF 113 million
John von Neumann Multimedia Centre and Digital Library	HUF 60 million
Total	HUF 574 million

Another HUF 100 million was derived from the National Cultural Fund for the revitalisation of ca. 50 municipal socio-cultural centres.

An estimated total of HUF 724 million for the information society represents 1,08% of the budget of the Ministry of Cultural Heritage and corresponds to about € 2,7 million, or € 0,27 per Hungarian citizen. These figures are similar to those of the last several years since the passing of the *Act CXL/1977*.

As regards the nature of the allocations for "telematic development of public collections", here are some results of the first distribution in 2000. 199 successful bids received on average HUF 560 000 (€ 2120). Examples of small and big items: 200 000 for a PC to a municipal library and 3 500 000 on a digital laboratory for the National Archive.

Concerning the NIIF network, its state subsidy of HUF 1290 million is derived from the budget of the Ministry of Education. To determine the percentage which goes to "culture" poses

methodological dilemmas and would require lengthy analysis. We do know, however, that approximately 13% of the institutional members of the network are public collections.

Mention should be made of an interesting initiative. Between 1997 and 1999 *the National Cultural Fund* operated an ad hoc committee to distribute grants in the field of "digital culture". The resources of the Fund were complemented (nearly doubled) by Matáv, the largest telecommunication company in the country. Without exact data at hand, the total of the three years may have been in the neighbourhood of HUF 80 million (€ 0,3 million). This went to a great variety of projects like virtual exhibitions, digitising documents, experimental Internet sites etc.

Question 4. To what extent has the planning and financing of the development of the information society become consolidated in your country, especially in the domain of cultural policies?

With *Act CXL/1977* and subsequently with the *95/1995 Resolution of the government* a fair level of consolidation has been achieved.

Question 5. How has the consolidation of information society considerations influenced public financing of the arts and culture?

Since with *Act CXL/1977* additional resources have been generated and therefore we can say that the information society projects and programmes have influenced the level of public financing for the arts and culture without causing harm to other established, "pre-information society" goals.

Naturally, these considerations have not affected cultural policy in an even way. Probably also owing to personal reasons, library automation and its national automation dominates the field, whereas in other areas, especially in the arts, the advances are less convincing.

... in ITALY⁵⁴

Question 1. When and how did the contemporary concept of the information society appear in your country?

Since 1996, different Ministries - especially Education and Industry - have been working on various projects to promote innovation and the development of the Information Society in Italy. At this time (and up until 1999), there was no coordinating body to develop and promote a unified project nor a national strategy.

On February 5, 1999 the Head of Government signed a Decree stating that "The Government considers the development of the Information Society one of the main objectives of its action". Three bodies were subsequently created to coordinate a cohesive governmental programme in a sector which is considered crucial for the social, cultural and economic growth of the country. These include:

- 1) *The Committee of Ministers*, which coordinates the activities of different public administrations and identifies instruments which can be used to foster the development of the Information Society;
- 2) *The Inter-ministerial working and study group*, composed by representatives of different administrations, which provides technical advice to the Committee of Ministers and coordinates the contributions of different Ministries in drawing up an Action Plan, a document for Economic and Financial Planning and one on Italian contributions to international organisations;
- 3) *The Forum for the Information Society*, which is part of the Department for the Economic Affairs, was conceived as a space for reflection and is open to institutions, companies, trade unions, universities and research associations, citizens, non-profit organisations. The Forum is made up of 5 working groups, which take into consideration the European dimension and the role of the EU (with special reference to the "5th Framework Programme for Research and Technological Development" and to the Structural Funds 2001-2006). The Forum also includes a centre for the coordination of the activities of territorial bodies, and gives particular attention to the role that younger generations can play in building the Information Society. One of the main concerns of the Forum is wide distribution of information about its activities and therefore it created a Web site (www.governo.it/fsi) containing information in Italian and English. It also distributes an electronic newsletter which could be considered as one of the only ones distributed by a government body.

An important activity realised by the Forum is *the first National Conference on "The Italian Action Plan for the Development of the Information Society"* (Rome, 30 June and 1st July 1999). The Conference was prepared through the Internet in order to allow the widest possible participation in the decision-making process. The working groups of the Forum launched five calls for papers; the result of their efforts was more than 180 contributions and 700 registrations. Ministers, Presidents of Parliamentary Commissions, representatives of local authorities, companies, independent authorities, universities and trade unions took part in the Conference. The two day meeting took place in real time over the web. The Canadian scholar Derrick De Kerckhove, who took part in the Conference, remarked that many countries prepared action plans which were the result of the work

⁵⁴This document was prepared by Sabine Addamiano, Italy and is based on information presented by the Italian Forum on the Information Society (www.governo.it/fsi) and provided by Mr. Giuseppe Rao, Coordinator of the Forum. Information was also retrieved from the Ministry of Culture (web site www.beniculturali.it) and Arch. Antonella Recchia, Responsible for the Italian Forum for the Information Society in the Ministry for Cultural Heritage.

of a few experts, while Italy tried to develop an unparalleled strategy for the exploitation of collective intelligence.

Question 2. What have been the main planning documents, programmes and financial schemes for including information society considerations into cultural policy frameworks and programmes?

The Document for Economic and Financial Planning 2000-2003, approved in mid-1999, provides the basis for the definition of Information Society Policies as well as outlines relevant budget allocations. It is presented and approved by the Parliament on an annual basis. According to the document, government action is to be developed through the following activities:

- Action to diffuse ICT culture among citizens, especially through communication campaigns and distance learning activities via the Internet;
- Activities to increase the use of networks and ICT, eg. promote the use of PC's among young people and in SMEs;
- Development of digital technologies and infrastructures;
- Promotion of on-line services (e-commerce included), content production and research.

The section *on cultural heritage* outlines the following activities and public policy objectives designed to:

- increase investments in infrastructure and cultural production (to be pursued directly through more investments in restoration and conservation activities, and indirectly, through the contribution of the private sector);
- introduce new administrative and legislative measures;
- improve the efficiency of the Public Administration and
- create new management schemes.

An updated version of this Document for Economic and Financial Planning was presented for 2001-2004 and includes a Governmental Action Plan for the Information Society. The Document states that the thrust of government policy should not only be focussed on public expenditure but on creating an environment which promotes *investment and co-operation with the private sector*. It again provided a list of action items for the cultural sector including:

- the promotion of cultural activities and performing arts (with emphasis on the content industry);
- promotion of books and libraries and
- creation of schemes to increase expenditure in the cultural sector.

It indicated that resources are to be invested in Southern Italy, on education (development of technical infrastructure in schools, vocational training) and exploitation of cultural resources (archaeological, architectural and artistic heritage).

The Financial Law for the year 2000 (law 488/1999) allocated a certain amount of resources for innovative projects including:

- the introduction of PC and telematic networks in schools; (450 billion Lit have been reserved under the programme of the Ministry of Education for 2000-02)
- the development of e-commerce activities;

- technological innovation in enterprises;
- distribution of hardware to employees, schools and prisons (exempt from tax and VAT);
- the development of research activities (RST) including multimedia applications for a national broadband network which is to be linked with other international networks and managed by a National Institute (which has not yet been created). A research and technology consortium will be created in 2001.

A Government Action Plan was approved on 16 June 2000. It considers the Information society to be a strategic priority and assumes that developments in ICT are largely spontaneous and decentralised. Four main lines of action were outlined to:

1. encourage cooperation and links among all participants in the development of the Information Society (firms, financial markets, universities, non-profit organisations, workers, citizens, government);
2. support research, education and promotion activities through the use of flexible and already existing tools (minimum creation of new laws, enhancement of coordination, promotional and co-financing agreements);
3. foster competition in the ICT industry sector;
4. implement training and social inclusion policies for Southern Italy (to prepare people for high skilled careers in the new economy including both technical and linguistic skills).

During the European Council meeting which took place in Lisbon, March 2000, Italy called for greater attention to be focussed on the territorial and local dimension, including the role played by local administrations in the development of the Information Society.

Government priorities for the education sector 2001 include:

- set up of 15 laboratories and University courses in economics and ICT;
- establishment of 5 centres of excellence on ICT;
- creation of 40 multimedia centres for training and access to ICT; (objective is to reach a ratio of 1 PC:25 people in primary school and 1:10 in higher education, not including universities);
- 900,000 hours of training for school teachers at a regional level;
- develop ICT vocational training courses for 150.000 people;
- setting up courses for basic training to ICT and social inclusion in Southern Italy;
- building 12 local and district portals and 12 incubators for multimedia companies;
- ensure academic spin-offs;
- foster mobility of researchers and university professors towards industry and vice versa.

The objectives of the Ministry for Cultural Heritage within the "e-government" framework include:

- developing networking infrastructures,
- facilitating and harmonising all internal management procedures, in accordance with the general rules defined by the AIPA - Authority for the ICT in Public Administration (www.aipa.it);
- ensuring the exchange of information among different sectors and levels of the administration;
- guaranteeing a faster administrative information retrieval system;

- developing digital cataloguing systems for different heritage items and an interface among different databases on physical heritage (incl. a focus on conservation);
- an improved and faster information service for citizens and Web users on heritage and cultural events;
- ensuring a wider access to different cultural resources in Italy, in cooperation with different levels of local administrations (Regions, Provinces, municipalities);
- special attention to the exploitation of cultural resources in Southern Italy, through the development of infrastructure (libraries, etc.) and
- the creation of cultural enterprises

A national plan has not yet been developed, resources are mostly allocated to the Regions for such activities.

The following section describes some of the main activities of the Ministry of Cultural Heritage based on the above objectives.

Networks, Databases, Portals

VPN - Virtual Private Network - The Ministry has built its own Intranet which links all central and territorial offices. Through the VPN, the following services are available: e-mail, diffusion of circulars, daily press releases. Yearly expenditure for the network will be about Lit. 300,000,000.

The SIAP - Sistema Informativo Automatizzato del Personale (Automated Information System on Personnel), which houses and manages data on 23.000 employees of the Ministry throughout Italy will soon be available via the VPN and therefore accessible to all central and peripheral offices of the Ministry. For the development and maintenance of this application, Lit. 1 billion were already invested; the expenditure is expected to be Lit. 200,000,000 per year for the coming years.

A database on Italian cultural sites and events, which is continuously enriched and is one of the key resources used to update information on the Ministry's web site. The total expenditure for the development of this database and of the Web site has been Lit. 400,000,000 (1999 and 2000); another Lit. 200,000,000 will be spent in 2001.

The ESPI project, which is part of a wider ICT-based workflow management system, by which all external and internal communication of the Ministry will be managed. Within ESPI, a Web-based application has been developed which actually links 250 central offices and enables easy access to their registers and documents. Access to this information will be extended to all territorial offices of the Ministry. ESPI is developed with the approval of AIPA - Autorità per l'Informatica nella Pubblica Amministrazione (Authority for IT in the Public Administration) and has been given Lit. 3,900,000,000, from the funds earmarked for the development of the RUPA - Rete Unitaria della Pubblica Amministrazione (Global Network of Public Administration).

The SICAT - Sistema Informatizzato per il Catalogo e il Territorio (Automated System for Catalogue and Territory). SICAT aims at coordinating the cataloguing and cartography activities developed within SIT, Carta del Rischio and SITAP activities. The results of this activity will be available on the Ministry's Intranet system as well as on the Internet. It will a) be linked to a Map Server which will allow users to refer to interactive geographical information b) integrate different databases of telematic information and c) provide the possibility for large data exchanges over the Intranet as a decision making tool for interventions on territory. Within the frame of SICAT, the Ministry will soon sign a cooperation agreement with the CNR (Italian National Research Council)

and the University of Lecce, in order to collect and maintain data on archaeological cultural property.

Web site (www.beniculturali.it). The Ministry's website has been recently redesigned in order to give more information to citizens and visitors, especially on cultural events and initiatives. E-commerce activity via the website is foreseen for 2001 including the possibility to buy catalogues and reproductions of works of art from museums without bookshops.

The Web site will be complemented by a Portal on heritage and cultural events. At the end of February 2001, a European tender will be launched for a feasibility study on the creation of the portal. Lit. 5 billion have been allocated for this project. In March 2001, a call center will be created to provide information (in 4 languages) to the public about cultural sites, events etc. The call center will be managed by unemployed people specifically trained. Lit. 3,400,000,000 has been reserved for this activity in 2001 (incl. the information infrastructure).

Departmental Initiatives

1. Ufficio Centrale per i beni Artistici, Architettonici, Archeologici e Storici

(Central Office for Artistic, Architectural, Archaeological and Historic Heritage)

The Office is building a database on movable cultural property under the national restriction scheme. This database will be accessible to all the administrations involved in the circulation and export of works of art, and will be later integrated into the ESPI project.

The various Institutes depending on this Central Office are also developing specific activities to provide faster and easier access to heritage information. For example:

The ICCD - Istituto Centrale per il Catalogo e la Documentazione (Central Institute for Catalogue and Documentation) is developing - on the basis of its digital catalogue - a software application which would allow access to different databases which are currently geographically dispersed. The origin of this project is based on the participation of ICCD in the Aquarelle project, carried out together with other European institutions and companies. Aquarelle aims at sharing on line information and documentation on physical heritage among museums, libraries and cultural organisations and institutions of the EU Member States, in order to facilitate access to public administrators, professionals, scholars, museum directors, publishers.

The application ICCD could be considered as the "industrialisation" of the experimental product realised within Aquarelle, on the basis of Internet protocols and technological standards internationally adopted, such as Z39.50 protocol and the profiles CIMI (Computer Interchange of Museum Information), BIB (Bibliographic), DC (Dublin Core) and GILS (Global Information Locator Service). The project has been financed with Lit. 8 billions by the AIPA (Authority for the ICT in the Public Administration), and will be completed by the end of 2001.

ICCD is also developing multimedia products (CD-ROM and video) including digitisation of its photography collections: the Galleria Spada, Roman Palaces from 1500 to 1700, Archaeology in Rome 1870-1930 and the Ashby Collection. A CD-ROM of a specific Ecclesiastical Thesaurus, which is the result of an international research project on terminological and cataloguing issues (monolingual and multilingual thesauri) is also being developed.

ICR - Istituto Centrale per il Restauro (Central Institute for Restoration) developed the SIT - Sistema Informativo sul Territorio (Territorial Information System) concerning physical heritage. On the base of SIT, the ICT-based Carta del Rischio (Risk Map) has been developed, which allows users to acquire an in-depth knowledge of different types of risks concerning physical heritage (earthquakes, floods etc.). The Carta del Rischio will soon be accessible via Internet. This project has already been financed with Lit. 8 billions. For updating, maintenance and Web applications, it is estimated that at least Lit. 700,000,000 will be required per year.

2. Ufficio Centrale per i Beni Ambientali e Paesaggistici

(Central Office for Environment and Landscape, including elements of heritage)

This Office has developed:

- The territorial information system SITAP - Sistema Informativo Territoriale Ambientale Paesaggistico (Information System on Territory, Environment and Landscape), for the cataloguing and management of environmental cultural property under restriction schemes. SITAP is more and more used as a basis for the development of new monitoring devices. Since 1998, SITAP has been integrated with the above mentioned SIT and Risk Map applications. Lit. 1 billion has been allocated for the creation of SITAP and Lit. 300,000,000 per year for its maintenance and updating.
- "Progetto Scuola" ("School Project"), aimed at awakening young generations on environmental issues and landscape safeguarding. Within this project, a CD-ROM has already been developed by students. Lit. 250,000,000 per year has been foreseen for this activity.

3. Ufficio Centrale per i Beni Librari, le Istituzioni Culturali e l'Editoria

(Central Office for Books and Libraries, Cultural Institutions and Publishing)

The SBN network or Sistema Bibliotecario Nazionale (National Library System) was created in 1985. It currently links more than 700 libraries grouped around main poles. In 2000, the Office set up a system which enables the end user to have access via the Internet to the SBN General Catalogue (www.opac.sbn.it) and to different services (www.sbn.it), among which enable queries to about 12.000 Italian libraries and e-commerce systems for the reproductions of books.

SBN is the most important project of the Ministry concerning the adoption of ICT for the management and exploitation of heritage. The expenditure for this service is Lit. 10 billions per year (roughly 40% of total expenditure of the Ministry for ICT).

The Office has also promoted, within the EU Initiative ADAPT, a project called CREMISI. This project aims at developing a network of multimedia lecture halls equipped for distance learning and linked with other State public libraries, in order to foster the retraining of workers. To that end, agreements have been signed and others will be signed with the Ministry of Education, the Committee of Regions, the University of Viterbo ("La Tuscia") and other bodies. Within CREMISI, multimedia courses for distance learning on different professional skills related to the new book economy (multimedia librarian, Internet librarian, web watcher for the library, PC in the library, etc.) have already been produced. The total cost of the project is Lit. 3,975,025,275. 55% of this sum comes from the European Social Fund; 23% is from the Rotation Fund as a national share, and 22% comes from the private sector.

Another relevant project promoted by this office is MEDIATECA 2000, which aims at transforming traditional libraries - with particular emphasis on Southern Italy - into multimedia libraries, or "mediateche", which can offer advanced digital and media services in addition to the traditional ones. MEDIATECA 2000 - which is developed in cooperation with the Italian Association of Libraries and the national employment agency Italia Lavoro - has already been financed with:

- Lit 1 billion for building a network of 32 media libraries, given by the Ministry of Treasury (measure 2.5 - Technical Assistance, within the Structural Funds 1994-95 in the Objective 1 Regions);
- Lit. 15,000,000 earmarked by CIPE - Comitato Interministeriale per la Programmazione Economica (Inter-Ministry Committee for Economic Planning) (Resolution no. 132/1998 according to law no. 208/1998).

MEDIATECA 2000 is developed in close cooperation with territorial authorities. A Managing Committee has been created with the participation of the Regions involved, of UPI - Unione Province Italiane (Union of Italian Provinces), ANCI - Associazione Nazionale Comuni Italiani (National Association of Municipalities), and CNEL - Consiglio Nazionale dell'Economia e del Lavoro (National Council for Economy and Labour).

Many libraries have also produced CD-ROMs on their activities and collections including:

- The Biblioteca Nazionale Braidense (Milan) which has developed a project aimed at the digital recovery of its collections. Some pieces of the collections are reproduced in CD-ROM form with high resolution images, in order to make rare exemplars accessible to the public without conservation risks;
- The CD-ROMs of the National Central Library of Rome and of the Biblioteca Angelica (Rome) contain historical information on collections as well as relevant information about libraries services and opening hours;
- The University Library of Naples has produced a CD-ROM on "The Seas of Naples".

4. Ufficio Centrale per i Beni Archivistici

(Central Office for Archives)

The Office has built its own Web site (<http://archivi.beniculturali.it>) within the ARCHIVI project in order to facilitate access to historical sources located in the State Archives. The objectives of ARCHIVI are:

- to network all Italian archives;
- to support the creation of Web sites for each archive linked to the central one;
- the creation of four main databases on State Archives (List of all Italian Archives, Laws on Archives and documents, minutes of the meetings of the Council of Archives, General Guide to the State Archives).

The central site will provide information about available services and a series of ICT-based services, such as access to information on national heritage, search for specific documents with the possibility of full text retrieval, data management, research into different databases through a shared interface.

Some of the State Archives have, in cooperation with universities and the CNR - Consiglio Nazionale delle Ricerche (National Research Council), developed the IMAGO project, aimed at building a digital library with backup copies of archive documents.

5. Dipartimento dello Spettacolo

(Department for Performing Arts)

The Department has developed ICT applications to make available, in digital format, all information from the Performing Arts Advisory Commission which covers the Music, Cinema and Theatre sectors. It has a presence on the Ministry's website (www.spettacolo.beniculturali.it) where it publishes relevant information, including the Annual Report to the Parliament about the allocation of the FUS - Fondo Unico dello Spettacolo (Performing Arts Fund) (years: 1995, 1996, 1997, 1998 - 1999 will be soon published).

<p>Question 3. What has been the annual allocation of the state budget or public cultural funds and foundations to finance information society programmes and schemes including those within a cultural policy framework?</p>
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The total annual expenditure of the Ministry for Cultural Heritage (excluding staff costs) for ICT related activities is around *Lit. 22 billion. (11,4 million euros)*. Individual budget lines are included under Question 2)

It is difficult to have a complete vision of the extraordinary financial sources - apart from the above quoted measures and financing schemes devoted to information society programmes within a cultural policy framework. Let us mention two main instruments providing additional resources to the heritage field:

Law 513 of Dec. 1999, which stipulates the allocation of the following funds for the restoration, conservation and exploitation of physical heritage:

- for heritage not belonging to the State, Lit. 6 billion for 15 years, starting from 1999;
- for heritage belonging to the State, Lit. 19 billion for 1999 and 2000 and Lit. 5 billion for 2001.

These resources will be available, among other things, for the restoration of buildings and the development of libraries. It is foreseeable that a major portion of these resources will be used for building telematic networks and ICT-based services.

State Lottery (Lotto) - The Ministry for Cultural Heritage prepares a triennial Activity Plan each year which stipulates that a certain percentage of the revenues received by the Ministry from the State Lottery are to be used for extra-ordinary interventions. The 2001-2003 Plan - which will be approved in February 2001 - states that the resources coming from Lotto will be used to enhance services linked to heritage exploitation and for the development of specific projects with local authorities. Among those services listed include some activities of the Ufficio Centrale per i Beni Librari (see above), which will be developed in many Italian libraries and are ICT-based: cataloguing of rare books; digital retrieval of catalogues; retrieval of catalogues of music collections; Italian digital library. For these activities, the following allocations have been made for the next three years: Lit. 25,963,000 total (Lit. 13,325,000 in 2001, Lit. 6,080,000 in 2002, Lit. 6,558,000 in 2003).

Question 4. To what extent has the planning and financing of the development of the information society become consolidated in your country, especially in the domain of cultural policies?

Italy is quickly moving towards the Information Society. In addition to State interventions, planning and financial schemes, there is a tremendous amount of activity generated by the individual Regions, industrial districts, provinces and municipalities. Their goal is to facilitate participation and access to information through ICT. Civic networks are also expanding their services to citizens (Observatory of Civic Networks, see www.citinv.it/civiche/index.html).

There are three other aspects which are particularly worth mentioning: the role of public television, measures for electronic publishing and copyright and development of the content industry.

a) Public Broadcasting and ICT

Italian Radio and Television - Rai - Radiotelevisione Italiana, has broadly used ICT in order to foster the exploitation of cultural diversity and of "high culture". Their programme reflects the government's objectives on the Information Society and social adoption of ICT. Rai's activities have been developed through various programmes broadcast in peak hours and via multimedia products:

- MediaMente: TV and Web programmes on new media, ICT and new economy issues. It is broadcast via TV (public channel, thematic channels, satellite), via Internet (www.mediamente.rai.it) and off line (video VHS, CD-ROMs, multimedia courses on new media);
- Rai News 24 provides an Internet information service 24 hours a-day based on multicast technology (www.rainews24.rai.it); news are also transmitted on Rai 3, the third public channel, from 01:30 to 8:00 in the morning;
- Teche Rai is a digital archive system. Materials will be available on line and off line, and are now fully accessible on the Rai Intranet and partially on the Internet. Teche now contains all programmes broadcast since 1998, and more than 10,000 hours of historical documents. (A demo is available on the Web site www.teche.rai.it).

b) Electronic Publishing and Copyright

The most recent activities adopted in the field of electronic publishing and copyright include:

- Creation of a legal and fiscal framework for multimedia works as publishing products. Italy has recently approved new rules on copyright (Law no. 248/2000), by which the copyright is extended to all cultural artefacts, including electronic ones.
- Copyright. Law 248/2000 includes anti-piracy rules and much more severe sanctions than the previous 1941 law, and ensures stronger juridical protection in this field.
- Copyright protection for content in databases: Italian law took into account the Directive 96/9/CE through a Decree (D. Lgs. 169/99) which has extended copyright to databases (on the basis of Law 633/1941).
- Copyright protection for database software: Italian law took into account the Directive 91/250/CEE through a Decree (D. Lgs. 518/92) which has extended copyright to database software (on the basis of Law 633/1941).

c) Development of content industry

Actions could be undertaken to activate direct or indirect support schemes for private investments, for instance - under the EU Framework Programme for the Italian Regions in Objective 1 (2000-2006) - or in Regional Plans for the Development of the Information Society.

Question 5. How has the consolidation of information society considerations influenced public financing of the arts and culture?

Public financing of arts and culture in Italy is closely linked to the different aspects of the Information Society, and refers to an integrated vision of culture, social development and participation. The e-Italy Report by the Forum for the Information Society states that (p. 37):

"External factors - such as the European integration process - and internal - as the State reform which is now under way - involve a change in behaviours and expectations from the citizens. So, while the European integration process requires a fruitful cross-fertilisation of rules, practices, habits and languages, economic innovation promotes the diffusion of a 'culture of change'. It is interesting to observe that the same ICT which makes our society more advanced, gives citizens tools - including cultural tools - to exploit different levels of social connections. Culture, management of complexity and participation are different aspects of a same issue: the capacity of citizens to take advantage of the opportunities offered by ICT.

... in The Netherlands⁵⁵

Question 1. When and how did the contemporary concept of the information society appear in your country ?

New media policy to date has concentrated on the technological and commercial aspects of the 'Information Society'ⁱ: the so-called 'knowledge economy'. The key policy makers and investors in the Netherlands have been the Ministry of Economic Affairs, the Ministry of Housing, Public Planning and Environment (VROM), the Ministry of Transport and Public Works, the Ministry of Justice, and the Ministry of Internal Affairsⁱⁱ. Key fields of policy have reflected this diversity, with an initial emphasis on infrastructure and technological development: a number of projects to stimulate new technology uptake within industry and business (primarily SMEs); legal frameworks for copyright and encryption have been examined; the liberalisation of the telecommunications industry took place. Services for the citizen have been stimulated through the application of new technology to information access (libraries, access to government information), education through the provision of computers in schools and universities, and the provision of high bandwidth to research and business communities, in sectors such as transport, health and welfare, and in creating employment opportunities. Government reports, notably the National Action Plan for Electronic Highways (1994) and the follow-up published in 1998 contain little mention of the social and cultural importance of the electronic infrastructureⁱⁱⁱ, and cast the citizen in the role of consumer. In a letter to the Second Chamber in the spring of 1998 the Cabinet made a number of recommendations. One was that the emphasis of new media policy should shift from infrastructure and liberalisation to the development of services, content and the use of ICT (information and communications technology)^{iv}. Next to 'research and science', education and training, the 'information sector' is a key area of development, defined in the letter as the cultural and scientific heritage. The Ministry of Education, Culture and Science launched the programme 'Investing in Progress' in 1996, with an emphasis on education and related content. Current plans for co-operation between ministries as part of the recently launched 'Digital Delta' programme indicates the same emphasis on commercial gains and infrastructure. The Infodrome project, a joint project of several Dutch ministries (led by the Ministry of Education, Culture and Science) was set up to examine the changing nature of the Information Society, and has commissioned research and organised workshops on several related issues, including culture^v.

Recent months have seen calls to transform many aspects of the cultural sector in the Netherlands. Key areas pinpointed for change are the need to win new audiences for culture; the need to make cultural organisations less dependent on government subsidy for their survival, and make room for innovation; an awareness of and willingness to work with other disciplines; and the challenge of setting up new structures within the cultural sector to respond to all these needs in a more flexible way.^{vi} Besides the traditional emphasis on cultural production, there is a perceived need to examine cultural distribution and consumption. In general a shift can be perceived as an inclusive approach to cultural policy that encompasses goals such as social cohesion, or a developmental role for culture.

The need to bring cultural policy out of its isolation and to give it a more prominent position on national and international agendas has long been recognised, for example in the 'cultural planning' approach, and in so-called 'joined-up thinking'. The EU Treaty of Amsterdam requires all governments to take culture into consideration in all aspects of policy making. Two reports

⁵⁵Cathy Brickwood, director, Virtueel Platform, Amsterdam.

published in the 1990s, *Our Creative Diversity* (UNESCO) and the Council of Europe's *In From the Margins* as well as the European Commission's *First Report on the Consideration of Cultural Aspects in European Community Action*, all indicate the value of culture for society as a whole as well as the economy. According to the latter document "culture must contribute to European citizenship, to personal and human development, to economic and social cohesion, to employment prospects, to eliminating exclusion and to enriching the quality of life"^{vii}. This represents a tall order for a relatively marginal field of policy-making.

If we accept that the 'new media culture' or 'technological' culture is characterised by major shifts in the way we work, learn, communicate, entertain ourselves, socialise and innovate, the central role accorded to culture in policy rhetoric would be seen as a welcome development. Whilst social cohesion and citizenship are worthwhile goals of cultural policy, the link made by policy makers between the two is generally reduced to narrow vision of culture as an industry. As a recent European Commission staff working paper indicates: "the development of the electronic image should be seen as the birth of a new cultural industry"^{viii}. Culture has become recognised as a key source of growth for Europe, witness attempts by the British government to promote 'Creative Britain' for export.^{ix} European policy exemplified in the new eEurope initiative, regards employment opportunities as one of the key priorities within new media policy as a whole, with the multimedia content industry as the core business. Whilst European audio-visual policy has a joint remit of stimulating production and distribution, it contains an element of cultural protectionism which is absent in the rhetoric concerning multimedia content. Indeed Europe's cultural diversity is seen as a stumbling block to the success of Europe's multimedia industry: the aim of the new eContent programme (part of eEurope) is "to assess the potential of linguistic and cultural customisation to increase the pan-European accessibility and world-wide export potential of European digital content, products and services."^x

The Council of Europe distinguishes in its policy advice between the role of cultural industries and cultural organisations with reference to new media, in that cultural industries are encouraged to adapt to globalisation and new forms of co-operation, while cultural institutions are given the responsibility to provide access to ICT (information and communication technology) and its uses for preserving cultural heritage, what is termed as the role of 'cultural gatekeepers'^{xi}. This approach fails to take into account the changing relationship between commercial and artistic activity in relation to new media, and reduces the role of gatekeeper to content provider.

'An Information Society for all' is the title of one section of the eEurope programme. It exemplifies the call by national and European policy makers to create an inclusive technological culture. The issue of access, of the 'digital divide' has been a regular point of discussion in the assessment of the information society. In the interests of the 'new economy' it is vital that commercial applications of new technology are exploited, and that citizens are put in a position to use the products and services available. In addition, training in and access to hardware is seen as vital to employment and market expansion in future generations. Cultural policy follows the same pattern. And yet, besides ensuring future markets for the knowledge economy, ensuring access to and skills in new technology has a broader basis in social and cultural development:

"Innovation always comprises more than simply technological innovation. It relates to all sorts of ways in which new technologies can be used, appropriated and changed, often beyond the purpose of their original design. It also relates to the ways in which new communication media support interaction between people, how they reflect their concerns and beliefs, and how they enable or deny active participation in the new media and communication environments. Art and culture also provide a particularly sensitive context in which new technologies are tested and evaluated"^{xii}

Question 2. What have been the main planning documents, programmes and financial schemes for including information society considerations into cultural policy frameworks and programmes ?

In the Netherlands as in many Member States cultural policy enjoys a relatively marginal status in relation to other policy fields related to new media, and yet 'culture' is repeatedly implicated in the development of the 'Information Society'. *Armour or Backbone*, the Dutch government's cultural policy document for the period 1996-2000, referred to 'the great importance of the new media for cultural life and cultural policy.'^{xiii} The relation between culture and new media for policy remains unclear. The boundaries can be outlined as follows: the digitalisation of the cultural heritage to create 'cultural content'; the use of new media as a distribution tool; new media as a marketing tool for arts organisations; new media art as an artistic discipline; the enlistment of creative professionals to enhance the aesthetic appeal of technological devices, or even having input into product development to favour user uptake.

The most widely recognised and adopted area of cultural policy for new media is the digitalisation of the cultural heritage. This is exemplified in the Netherlands in the recent government document 'De Digitale Delta' (The Digital Delta) which points out two areas in which the cultural sector will receive support for new media projects: digital accessibility of cultural heritage and improving the quality of websites^{xiv}. Museums and archives fall under the association Digitaal Erfgoed Nederland (Netherlands Digital Heritage) supported by the Ministry of Education, Culture and Science^{xv}. The emphasis is on the educational and commercial value of putting Dutch cultural heritage on-line. [This echoes many European initiatives. Bernard Smith, head of unit for cultural heritage applications at the EU's Directorate General for the Information Society, sees the task of 'cultural memory organisations' as 'applying creative technology applications to open Europe's warehouses of cultural content'^{xvi}.] New media is recognised as an artistic discipline within the fine arts, in the form of 'media art', an extension of video art.^{xvii} Digital technology is seen in this sense as a new tool for artistic expression for the autonomous artist.

The Netherlands enjoys an international reputation as one of the frontrunners in supporting research and development in the field of new media and culture. Dutch cultural policy has been unusual in Europe in recognising and supporting the research and development work carried out by 'cultural organisations', that is organisations receiving structural funding as part of the 4 yearly arts plan. Their work looks at the innovative use of new technology for social and cultural transformation. Cultural funding bodies (including the HGIS funds for international cultural co-operation) have supported projects, and special measures have been announced to upgrade the infrastructure of new media organisations. The late 1990s witnessed the establishment of the Medialab at V2 in Rotterdam and of the Virtual Platform, a network for co-operation and policy in the field of new media and culture in the Netherlands. The arts funding round for the period 2001-2004 maintains the financial support for such organisations working in the field of new media.

In the arts plan for 2001-2004, published in 2000, cites the issue of 'E-culture' as one of nine key priorities. To quote (my translation):

'Culture has a great deal to offer the ICT industry. Seen from a more economic point of view, cultural practitioners serve as a reservoir of talent increasingly needed by almost every sector of commerce and industry as the new economy develops. ... Creativity is not concerned with the barriers between disciplines. Creative processes, such as in physics or fine arts, are very similar. Digital media offer a totally new possibility to exploit these similarities. The question is to what extent use has been made to date of research, development and design of new products and applications.' (page 50).

This text is a response to a call from the Arts Council's launch of the so-called 'Digital Deltaplan', for which it sees a need for approximately 200 million guilders. This money will go towards improving infrastructure for digital arts and media in the fields of 'research and production, distribution and presentation, debate and reflection'. The Secretary of State for Culture announced that as a first step the Ministry of Education, Culture and Science will make available 8 million guilders (Euro 3.6) for two key measures:

- making cultural heritage accessible (museums, libraries, archives, monuments) to various audiences
- improving the infrastructure for digital arts and media.

In December 2000 the Ministry of Culture announced an additional subsidy of ca. 40 million guilders for 'E-culture', on a one-off basis. It will go to the following projects:

- 12,7 million to the development of content and knowledge infrastructure, principally for the support of 'creative' digital products and collections.
- 3,6 million guilders to the archiving of culture-historical documents and making these accessible.
- 6,2 million to the construction of a digital collection of film and video material for the public broadcasting service. The Netherlands Audiovisual Archive (NAA) will be responsible for the digital recording of information, for use in projects such as 'NAA in the classroom' in which such archives are made available to schools via Kennisnet (see below).
- The NBLC (national libraries association) receives 3.5 million to make 'cultural and social' information accessible through the public libraries for the general public. A pilot project will be set up in association with NAA. Cultural information in this project refers to information about events, reviews, both national and local.
- In 2000 Kennisnet received extra funding of 17 million guilders, to make 'cultural information' available to schools. The majority of the content is heritage-oriented (collections of museums for example).

Below is an overview of the Ministries involved in culture related information society projects and programmes:

The Ministry of Education, Culture and Science (www.minocw.nl) This ministry plays a key role in the development of new media culture through subsidises to cultural organisations and projects. The separate cultural funds (geared towards specific arts disciplines) are largely responsible for distributing incidental funding. In addition, the Ministry of Education, Culture and Science works with the Ministry of Foreign Affairs to support international cultural cooperation projects, known as HGIS. Cultural heritage remains one of the key areas for cultural policy concerning the new media. The following official documents contain sections on new media policy and culture. The ministry has a 'working group' on ICT and culture, in which members of all the different departments take part (media, letters and libraries; arts; education; science, heritage etc).

The key recent policy documents to date including sections on the information society were written in the run-up to the four-yearly arts plan, on subjects ranging from diversity, cultural entrepreneurship, international cultural development:

Cultuur als confrontatie: Uitgangspunten voor het cultuurbeleid 2001-2004, Ministerie van OCenW, 1999, sectie 2.2 'nieuwe media'.

Een ondernemende cultuur, Ministerie van OcenW, 1999, pp.330-31

Uitgangspunten Internationaal Cultuurbeleid 2001-2004, Ministerie van OCenW, 1999

Internationaal cultuurbeleid en de besteding van de HGIS-cultuurmiddelen, Ministerie van OCenW, Ministerie van Buitenlandse Zaken, juli 1999

The digitalisation of the cultural heritage receives much attention in Dutch cultural policy, since approximately 1998. The Ministry set up the *Digitaal Erfgoed Nederland (DEN)* an association which aims to stimulate the accessibility of Dutch cultural heritage through digitalisation. It helps its members to plan projects and apply for funding (www.den.nl). DEN is part of the European 'Cultivate' group.

Kennisnet (www.kennisnet.nl): A project supported by the Ministry of Education, Culture and Science that stimulates co-operation between people working in the education sector. Kennisnet is a computer network to which educational institutions, libraries and museums can be linked. Kennisnet is a portal website for material for educators in the Netherlands.

In 1999 the Ministry published an ambitious plan for a national investment programme in the digital infrastructure of cultural heritage, containing research into various investment scenarios. *Alles uit de kast: op weg naar een nationaal investeringsprogramma digitale infrastructuur cultureel erfgoed, WTR/SURF, 1999* (www.surf.nl/publicaties.htm)

The Ministry of Education, Culture and Science also funds the *Virtueel Platform* (www.virtueelplatform.nl), a network for policy and co-operation in the field of new media culture in the Netherlands. It was set up in 1998 to stimulate co-operation between the network of centres of excellence in the field of new media culture, as well as to serve as an advisory body for all policy areas.

Ministry of Economic Affairs (www.minez.nl): The ICT policy of the Ministry of Economic Affairs focuses primarily on electronic commerce and the competitiveness of Dutch companies. Key policy documents include: The Dutch Digital Delta: the Netherlands oNLine; The Digital Delta in Outline and the Action program from metaphor to action, 1995. Some projects of the Ministry of Economic Affairs include:

- Twinning (www.twinning.nl)
- Senter (www.senter.nl): An agency for development of technology, environment, export and international co-operation, funded by the Dutch government.
- EG-Liaison (www.egl.nl): Part of Senter, this is a reference point for information, advice, courses and training. Particularly focused on the formation of consortia amongst SMEs, industry and technical universities for European funding.
- Informe (www.informe.nl/800600/2.htm): An information service dealing with the electronic superhighway, multimedia and electronic commerce.

Other governmental initiatives include "Infodrome" (www.infodrome.nl) a 'thinktank' on the role of the government in the information society', particularly focused on issues such as take-up of ICT, applications in various sectors, such as health, education, transport, working conditions. Infodrome is funded by a number of different government ministries.

Policy priorities in relation to those of Council of Europe

Cultural diversity is one of the key policy priorities in the field of culture in the Netherlands for the period 2001-2004, particularly in terms of attracting new audiences (young, 'multicultural') for the arts. Issues of participation and diversity also relate to the broader definitions of 'new media culture' as understood in the Netherlands, that is, the importance of creativity and innovation in a broad sense, and the value of the research and development carried out in the cultural sector relating to ICT. The cultural sector is critical of the purely commercial approach to the information society, and its projects often include elements of social development, empowerment, in general 'public

domain', often carried out in cooperation with other sectors such as education. Issues such as copyright, encryption, open source software, access to information and training are all regarded as important to the development of the information society within the cultural sector. Examples include international events such as Next Five Minutes and Net Congestion, dealing principally with (new) media activism, funded through cultural funds.

NB. Amsterdam was Europe's first 'Digital City', initially funded by the Amsterdam City Council, and has continued to be the home of alternative initiatives outside the government funding circuit, such as the alternative 'internet café' ASCii, which offers amongst other things low cost training programmes. A number of cultural organisations carry out a mix of government funded and commercial projects, such as the Waag and Mediamatic in Amsterdam. The fact that the Netherlands has an extensive cable network offers opportunities for local and community programming, including 'cultural content'.

Question 3. What has been the annual allocation of the state budget or public cultural funds and foundations to finance information society programmes and schemes including those within a cultural policy framework ?

In addition to structural funding on a four-yearly basis, one-off subsidies are given for the upgrading of infrastructure, as well as for (pilot) projects, selected by the arts funding bodies. One problem of such a system is that one-off funding does not allow for regular upgrading of equipment, aspects of infrastructure improvement such as training of personnel are not taken into account.

Funding for new media initiatives can be found from a variety of sources, such as media funds, arts funds, research and development funds, social funds, and private funding bodies, also on an international level (for example Daniel Langlois foundation). A number of problems occur for information society/culture funding, such as the fact that such work are interdisciplinary and do not fit existing funding structures; there is also a lack of expertise in assessing grant applications. This mirrors the problems faced by those seeking additional funding on a European level, where new media and culture work falls between 'arts', 'media', and 'new technologies', and therefore suffers a direct link with any of these areas.

See also DEN and education programmes in question #2. Regional governments also invest in information society development, and municipal projects, such as the new 'digitaal trapveld' projects set up in 2000 to improve the access to ICT of people living in targeted large cities in the Netherlands.

Question 4. To what extent has the planning and financing of the development of the information society become consolidated in your country, especially in the domain of cultural policies ?

The majority of long-term initiatives do not specifically take cultural development into account. They have included the 'Twinning Centres' for start-up companies (www.twinning.nl), the funding of intermediary agencies such as Senter (see above). Cultural heritage and education receive the most funding in terms of new programmes and investments in infrastructure. There are plans to develop an 'expertise centre' for new media and culture, for which the Virtual Platform will carry out an initial investigation in 2001. Culture may become a more valued partner in innovation through co-operation with organisations such as Surfnet, responsible for major infrastructure projects such as advanced Internet, currently used by universities and research centres.

Question 5. How has the consolidation of information society considerations influenced public financing of the arts and culture ?

Since the mid 1990s cultural policy has taken into account 'cultural' aspects of the information society, through the funding of cultural organisations and projects on structural and incidental basis. Recent prioritising of 'E-culture' has meant increased budgets for one-off projects which may in the long term lead to more structural investment.

Other key areas of importance are higher arts education (the past few years have seen debates on the relation between training and new media in this field, particularly the need for interdisciplinary approaches).

An important trend has been the awareness in cultural policy making of the need to support grassroots initiatives, to shape policy according to good practice and the need for integrated policy (joined-up policy) not least between the departments of the same ministry – education, culture and science.

Footnotes

¹ See: Marleen Stikker, Discussiestuk Publiek Domein en het Nationale Actieplan (<http://www.waag.org/Waagsite98/frameset.phtml?page=hoofdnieuws.phtml>)

¹ See Gerard Weel, 'De publieke aansturing van de Silicon-polder', *Informatie en Informatiebeleid*, 17, no.1, 1999, p.25.

¹ www.infodrome.nl.

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¹ CEC, Brussels, 17/04/96, COM 160.

¹ 'The Cultural Industries and Employment', Commission Staff Working Paper (14/05/98), SEC, 837 section 2.2.1

¹ Culture and employment was the cultural thematic focus of the European Union in 1998. A number of reports and conferences focus on this issue. See *RECAP: Resources for Cultural Policy*, Boekmanstichting 1999, pp. 43-60. See www.recap.nl.

¹ 'Call for proposals for preparatory actions to promote the European digital content on the global networks', *Official Journal* 20.4.2000, 200/C/114/8. See also www.cordis.lu/econtent/calls.htm.

¹ 'Draft recommendation on Cultural Work within the Information Society', Council of Europe, Council for Cultural Co-operation (CC-Cult 98-21) 17/08/98).

¹ *New Media Culture in Europe* (Virtueel Platform, De Balie, Amsterdam, 1999), p. 8.

¹ Pantser of Ruggegraat, uitgangspunten voor cultuurbeleid, SdU, Den Haag, 1995

¹ *De Digitale Delta*, p. 44

¹ See *Alles uit de Kast, Digitaal Cultureel Erfgoed*, WTR Surf, 1998.

¹ Bernard Smith, 'Digital Heritage and Cultural Content in the new Information Society Technologies Programme', in: *Cultivate Interactive*, www.cultivate-int.org/issue1.

¹ See Kunstlicht

... in PORTUGAL⁵⁶

Question 1. Quand et comment le nouveau concept de société de l'information est-il apparu dans votre pays ?

La référence à la *société de l'information* fut introduite comme une priorité politique par le programme de Gouvernement en 1995. L'année suivante, furent lancées l'Initiative Nationale pour la Société de l'information et la Mission pour la Société de l'information. Cette dernière, constituée comme groupe de travail / *task force* en étroite collaboration avec le ministère de la Science et Technologie (créé en 1995) avec la participation de représentants d'autres ministères (dont le ministère de la Culture, créé également en 1995), a conduit un ample processus de débat public, à la suite duquel fut approuvé par le Gouvernement, en avril 1997, le *Livre Vert pour la Société de l'Information* – document stratégique qui définit les principales lignes d'orientation et les vecteurs d'intervention nécessaires à l'implantation durable au Portugal de la Société de l'information et de la connaissance.

Parallèlement au privilège accordé au besoin de démocratie et de lutte contre l'exclusion dans la société de l'information et à l'attention au élargissement des compétences informatiques (notamment par le biais du système de enseignement) et à la transition vers l'économie digitale, le *Livre Vert* explicite aussi les lignes d'orientation ayant trait au domaine de la politique culturelle.

Dans les chapitres 3 ("Le savoir disponible") et 7 ("Le marché et l'industrie de l'information") les orientations stratégiques préconisées traduisent les mesures à développer:

- 3.1. *Réseau science, technologie et société* – Consolider le réseau de la communauté scientifique nationale est une priorité fondamentale. Celle-ci sera étendue à une communauté plus élargie, et touchera toutes les écoles, de l'enseignement pré-primaire, au supérieur, les centres de documentation, les bibliothèques et les archives, les musées et tous autres organismes sans fins lucratives ayant une intervention dans ce domaine.
- 3.2. *Réseau de la lusophonie* – Affirmer la culture portugaise dans le monde, que ce soit dans les pays de l'espace lusophone, ou auprès des communautés portugaises éparpillées à travers le monde. La création d'un réseau de serveurs internet, aux moyens de recherche et d'organisation de l'information, spécialement consacré à des contenus culturels sera une contribution positive à la création d'un véritable Réseau de la Lusophonie. Les Centres culturels portugais à l'étranger devront disposer de moyens d'accès à l'internet pour les contenus d'expression lusophone.
- 3.3. *Soutenir le développement de l'industrie de contenus culturels multimédias* – Contribuer au développement d'une industrie multimédia portugaise aux contenus culturels et artistiques pour améliorer l'accès du citoyen à la culture. Poursuivre l'Initiative Mosaïque, en définissant des segments de marché culturel, soit par groupes d'utilisateurs, soit par régions géographiques, et lancer les bases d'un réseau national de gestion du patrimoine culturel portugais en faisant usage des technologies de l'information et des communications.
- 3.4. *Numériser les archives historiques et le patrimoine culturel portugais* – Informatiser et numériser de façon systématique les archives historiques et le patrimoine culturel et artistique comme un moyen visant à faciliter leur traitement et leur utilisation, ainsi que préserver et diffuser notre savoir, accumulé des générations durant, sans oublier tout le patrimoine

⁵⁶Rui Telmo Gomes, Observatório das Actividades Culturais, Lisbon, Portugal.

microfilmé dont il faut assurer la transcription de support. Donner priorité à la diffusion des archives et du patrimoine culturel à travers l'internet. Cette mesure représentera une contribution à la dynamisation d'une industrie spécialisée dans le développement et la diffusion de contenus culturels.

3.5. *Promouvoir le développement de bibliothèques digitales* – Outre les réseaux électroniques, seront mises sur pied des bibliothèques digitales, et l'accès aux archives historiques, culturels et du patrimoine artistique et architectonique sera facilité. La création d'un réseau électronique de bibliothèques reliant toutes les bibliothèques universitaires et celles d'institutions d'enseignement supérieur portugaises sera favorisée.

...

7.1. *Dynamiser les industries des contenus, du logiciel et de l'audiovisuel* – Créer les mécanismes qui incitent l'investissement dans l'industrie nationale de contenus, du logiciel et de l'audiovisuel, notamment par les moyens suivants: (i) numérisation des archives contenant des images, des textes et des sons appartenant au patrimoine culturel et artistique portugais; (ii) développement de logiciels et de contenus multimédias à être utilisés par les écoles, les bibliothèques, les hôpitaux et l'administration publique; (iii) création de conditions qui facilitent l'exportation de contenus, mis au point par des entreprises nationales, pour les marchés de langue portugaise et pour le marché global et qui représentent une évolution positive dans le profil de l'offre de ce secteur.

7.2. *Encourager l'établissement de partenariats entre le secteur public et privé* – Dynamiser, encourager et faciliter l'établissement de partenariats entre le secteur public et privé, notamment par le biais de contrats-programme, pour le développement d'applications, de produits, de contenus et de technologies innovatrices revêtant de l'importance pour le développement de la société de l'information. Il faudra créer des conditions facilitant l'accès à l'information qui existe dans les archives nationales publiques et privées considérées comme élémentaires pour le développement de contenus multimédias.

Si le *Livre Vert*, en tant que document transversal aux divers domaines de l'activité gouvernementale, envisageait des lignes d'orientation explicitement orientées vers le domaine de la culture, il faut tenir compte de deux autres documents élaborés dans le cadre ou sous l'égide du ministère de la Culture – le *Rapport Mosaïque* (1996) et le *Rapport de la Commission Interministérielle pour l'Audiovisuel (Rapport CIMA – 1997)*.

Le premier, fruit des travaux de l'Initiative Mosaïque – *taskforce* relevant du cabinet du ministre de la Culture –, constitue une approche initiale sur la nécessité de définition d'une politique intégrée d'aide au multimédia et de développement de contenus culturels et artistiques correspondants aux progrès technologiques de la société de l'information.

La création de l'*Initiative Mosaïque* tient à deux objectifs fondamentaux: améliorer l'accès du citoyen à la culture et contribuer au développement d'une industrie multimédia portugaise aux contenus culturels. Deux actions parallèles de nature différente sont lancées: une *Réflexion stratégique sur l'impact de la Société de l'Information* menée par les organismes relevant directement du ministère de la Culture; un *Accord de Coopération Culture/Industrie*, qui réunit ces mêmes organismes et les entreprises de l'industrie multimédia. L'Accord de Coopération, ayant près de cent souscripteurs, a lancé les bases pour une vision stratégique commune entre culture et industrie.

Le *Rapport CIMA*, donnant suite au *Rapport Mosaïque*, vise – par l'implication de différents cabinets ministériels – à définir une politique intégrée pour un secteur qui comprend les domaines du cinéma, de l'audiovisuel et du multimédia, politique intégrée soit au niveau d'une vision stratégique capable de produire des synergies entre les divers textes de loi qui touchent le secteur et

qui affectent directement ou indirectement le secteur, soit au niveau de la définition d'un ensemble de mesures à caractère économique aptes à répondre aux enjeux de modernisation et de développement entrepreneurial qui dynamisent la coopération entre les agents actifs directement ou indirectement partie prenante dans le secteur.

Au regard de ces objectifs, 3 axes stratégiques sont fixés, autour desquels est défendue l'intervention structurée de l'État.

Axe stratégique 1: Stimuler la demande – Stimuler la demande est un objectif qui se constitue fondamentalement sur un axe de coopération entre le ministère de la Culture et le ministère de l'Éducation et qui se fonde sur une intervention structurelle qui passe par repenser l'éducation artistique et technologique et l'éducation par l'art et les technologies au niveau des programmes scolaires. Ce principe se traduit en actions telles que: intégrer dans les *programmes de l'enseignement obligatoire* le volet de l'éducation pour les médias dans les domaines du cinéma, de l'audiovisuel et du multimédia; lancer un *programme national, qui favorise le contact de tous les publics en âge scolaire* avec les produits dans ces domaines par des cycles de présentation, des festivals, des séances spécialisées, des accords avec des distributeurs et des salles de cinéma, ayant une stratégie spécialisée, qui encourage le goût pour la consommation de cinéma, d'audiovisuel et de multimédia de qualité; mener une *étude de marché* dans le domaine de l'audiovisuel, du cinéma et du multimédia, qui permette d'obtenir des données actualisées à tous les niveaux; étudier le lancement d'une *chaîne nationale pour l'éducation, la culture et la science; équiper les bibliothèques et les archives publiques d'ordinateurs multimédia.*

Axe stratégique 2: Moderniser et développer le tissu entrepreneurial – Une politique visant à stimuler le secteur devra conjuguer des actions qui renforcent le tissu entrepreneurial, dont les résultats devront se faire sentir à moyen et long terme, à des actions d'aide à des projets, ou à des lignes de produits, dont les effets devront être à court terme. Parmi les mesures préconisées, on compte: *encourager l'internationalisation* des industries du cinéma, de l'audiovisuel et du multimédia portugaises; *encourager la diversification et l'augmentation* du nombre des points de vente au détail de produits audiovisuels et multimédia, ainsi que des circuits d'exhibition régulières de cinéma; assurer une *liaison effective entre le système d'enseignement et de formation et le monde du travail* (notamment par le biais de programmes d'insertion professionnelle des jeunes dans les secteurs de l'industrie multimédia et de la production audiovisuelle); mesures particulières d'aide aux divers sous-secteurs.

Axe stratégique 3: Encourager l'innovation et la créativité artistique et technologique – Soulignons l'importance de la coordination entre les domaines gouvernementaux relatifs à la culture, à la science et technologie et à l'économie. Les actions proposées sont, entre autres: encourager les efforts communs de *R&D* de la *communauté entrepreneuriale* et de la *recherche scientifique* de l'État; étudier la viabilité et l'opportunité de créer une infrastructure type '*centre technologique*', de participation mixte État/entreprises, visant à aider et à développer la production audiovisuelle et multimédia; créer un *programme spécifique d'aide à la création artistique expérimentale et innovatrice* dans les domaines de la convergence, en mettant à la disposition des artistes des services de laboratoire et de post-production et en aidant les entreprises à développer des projets innovateurs avec la participation d'artistes; étudier la faisabilité de la création d'un *Réseau National Digital du Patrimoine Documentaire Portugais.*

En conséquence des travaux de la Commission, il faut modifier l'organique de l'institut chargé des domaines du cinéma et de l'audiovisuel au sein du ministère de la Culture, de façon à ce qu'il puisse avoir une intervention également dans le multimédia.

Question 2. Quels furent les principaux documents, programmes et plan de financement planifiés pour que le concept de société de l'information soit englobé dans les orientations et les programmes culturels?

Parmi les principaux documents récemment élaborés, il faut souligner, dans le cadre du III Cadre Communautaire d'Aide, les Programmes opérationnels de la culture (POC) et de la Société de l'information (POSI), les deux se rapportant à la période 2000-2006.

En ce qui concerne le POC, structuré selon deux axes prioritaires – "Valoriser le patrimoine historique et culturel" et "Favoriser l'accès aux biens culturels" –, dans le domaine de la société de l'information, la mesure 2.2. – *Utilisation des nouvelles technologies de l'information pour accès à la culture* revêt une importance particulière.

Au-delà de l'incitation à l'utilisation des nouvelles technologies en tant que moyen facilitant l'accès à la culture, cette mesure renferme tout d'abord les actions ayant trait à la préservation et la diffusion du patrimoine culturel, à savoir la constitution et la diffusion d'inventaires du patrimoine mobilier ou immobilier et des archives historiques. Dans ce sens, cela concerne aussi bien les actions de récolte et de traitement de l'information, que la préparation et la disponibilité publique de cette même information par les nouvelles technologies.

Soulignons quelques lignes d'action déjà conçues ou en cours:

- Constitution d'un *Réseau Informatique de Musées*, déjà entamée qui est de la responsabilité de l'Institut Portugais de Musées. Ce projet comprend le traitement de l'information non seulement de gestion mais également celle relative au patrimoine culturel mobilier et terminera avec la liaison en réseau de tout cet ensemble de musées;
- Étendue de l'*Inventaire du Patrimoine Culturel Mobilier*, initié dans le cadre des QCA précédents;
- *Numérisation des Archives et des Fonds Bibliographiques*, action qui permettra de valoriser et de diffuser le patrimoine archivistique et bibliographique qui existe dans les archives de districts et les bibliothèques, visant notamment : la recherche dans le domaine de l'investigation documentaire; la diffusion de contenus historiques auprès de la communauté nationale et internationale, en offrant de nombreuses possibilités en ce qui concerne l'utilisation de plusieurs types de supports de reproduction de documents (disquettes, CD-Rom, DAT, etc.); la préservation en bonnes conditions physiques et organisationnelles du seul et unique patrimoine documentaire inestimable que les archives constituent, sans en inviabiliser l'utilisation généralisée; concrétisation du projet de Système Intégré de Gestion Archiviste, visant une gestion coordonnée de bases de données de tout le réseau national d'archives.
- En ce qui concerne les *Bibliothèques Digitales*, les investissements à effectuer concernent le développement de produits reposant sur de nouvelles technologies, susceptibles de contribuer à la diffusion de l'important patrimoine documentaire dont la Bibliothèque Nationale dispose ou même de documents d'autres organismes que la Bibliothèque Nationale vienne à mobiliser et à traiter.

Le POSI, en étroite articulation avec le ministère de la Science et Technologie, est dans le même temps plus englobant et centré sur les effets des nouvelles technologies de l'information. Parmi ses objectifs, on compte:

- Favoriser l'usage généralisé de l'Internet;
- Créer des espaces publics d'accès à Internet dans toutes les «*freguesias*» (paroisses) du pays;

- Généraliser à toutes les écoles et regroupements d'écoles du 1er cycle de l'enseignement élémentaire le Réseau Science, Technologie et Société (qui assure déjà la couverture intégrale de toutes les autres écoles et des bibliothèques publiques municipales), ainsi que toutes les associations culturelles et scientifiques, gratuitement pour les usagers et d'aide à la production et à l'exploration de contenus;
- Étendre le programme Villes Digitales à tout le pays;
- Approuver et exécuter un programme qui conduise à multiplier par mille des contenus portugais sur l'Internet;
- Lancer un programme national de formation et de certification de compétences élémentaires en technologies de l'information

Les objectifs du POSI sont structurés autour de trois axes prioritaires:

1. Développer les compétences, en vue de créer des conditions d'appropriation de compétences de base par tous les citoyens dans l'univers de la société de l'information;
2. Portugal Digital, dans le sens d'aider à tirer le meilleur partie dans plusieurs domaines sociaux des possibilités offertes par les technologies de l'information et de la communication;
3. État Ouvert, visant à moderniser l'administration publique.

Question 3. Quelle a été la somme annuelle accordée par le budget de l'État ou autres fonds publics pour financer les programmes de la société de l'information dans le cadre de la politique culturelle?

Le POC aura une dépense totale de 72 milliards de PTE le temps qu'il durera, dont trois quart de ce montant sera supporté par des fonds structurels européens. La mesure 2.2., mentionnée ci-dessus qui concerne directement la société de l'information représente une petite parcelle de ce volume (3 milliards de PTE, ce qui signifie un peu plus de 4% du total).

Le POSI représentera globalement 125 milliards de PTE (123,5 million de euro) qui seront investis au cours des sept ans du programme, en particulier pendant la deuxième moitié de la période.

Question 4. Dans quelle mesure est-ce que la planification et le financement du développement de la société de l'information se sont consolidés dans votre pays, en particulier dans le domaine des politiques culturelles?

En ce qui concerne la généralisation des nouvelles technologies de l'information, on peut considérer comme consolidé le projet d'assurer une plus grande accessibilité à travers le Réseau Science, Technologie et Société et du programme Internet dans les établissements scolaires.

Par rapport aux mesures insérées spécifiquement dans la sphère des politiques culturelles, bien qu'il existe des mesures et des procédures d'aide à la création et à la production dans le domaine du multimédia, elles représentent des montants de financement relativement réduits. Par exemple, les montants d'aide au multimédia (attribués par l'Institut du Cinéma, de l'Audiovisuel et du Multimédia) signifient une petite parcelle des investissements faits. D'autres organismes du ministère de la Culture concèdent également l'aide à la création et la production de projets multimédia et pluridisciplinaires, qui recouvrent les nouvelles technologies, mais de nouveau avec une expression réduite.

Par ailleurs, il s'avère que la gestion informatisée s'accroît dans divers domaines du patrimoine culturel (en particulier, au niveau des musées, du patrimoine mobilier, des archives et des fonds bibliographiques – voir réponse à la question 2). À titre d'exemple, mentionnons le programme Matriz lancée par l'Institut Portugais de Musées, visant à la numérisation, de façon planifiée, du patrimoine muséographique des musées portugais.

Question 5. Dans quelle mesure est-ce que le fait que le principe de la société de l'information se soit consolidé a-t-il eu de l'influence sur le financement public de l'art et de la culture?

Les lignes d'orientation conduisant aux conditions de démocratie de la société de l'information, notamment en ce qui concerne la généralisation de l'accès aux nouvelles technologies et au rôle joué par les établissements scolaires, révèlent une plus grande consistance et continuité. Par ailleurs, les mesures avancées dans le cadre du IIIQCA, en particulier celles figurant dans le POC, indiquent une intensification de stratégies de gestion étayées sur la généralisation des nouvelles technologies.

Appendix I - the Questionnaire

Question 1. When and how did the contemporary concept of the information society appear in your country?

You can answer this question by identifying the advent of the contemporary (1990s) concept of the information society in your country, for example when it first appeared in intellectual debates through to when it was first introduced into policy planning processes. Were there specific national policy sectors (like in documentation and library system, industrial research & development programmes) or programmes that served as bases for the initiation and adoption of the new discourse on information society? What role did the EU or other international organisations play in this initiation and adaptation?

Question 2. What have been the main planning documents, programmes and financial schemes for including information society considerations into cultural policy frameworks and programmes?

The following table gives an overview of the main forces that have taken the information society forward in the 1990s. Our focus in this pilot study is on Cell IX, but you can also refer to development in other cells when necessary to explain developments in the cultural policy field. It may be the case that there are no information society considerations taken into cultural policy frameworks and therefore respondents should concentrate their answers on Cell VI (other ministries responsible for the information society but which take culture into consideration in the formation of their policies, strategies or programmes).

Table 1. The main policy domains of developing information society

	Technological policies: support of research and development on ICT	Industrial policies: developing interactive media application for the new media	Cultural policies: Support to libraries and museums; to content industries and, multimedia/new media
Private sector, especially the media and communication industries	I.	II.	III.
Public sector I, ministries responsible for information society including Industry, Economy or Education	IV.	V.	VI.
Public sector II, ministry responsible for cultural affairs, other public agencies for culture and heritage	VII.	VIII	IX.

- a) We first ask you to identify the main planning documents, government research and development programmes and financing schemes that distinctly served as initiators through which the concept of information society was introduced in the 1990 paying particular attention to the domain of cultural policy as applicable. Please limit your list to the most important ones, 3-4 all together. Please, focus on Cell IX but, if necessary, refer and review to more comprehensive plans, programmes and financing schemes of the other "policy cells" that bear upon cultural policy, for example Cell VI.
- b) If possible, briefly analyse to what extent and how do these documents, programmes and schemes reflect the cultural policy principles advocated by the Council of Europe including creativity, participation, promotion of cultural identity and cultural diversity (see Appendix 1).

Note: these documents, programmes/projects and schemes need not only address the issues of the information society in general terms (like "arts and information society", "culture and information society"). They can also be more specific and pertain to the importance of the development of "new information and communication industries", "new media", "multimedia", "content industries", "audio-visual industries", etc.

Question 3. What has been the annual allocation of the state budget or public cultural funds and foundations to finance information society programmes and schemes including those within a cultural policy framework?

This question pertains mainly to special budget lines for projects or programmes beyond annual or regular funding. Some of these allocations may come from the budgets of other ministries than the Ministry of Culture. In other words, how much money has been allocated e.g. to developing media contents, audio-visual programmes, multimedia, CD-ROMs/DVD production etc.

Question 4. To what extent has the planning and financing of the development of the information society become consolidated in your country, especially in the domain of cultural policies?

In other words, to what extent has the field of the information society moved beyond plans, single programmes or projects? Are there multi-annual programmes, legislative, administrative or statutory provisions and/or special budget appropriations (funds, foundation, tax reliefs, collective copyright compensations funds) that have consolidated information society policies, especially in the domain of cultural policy? Have special institutions or centres (like multimedia development centres, new media industrial villages) been established? How well have cultural policy considerations and the policy principles of the Council of Europe been taken into account in these consolidation measures?

Question 5. How has the consolidation of information society considerations influenced public financing of the arts and culture?

Have they increased cultural budgets or only altered financing priorities? Can you assess to what extent the increases or changes of priorities have served the policy principles of the Council of Europe?

* * *

These questions provide a general guideline for the types of material we are requesting. Respondents should accommodate and expand upon them to suit better to the conditions of their

respective country, for example, where there is no single ministry responsible for culture or where the priorities are shared between different ministries.

Appendix 2. explanatory note to the questionnaire

The meaning of "cultural sector" can be best defined by resorting to the three-part "ABC" definition of culture described by Anthony Everitt in his publication "The Governance of culture: approaches to integrated cultural planning and policies", Culture – Policy Notes 5, Cultural Policies Research and Development Unit, Council of Europe, 1999.

A-Culture comprises the semi-official UNESCO definition, in brief, "...modes of life, the fundamental rights of human beings, value systems, traditions, habits....",

B-Culture covers the copyright/culture industries and the media⁵⁷, including patterns of consumption and social participation

C-Culture is the more limited reflexive creation, the Western "high culture" and maintaining and diffusing (especially through cultural services systems) its cultural heritage.

In assessing the effects of national cultural policies, the *Cultural Policy Review Programme of the Council of Europe* has customarily used four evaluative criteria: diversity, creativity, identity and participation/access. We can cross-tabulate these criteria with Everitt's classification in the following manner:

Table 2: Criteria for Assessing the Main Policy Concerns Faced by Information Society Strategies

Criteria for assessment	Types of culture		
	Culture-A	Culture-B	Culture-C
Creativity	1.	2.	3. XXX
Diversity	4. XXX	5. XXX	6.
Identity	7. XXX	8.	9.
Participation/ access	10.	11.	12. XXX

We can use this table to identify the main policy concerns faced by information society strategies. The focal cells with three crosses are interlinked and should give such orientations that shape cultural developments in the other cells. In other words, creativity generated by C-Culture enhances diversity in B-Culture and this in turn contributes significantly to diversity and identity formation in A-Culture. Reservedly diversity and identity that are linked to extensive high culture participation guarantee diversified demand for commercial culture and also sustain cultural and artistic creativity.

The table and its "three-cross-cells" are presented here only to help you in your search for the link between cultural development and information society.

ⁱ For more on the theory of the 'information society' see Frank Webster, *Theories of the Information Society* (London, Routledge, 1995).

ⁱⁱ See: *Investeren in Voorsprong*, NAP 'boven NAP' and *De Digitale Delta*.

ⁱⁱⁱ See: Marleen Stikker, Discussiestuk Publiek Domein en het Nationale Actieplan

⁵⁷ Everitt offers an extensive list for B-Culture: music (instrumental and vocal), dance, drama, folk art, creative writing, architecture, and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording, the arts related to presentation, performance, execution and exhibition of such major art forms, and the study and application of art to the human environment.

(<http://www.waag.org/Waagsite98/frameset.phtml?page=hoofdnieuws.phtml>)

^{iv} See Gerard Weel, 'De publieke aansturing van de Silicon-polder', *Informatie en Informatiebeleid*, 17, no.1, 1999, p.25.

^v www.infodrome.nl.

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^{vii} CEC, Brussels, 17/04/96, COM 160.

^{viii} 'The Cultural Industries and Employment', Commission Staff Working Paper (14/05/98), SEC, 837 section 2.2.1

^{ix} Culture and employment was the cultural thematic focus of the European Union in 1998. A number of reports and conferences focus on this issue. See *RECAP: Resources for Cultural Policy*, Boekmanstichting 1999, pp. 43-60. See www.recap.nl.

^x 'Call for proposals for preparatory actions to promote the European digital content on the global networks', *Official Journal* 20.4.2000, 200/C/114/8. See also www.cordis.lu/econtent/calls.htm.

^{xi} 'Draft recommendation on Cultural Work within the Information Society', Council of Europe, Council for Cultural Co-operation (CC-Cult 98-21) 17/08/98).

^{xii} *New Media Culture in Europe* (Virtueel Platform, De Balie, Amsterdam, 1999), p. 8.

^{xiii} Pantser of Ruggegraat, uitgangspunten voor cultuurbeleid, SdU, Den Haag, 1995

^{xiv} *De Digitale Delta*, p. 44

^{xv} See *Alles uit de Kast, Digitaal Cultureel Erfgoed*, WTR Surf, 1998.

^{xvi} Bernard Smith, 'Digital Heritage and Cultural Content in the new Information Society Technologies Programme', in: *Cultivate Interactive*, www.cultivate-int.org/issue1.

^{xvii} See Kunstlicht