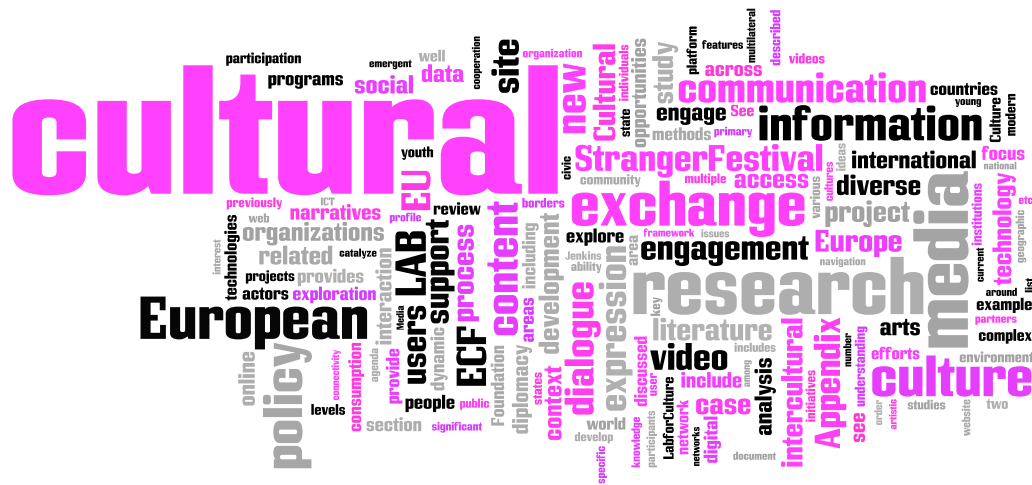


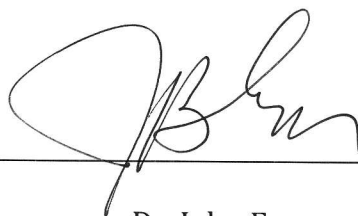
Dimensions of Intercultural Dialogue: Catalyzing the Exchange of Diverse Narratives in the Digital Age

A Master's Research Project by Mindy Ann Linder | Spring 2011



Presented to the Arts & Administration program of the University of Oregon in partial fulfillment of the requirements for the Degree of Master's of Science in Arts Management.

Approved: _____



Dr. John Fenn
Arts and Administration Program
University of Oregon

Date: 5.25.11

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Due to a myriad of circumstances, I chose to continue my academic study with the program for a third year. Along the challenging road of professional full time work in tandem with rigorous academic study, I grew in immeasurable ways. The Arts and Administration program afforded me the opportunity to engage all of my interests, as well as to call upon my own history and experience, and those of my peers, to enrich and cultivate the learning environment.

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I would argue that I am one of the luckiest people, to have had the opportunity to meet and engage with such amazing, kind, creative and supportive graduate colleagues. I would like to thank my classmates for their many contributions both professionally and personally. Special thanks to Milo Petruziello, who, among his many contributions to my graduate experience, shared his love of music with me and taught me to play the guitar. I will always think fondly of gatherings at Amanda and Travis’s house, weekly dinners as aesthetic experiences with Cutler, enjoying Britney’s incredible baked goodies, shopping and theatre with Leigh, photos and wine with Megan, sharing late hours and coffee in the GTF office with Michael, surviving and succeeding in mounting the inaugural Cinema Pacific Film Festival with Tomas and the gang – the list goes on. I am fortunate to consider all of you as my colleagues, my friends and my family.

To my mentor, Billie Moser, I have you to thank for taking a chance on me in 2004 and guiding me to the woman I am today, as a leader in the Eugene arts and culture community. To my closest friends and family, I would not have been able to succeed without your love, patience and cheerleading. I would like to also acknowledge Steve Crane, for providing me a space in your home as my research headquarters – lovingly known as the CRC (or “Crane Research Center”).

Abstract

As of 2011, the European Union (EU) is comprised of 27 member states with 23 official languages; this does not include the roughly 20 neighboring countries, many of which share significant geographic and cultural ties. As such, the EU faces both great opportunity and challenge in seeking a delicate balance of the promotion of plurality while resisting homogenization. The literature reflects the suggestion that a paradigm shift is necessary, summarized as cosmopolitan integration – a system of reciprocal, fluid intercultural exchange.

As humans, we use a variety of methods and tools, complemented by our senses to exchange thoughts, ideas, and feelings. Advances in technology have impacted this exchange, giving rise to complex networks of interactivity that transcend geographic, lingual and cultural borders. These globalized multivalent connections, many digital, influence new forms of narrative exchange. The convergence of communication, culture and technology has the opportunity to play a significant role in building Europe, creating new spaces for dialogue and interaction. This master's research project explores how cultural organizations engage new media technology to catalyze cultural expression and interaction to support the exchange of diverse narratives. Further, what are the policy frameworks of support (or hindrance)? And, how does this relate to contemporary thinking on cultural diplomacy and intercultural dialogue?

This exploration is served through an extensive literature review and the rich investigation of two case studies. The two case studies purposively selected are the LabforCulture (LAB) and the StrangerFestival. Each program was founded by the European Cultural Foundation (ECF), an international nongovernmental organization, that serves to provide advocacy and focus for cultural policy research initiatives. Each program was developed to address communication capability, engaging publics in technological and cultural literacy to realize and share collective creativity and the exchange of diverse narratives. A growing body of scholarship and civic research suggests that literacy – the capacity of actors to engage in the global environment onsite and online – is key to this collective exchange process. Each study provides a unique perspective for my research questions: while the LAB seeks to provide an ongoing macro platform for transnational, multi-lateral exchange across disciplines, the StrangerFestival is a micro discipline specific project targeted at youth to catalyze the exchange of narratives through video media.

Key Words

Digital Culture, New Media, Intercultural Dialogue, Cultural Diplomacy, Cosmopolitan Integration, Globalization

Curriculum Vitae

Mindy A. Linder

mindyannlinder@gmail.com | 541-514-1591

Education

Master of Science -- University of Oregon, 2008-2011

Arts & Administration: Performing Arts Management & Media Management
Concentrations

- **Graduate Internship, Oregon Shakespeare Festival, 2009**

Collaborated with Marketing & Communications Team to develop web content and implement the story-telling project for the 75th season; developed and facilitated online audience engagement activities in coordination with the community associate producer; scheduled 2010 brochure photo shoots.

Bachelor of Arts -- University of Oregon, 2000-2004

Major: Theatre Arts; Minor: Business Administration
Extensive course work in Anthropology

Computer Skills

- Microsoft Windows: Professional Office Suite, including Access
- Macintosh: Adobe Design Suite
- Web Management: Corporate training in Accomplish; Cold Fusion; Dreamweaver; Fireworks
- Interactive Media: Social networking platforms such as Facebook, Twitter; Wikis; Google Docs etc.

Professional Experience

Marketing & PR Team, Hult Center for the Performing Arts, City of Eugene, 2004 – 2011

- Identified target audiences and marketing strategies for Hult Presents events in collaboration with the Marketing & Public Relations Manager.
- Planned, implemented and executed strategies including print, television and radio publicity, mailing campaigns, and promotional contests.
- Coordinated the Digital Vision lobby displays: scheduling, slide design, video editing, policy development.
- Collaborated on design and implementation of web navigation for HultCenter.org and was responsible for web content, including Media Resources,

Blogs & News, Hult Presents, On Stage, Ticketing.

- Trained University of Oregon interns and project supervision, including web content, OVATION event calendars, managing Access Database, and e-News subscriber list.
- Wrote/presented weekly spot: 'Week in the Arts' with FOX KLSR TV, 2005-06.

Hult 25 Coordinator, *Hult Center for the Performing Arts, City of Eugene, 2007*

- Conceptualized and coordinated Celebrating Hult 25, Summer @ the Hult—The Talents of Tomorrow, a youth performance and exhibition program with 47 youth participants.
- Negotiated and reserved space for auditions, rehearsal and performance
- Proposed and managed a budget of \$5,000; planned, composed, and edited marketing materials and event program book.
- Solicited and collaborated with 48 community partners, including the Eugene Public Library, Jacobs Gallery, Eugene Poetry Slam, and seven of the eight Hult Center Resident Companies.

Project Coordinator, *Americans for the Arts - Arts and Economic Prosperity Study IV: Eugene, OR, Center for Community Arts and Cultural Policy, Winter 2011 - Present*

- Collaborate with Center for Community Arts and Cultural Policy staff and other project partners to provide administrative oversight for execution of the study, including recruitment and coordination of volunteers, collection and collation of survey data, and other related tasks associated with the study as needed.

Creative Consultant, *First-Year Programs, University of Oregon, July 2010 - Present*

- Collaborate with First-Year Programs staff on a 3-Phase consultancy including an in-depth review and analysis of online and print materials; presented series of recommendations; development and implementation of recommendations to improve engagement and outreach efforts.

Online Media Coordinator, *Cinema Pacific Film Festival, University of Oregon, 2010*

- Collaborated with CP team to develop and execute a comprehensive strategic plan for the inaugural year, including the mission, vision, programs and communications plan.
- Worked with the UO Office of Communications, Academic Extension, AAD Program and A&AA Office of Communications to develop protocols for all communications materials including copywriting, design and production.
- Developed a communications plan for online promotion and engagement including 1) the development of cinemapacific.uoregon.edu in collaboration with the UO EMU Marketing team, and 2) the development/management of an e-News management system, 3) the development/management of social networking profiles such as Facebook and Twitter.

- Wrote and developed program brochure, social media and select website copy.
- Provided local marketing, communications, sponsorship and partnership consultation.

UNESCO Conference Communications Coordinator, *Center for Intercultural Dialogue, University of Oregon*, 2009

- Collaborated with the Conference Coordinator to develop and execute a comprehensive media plan.
- Supervised the communications team, including the Web Specialist, Publicity/PR Specialist.

Events Director, *Oregon Bus Project*, Oregon Primary Election 2008

- Organized, motivated and facilitated volunteer teams, interns, steering board.
- Built and strengthened relationships and recruitment with the University of Oregon, Lane Community College, area high schools, businesses and organizations.
- Coordinated events for fundraising, voter registration, community education.
- Marketed and communicated events and activities to statewide network of members, volunteers, media and social networks.

Event Coordinator, *Tariro*, 2007 - 2008

- Collaborated with board members for annual benefit to raise funds to support the education, health and futures of orphans in Zimbabwe.
- Coordinated volunteers, booking of talent, silent auction donations, marketing and public relations, and sponsorship solicitation. Event raised over \$5,000.

Arts Teaching Partner, *Art Works for Education, Lane Community College*, 2007 - 2008

- Collaborated with K-12 educators to develop integrative arts curriculum.
- Partner taught 6 classes of 35 students for a ten week integrative arts project.
- Shared college-level theatre text, methods and techniques.
- Explored course material through activities related to theatrical character development.

Assistant Camp Director, *Lord Leebrick Theatre Company*, Summer 2007

- Assisted Camp Director to create a safe, positive, fun, and creative environment.
- Lead physical, vocal and energy warm-ups, games, lessons and related activities.
- Supervised activities and interns as needed, document injuries, significant incidents.

Speech & Debate Coach, *Willamette High School, Bethel School District*, 2006 - Present

- Prepare/present materials and work with individual students and large groups.
- Collaborate with staff and coaches to prepare, organize, run and tab tournaments at the local, state, national and international level, including Stanford University.

Teaching Fellow, *AAD 250: Arts and Visual Literacy, Arts and Administration Program*
University of Oregon, Fall 2009, 2010

- Collaborated on developing course lectures, materials and grading. Supported the professor during lectures, lead breakout and discussion groups.
- Prepared and presented one 2-hour lecture with related activities.

Research Fellow, *Center for Community Arts and Cultural Policy, University of Oregon*,
Winter 2010, Fall 2010

- Researched and reviewed field notes, literature, documents, websites, and composed articles about the material and intangible culture of China for publication on ChinaVine.org. ChinaVine is a collaboration between Cultural Heritage Alliance at the University of Central Florida, the UO Center for Community Arts and Cultural Policy, the Folk Art Institute at Shangdong University of Art and Design and Beijing Normal University.
- Collaborated with the ChinaVine team to develop online presence and participatory engagement opportunities, especially with social networking tools.
- Coordinated UO Arts and Administration staff and student participation and attendance at the International Association of Assembly Managers Performing Arts Managers Conference.

Research Fellow, *Center for Community Arts and Cultural Policy, University of Oregon*,
Spring 2010

- Researched and reviewed literature, documents, websites, and collaboratively composed two conference papers for presentation and one journal article for publication with Dr. Patricia Dewey.
- Collaborated with Dr. Patricia Dewey and Robyn Williams, Executive Director of the Portland Center for the Performing Arts, on the development of a professional development academic extension program for performing arts managers. Project includes completing UO and International Association of Assembly Managers program proposal, curricula development and implementation plan.

Research Assistant, *Center for Community Arts and Cultural Policy, University of Oregon*, 2009

- Collected literature, documents, reviewed websites, web-based documents, prepared annotated bibliographies, and compiled a basic reference list on the topic of UNESCO and Cultural Policy for the new Research Interest Group for International Cultural Policy and Administration. Compiled information and wrote a background research paper for web and relevant publication.

Leadership & Service

University of Oregon, 2009 - Present

- **Americans for the Arts Emerging Leaders in the Arts Network, University of Oregon**, Co-Founder, Vice Representative, 2009 - 2010
- **Center for Community Arts and Cultural Policy Research Interest Group**, Member, 2008 – Present

City of Eugene, 2006 - Present

- **Mayor's Cultural Policy Review Committee**, 2006 – 2007, Chaired *Audiences & Participation* work group, served on *Arts Education & Public Awareness* work group.
- **Cultural Policy Review Implementation Task Team**, 2007 - 2008
- **Arts and Business Alliance of Eugene**, Founding Member, 2008 – Present

McKenzie Willamette Hospital, 2008 – Present

- **Healthy Woman Advisory Council**, Marketing & Community Development program designed to empower women with the knowledge and confidence to make informed healthcare and well-being decisions.

Local Theatre Community, 1997 - Present

- **Gala Coordinator**, *Lord Leebrick Theatre Company*, 2005 – 2006
- **Play Committee**, *Very Little Theatre Board of Directors*, 2006 – 2007
- **Marketing & Public Relations**, *Willamette Repertory Theatre*, 2008
- **Marketing & Public Relations**, *Richard E. Wildish Theater*, 2006 – 2007
- **Grant Writer**, *Richard E. Wildish Theater*, 2008

Honors & Awards

- **Center for Community Arts and Cultural Policy Research Award, 2009-2010**
Granted annually for up to two outstanding AAD master's research proposals.
- **Mayor's Community Recognition Award, 2007**
Presented to the Cultural Policy Review Committee in recognition of outstanding service and contributions to the community.
- **Resident Dean's Scholarship, 2000 - 2004**
In recognition of outstanding academic achievement.
- **Dean's List, University of Oregon, 2000 - 2004**
Granted multiple terms for academic excellence.
- **Very Little Theatre Scholarship, 2000 - 2001**
In recognition of artistic service to Eugene's live theatre community.
- **Newton-Hamill Scholarship, 2000**
In recognition of advanced mastery of the Spanish language.

Personal Interests

Yoga, running, rock climbing, knitting, playing the guitar, wine, music, literature

Table of Contents

Advisor Approval Signature	2
Acknowledgements	3
Abstract	4
Key Words	4
Curriculum Vitae	5
 Chapter 1: Introduction	 12
1.1 Problem Statement	12
1.2 Conceptual Framework	15
1.2.1 Topical Literature Review	15
1.2.2 Conceptual Framework	17
1.3 Research Methodology	18
1.3.1 Purpose Statement	18
1.3.2 Methodological Paradigm	19
1.3.3 Role of the Researcher	21
1.3.4 Research Questions	22
1.3.5 Definitions & Delimitations	23
1.3.6 Limitations	25
1.3.7 Benefits of the Study	26
1.4 Research Design	27
1.4.1 Strategy of Inquiry	27
1.4.2 Ethical Considerations	29
1.4.3 Expectations	30
1.5 Data Collection and Analysis Procedures	30
1.5.1 Overview	30
1.5.2 Selection of Site	31
1.5.3 Data Collection Instruments	32
1.5.4 Data Collection Procedures	32
1.5.5 Coding & Analysis Procedures	32
1.5.6 Strategies for Validating Findings	33
 Chapter 2: Literature Review	 35
2.1 Cosmopolitan Integration: Building a Unified Europe	35
2.2 Digital Culture: Transnational Interaction via Information and Communication Technology in the EU and Beyond	37
2.3 EU Cultural Policy Development	43
 Chapter 3: Case Studies	 48
3.1 European Cultural Foundation	48
3.2 LabforCulture	52
3.3 StrangerFestival	63

Chapter 4: Analysis & Findings	75
References	88
Appendices	94
Appendix A: Conceptual Framework	94
Appendix B: Institutional Observation	95
Appendix C: Media Analysis	96
Appendix D: Document Analysis	97
Appendix E: Research Design Schematic	98
Appendix F: LabforCulture – Home	99
Appendix G: LabforCulture – Header	100
Appendix H: LabforCulture – What’s New	100
Appendix I: LabforCulture – Who’s on the Site	101
Appendix J: LabforCulture – What’s inside	101
Appendix K: LabforCulture – Left Sidebar	102
Appendix K.1: LabforCulture – Left Sidebar – About	103
Appendix K.2: LabforCulture – Left Sidebar – Culture News	104
Appendix K.3: LabforCulture – Left Sidebar – Directory	105
Appendix K.4: LabforCulture – Left Sidebar – Funding	106
Appendix K.5: LabforCulture – Left Sidebar – Projects	107
Appendix K.6: LabforCulture – Left Sidebar – Resources	108
Appendix K.7: LabforCulture – Left Sidebar – Add New Content	109
Appendix K.8: LabforCulture – Left Sidebar – Community	110
Appendix K.9: LabforCulture – Left Sidebar – Key Words	111
Appendix L: LabforCulture – Right Sidebar	112
Appendix M: LabforCulture – Right Sidebar – Logged In	113
Appendix M.1: LabforCulture – Right Sidebar – My News	114
Appendix M.2: LabforCulture – Right Sidebar – My Profile	115
Appendix M.3: LabforCulture – Right Sidebar – My Updates	116
Appendix M.4: LabforCulture – Right Sidebar – My Network	117
Appendix M.5: LabforCulture – Right Sidebar – My Blog	118
Appendix M.6: LabforCulture – Right Sidebar – My Content	119
Appendix M.7: LabforCulture – Right Sidebar – My Groups	120
Appendix N: StrangerFestival – Home	121
Appendix O: StrangerFestival – Top Navigation	122
Appendix O.1: StrangerFestival – Top Navigation – Video Search	122
Appendix O.2: StrangerFestival – Top Navigation – Stranger 0809	123
Appendix O.3: StrangerFestival – Top Navigation – Login	123
Appendix O.4: StrangerFestival – Top Navigation – About Us	124
Appendix P: StrangerFestival – Stranger Map	125
Appendix P.1: StrangerFestival – Stranger Map – 3-D Example	125
Appendix P.2: StrangerFestival – Stranger Map – 3-D Video Example	126
Appendix Q: StrangerFestival – Bottom Content Areas	127
Appendix R: StrangerFestival – Video Player Top	128
Appendix R.1: StrangerFestival – Video Player Bottom	129

Chapter 1 | Introduction

Problem Statement

Globalized Communication: New Dimensions of Cultural Exchange

For philosopher Karl Popper, the foundation of “being human” is the ability and degree to which we communicate. As humans, we use a variety of methods and tools, complemented by our senses to exchange thoughts, ideas, and feelings. This interchange from conception, creation, and presentation to interpretation has continued to evolve throughout history. “With the help of media, we have been able to extend our communicative reach in space and time to exchange ideas across distances and through the ages” (Hurley & Mayer-Schönberger, 2000, p. 135). This temporal and spatial transcendence is realized in all forms of human interaction, Hurley & Mayer-Schönberger (2000) agree, whether by speech, writing, drawing, performance, through the relay of analog, digital or live exchange, transmitted traditionally or by more modern forms—be it books and letters, computer or telephone.

The modern reality of globalized communication is undeniable. The ability of people to travel and exchange information is more dynamic than ever before. The variety of modes of exchange is more diverse than ever. This exchange is internationalized where borders no longer constrain communication, a concept explored by Marshall McLuhan (1964) known as the “global village”. Not only is communication continuing to transcend geographic borders, the levels of interaction and connectivity are developing into multilateral points of access, and networks of communicative flow are increasingly open and adaptable. These phenomena have contributed to the growing interdependence between nations. This complex network density, as described by Nye and Keohane (2000), is known as globalism. The social and cultural dimension of globalism, involves at its root, the dynamic movement and flow of ideas,

information, images and people—“who of course carry ideas and information with them” (Keohane & Nye, 2000, p. 5).

As a result of these dynamic trends, actors at all points across the spectrum of governance and sovereignty are engaging in international and interregional relations. This marks a shift in access and capacity of actors from the individual to the state in communication proliferation. This is described as a process in ‘democratization’ of communication, expression and consumption. With this democratized process and consumption of information and communication, undoubtedly, one of the greatest challenges facing the 21st century is the consideration of the impacts of these relations across borders and cultures. In response to this growing interest in multilateral approaches of inter/intra cultural consensus and cooperation, a number of organizations have developed programs and partnerships to explore and address the improvement of the fabric of social relations. For example, in June 2009, the European Network of Cultural Administration Training Centers (ENCATC) in collaboration with its partners at Goldsmiths University of London, invited guests from around the globe to participate in an international forum, “Cultural Diplomacy and Culture in a Changing World.” The forum explored a series of questions related to cultural diplomacy, new media, and international relations. Specifically, what *is* cultural diplomacy in our complex modern context? Other key points of inquiry included: How are human values of culture being used to inform, negotiate and recalibrate international relationships? How can culture be used to appreciate commonalities and explore differences? These questions and others are explored in depth increasingly at forums of this kind, as well as day-to-day in institutions dedicated to addressing such issues.

The Institute for Cultural Diplomacy (ICD) is an international nonprofit, non-government organization that focuses its research and programmatic efforts on the exploration and support

of viable alternatives to enhance traditional diplomacy. Whereas cultural diplomacy has most often been related to formal missions, associated with government interests and action, in its most simple distillation, cultural diplomacy can be understood as initiatives involving intercultural educational and artistic exchange. The intent of these exchanges, Feigenbaum (2001) explains, is to “allow people from different countries and cultures to get to know and understand each other” (p. 8). ICD programs ongoing, regularly scheduled conversations exploring similar themes to ENCATC with international partners. In July 2009, ICD hosted the “International Symposium on Cultural Diplomacy” in Berlin, Germany. The event gathered experts and specialists in the field of cultural theory and cultural diplomacy to discuss, in part, the methodologies of cultural diplomacy in relation to the potency of technological advancement and the evolution of cultural production and consumption.

There is a wealth of industry curiosity, research, innovation and exploration in the areas of new media technology and its relationship to cultural expression, consumption and intercultural dialogue. The academic research in these areas has an isolated focus on one or more areas, but lacks the dimension where these elements overlap. As this project will demonstrate by building upon this introduction, the significance of intercultural dialogue and the exchange of diverse narratives as a form of cultural diplomacy will only continue to grow and evolve. As communication continues to evolve and exchange of all kinds transcends borders and barriers, arts administrators and leaders as stewards of culture need to actively recognize, explore, adapt and develop emergent methods of supporting intercultural expression and dialogue. Therefore, it is on this basis that this academic Master’s research agenda explores how cultural organizations engage new media technology to catalyze cultural expression and interaction to support the exchange of diverse narratives. Further, this research agenda explores the policy frameworks of support (or hindrance) and how this relates to

contemporary thinking on cultural diplomacy and intercultural dialogue. These themes were explored through case study analyses of two purposively selected programs of the European Cultural Foundation. The landscape of challenges and opportunities provided by the European Union and the attempt to unify a number of diverse nations across geographic, cultural and lingual boundaries yields a myriad of rich technological, political and cultural data.

CONCEPTUAL FRAMEWORK

Topical Literature Review

The amount of existing literature and studies surrounding the topic of cultural diplomacy and cultural exchange is overwhelming. Numerous researchers and practitioners from private, public and civic sectors have explored various dimensions of cultural diplomacy and cultural exchange from a variety of perspectives with equally varied agendas. However, there is little academic research in the dimension specific to the research agenda proposed here – exploring where new media technology, cultural expression and intercultural dialogue overlap. As outlined previously, current initiatives in research and international conversations are being realized and momentum to this effect is increasing. Garrison (2003) suggests that “multidisciplinary, cross-national studies will extend the reach of research” in foreign policy and cultural diplomacy, providing a “new set of ‘lenses’ that bring some focus to the complex picture that emerges” (p. 183, 155).

Initially I explored the disciplines of foreign policy, strategic culture and national security policy, intergroup contact theory, communicative action and instrumental cultural policy. This yielded a broad foundation of scholarship and research that led to the distillation of the concept of the instrumentality of arts and culture, to cultural diplomacy. The idea of culture and the arts as an instrumental social tool, for example, can be traced as far back as 360 B.C. Plato,

in *The Republic*, discusses corrupting powers of the arts. Belfiora (2006) investigates this negative observation and finds ample support to assert that Plato's more positive ideas and values, "especially the belief in the educational, formative and, in fact, transformative power of poetry and the stage," suggest that culture and the arts could be tools of the state, used to promote societal justice rather than to corrupt (p. 230). This idea is further enforced in a modern context by European Cultural Foundation (ECF) Director, Gottfried Wagner, stating that "[c]ulture has to be considered both as a unifying and as a very, very powerful destructive force" (Gardner, 2007). Further, Belfiora draws connections from other scholarship to suggest a correlation between arts related experiences and emotional catharsis. "Aristotle believed that the 'pity and fear' experienced through the stage could have a cathartic" effect on the viewer (Belfiora, p. 230). This cathartic effect or transformation could manifest itself in empathy as the result of a carefully constructed artistic and/or cultural experience. Cellist Yo-Yo Ma explains, "A Senegalese poet said, 'In the end we will conserve only what we love. We love only what we understand. And we will understand only what we are taught.' We must learn about other cultures in order to understand, in order to love and in order to conserve our common world heritage" (Lee, 2008). This supports the concept that the arts, intersecting with new media and legacy methods of interaction between cultures, could have positive potential for understanding and engagement across borders and cultures.

Research in contact group theory further explores this relationship, through foundations and interests in trans-nationalism, international relations, and globalization, as it relates to this cathartic cultural experience described by Belfiora. Lihage and Malhotra (2005), for example, identify empathy as a key factor, often missing, in conflict resolution and reconciliation. The literature and research in this area suggest that intergroup contact yields positive results through the process of engagement, collaboration, exchange and dialogue.

Lantis (2002) cites Valerie Hudson, who offers a constructivist view of culture as:

an evolving system of shared meaning that governs perspectives, communications, and actions. . . Culture shapes in practice both the short and long term. At the moment of action, culture provided elements of grammar that define the situation, that reveal motives, and set forth a strategy of success (p. 97).

In relationship to contact group theory and the use of engagement activities to incite empathy and understanding among individuals in communities, scholars in international studies are looking at national security policy and international relations theory, drawing connections between individuals, community culture and state action and behavior. According to Gray in his writings of the 1980's, learning about a nation's "cultural thoughtways" is crucial to understanding a country's behavior and its role in world politics (Lantis, 2002, p. 95).

Therefore, the conclusion can be made that it is an absolute necessity to engage nations, at all levels, in cultural dialogue and exchange to promote understanding, awareness and cultural relativism.

Conceptual Framework

My initial exploration of these topic areas provided the foundation of understanding that led to the identification of cultural diplomacy as a central theme and focus for this research agenda in order to better understand the global context in which current and emerging arts administrators and institutions are working. Several theoretical themes have transcended sectors and time, continuing to materialize in the literature, manifesting the focus and picture Garrison (2003) describes in relation to cultural diplomacy and exchange. These foundations of theory include trans-nationalism, cosmopolitanism, globalism and democratization. The sphere of influence, digital culture, provides a context for the delimited exploration of cultural diplomacy, looking specifically at how actors at multiple levels, specifically in the civic sector, engage simultaneously in artistic expression, consumption, and exchange through new media technologies. Each of these areas is illustrated in the attached conceptual framework schematic

as they relate to one another (see Appendix A). The definitions and delimitations of these concepts will be offered along with key study terms after the research questions are provided.

RESEARCH METHODOLOGY

Purpose Statement

The advent of various communication mediums throughout history has led, Benedict Anderson (1983) argues, to the formation of our modern systems of sovereignty and governance. Newspapers and books, for example, have been identified as having profoundly impacted the consolidation of monarchies and the evolution of the nation-state, through the development of a communication stream whereby citizens were able to develop a sense of community. With modern social and cultural globalization, the concepts of community and national identity come into question—where media and communication, it is debated, serve to erode rather than to consolidate. Norris (2000) explains that the transformative influence of modern technology on the flow of information results in the interconnectedness of mass publics that include public, private and civic sectors (p. 155). This interconnectivity has led to an overlapping of multiple identities (especially at the individual level), whereby geography is not the only, and sometimes not even the primary factor in one's association to community—Norris provides that many people fall into a cosmopolitan continuum (p. 161).

Cultural theorist John Tomlinson suggests that the transformative process of globalization cannot be truly appreciated until it is understood in cultural terms, given that these global transformations affect “the very fabric of cultural experience and, indeed, affect our sense of what culture actually is in the modern world” (Rosendorf, 2000, p. 109). William Morris (1869), an English socialist, once said of art in the industrial revolution: “[I]f art which is now sick is to live and not die, it must in the future be of the people, for the people, by the people; it

must understand all and be understood by all” (Holden, 2008, p. 8). What, then, is the state of arts and culture during the communication revolution of the twenty-first century? A legal basis for the democracy of culture exists in the UN Universal Declaration of Human Rights. Article 27 states, “[E]veryone has the right freely to participate in the cultural life of the community, to enjoy the arts...” (1948). The literature would suggest that an exploration of this idea of a democratized, international orientation of arts and culture, and its relationship to new media and its role in globalism is both relevant and necessary.

As outlined previously, leaders in multiple fields around the globe are engaging in conversations and calling for explorative research in these overlapping areas. These issues and topics and their relevance to the arts and cultural landscape is undeniable. Therefore, it is reasonable to assert that current and emerging arts administrators in various fields, including performing arts, community arts and museum management, must be aware of and recognize the global context in which their institutions function. It is therefore, the purpose of this study to explore new media technology and its relationship to emergent methods of cultural expression and consumption, and how these methods engage cultural sector participants at multiples levels to build capacity and participation in intercultural dialogue through the exchange of diverse narratives.

Methodological Paradigm

Given the subjectivity and dynamic evolutionary nature of this topic area, especially in relation to the new media component, constructivism and critical inquiry have been identified to provide the most successful and strategic methodological positioning to inform this research. According to Neuman (2006), constructivism is “an orientation toward social reality that assumes the beliefs and meaning people create and use fundamentally shape what reality is for them” (p. 89). In the context of the topic explored by this research, constructivist

theorists discuss how changing ideas frame and inform interests. For example, “[c]onvergence on knowledge, norms, and beliefs is a prelude to convergence on institutions and processes. . . . Transnational communications coupled with political democracy, promote the development of global norms” (Keohane & Nye, 2000, p. 24). This strategy provides the researcher an opportunity to recognize the factors that influence my personal biases and informs the lens through which I interpret data. For example, some relevant factors to recognize about myself in this exploration, is that I have spent my life to date in Eugene, Oregon. I have had limited exposure to cultural and geographic diversity and therefore may have a stronger reaction and interest in international, intercultural exchange. Further, I have a background in arts marketing and communications, which has given me the opportunity to develop my skills and comfort with technology and new media beyond my personal use. Therefore, it will be important to take into account my personal knowledge and preferences as I explore new media and its connections to culture and exchange. Besides the benefits of self-reflection and awareness, this strategy also provides an important perspective as this study explores participant engagement in cultural expression and consumption.

Critical inquiry, Neuman states, is a social science approach that “emphasizes combating surface-level distortions, multiple levels of reality, and value-based activism for human empowerment” (p. 94). In the exploration of cultural diplomacy through formal and informal exchange of diverse narratives, the understanding of multilateral cultural engagement in the twenty-first century, Keohane & Nye (2000) assert that we “will have to understand how agents, in networks—including agents that are organizationally parts of governments as well as those who are not—interact in the context of rapidly changing norms” (p. 25-26). As this research intended to assert a position of support for continued development of international

orientation and the democratization of cultural participation, particularly in the civic sector, it has been important to critically assess the relationships and data at all levels.

The Role of the Researcher

In qualitative research, the role of the researcher is as the primary data collection instrument. This necessitates the identification of personal values, assumptions and biases. The awareness of these variables have been coupled with self-evaluation and reflection throughout the research process. The outcomes and process of a qualitative research study are informed by these variables of context and experience of the researcher (Broussine, 2008). As mentioned previously, I was born in Eugene, Oregon and have lived in Eugene all of my life. Therefore I bring a unique perspective and perhaps an increased interest and curiosity to investigations relating to international structures and participants. I have worked in arts marketing and communications since 2004. Among various duties, I have had project experience in web design and navigation, e-news/e-mail marketing strategies, social networking and related web 2.0 marketing and engagement strategies. This influenced my perceptions of observed web-based engagement strategies, programs and initiatives due to my familiarity with the technology and my professional capacity to explore and develop related strategies, programs and initiatives.

Additionally, I have worked as a high school speech and debate coach since 2006. My relationship to youth and the proliferation of democratized thought and open debate has fueled my inquiry, particularly related to dialogue and democratized participation and access. Further, I have been an actress and theatre artist for most of my life. I anticipated that this interest for the performing arts may have determined a further delimited focus in my emergent design as I began collecting data. However, my diverse background in the aforementioned

areas did not serve to delimit my inquiry further. Rather, it served to support an informed curiosity and a path of inquiry that did not focus on specific forms of artistic expression.

Research Questions

In summary, as the result of an initial literature review, the area of instrumental culture in the context of international relations yielded the identification of cultural diplomacy as the selected area of inquiry. This assisted in the development of a position that current and emerging arts administrators in various fields need to be aware of and consider the global context in which their institutions function. The demonstration in both the literature and a survey of international civic organizations yielded the assumption that new media technologies have influenced the multilateral democratized access and interaction among actors across cultures and borders. The interest in this area, in coordination with a research methodology review of literature, yielded the selection of two paradigms, constructivist and critical inquiry, that served to inform further exploration of the topic area. This influenced the selection of an emergent methodological research design, to facilitate a dynamic, evolutionary process to serve the explorative nature of inquiry. Further, the purposive sampling of an international, nonprofit, non-governmental organization and two of its primary, autonomous collaborative programs were proposed due to the delimitation of focus outlined in the conceptual framework presented earlier (see Appendix A). From this, the selection of case study analysis resulted in order to provide a diversified set of data including institutional observations, document and media analysis.

Given this foundation, the research questions formulated for this research agenda are listed below:

- *Main Research Question #1:* How do cultural organizations engage new media technology to catalyze cultural expression and interaction to support the exchange of diverse narratives?

- *Sub-Question*: What are the policy structures that provide a framework of support (or hindrance)?
- *Sub-Question*: How does this relate to contemporary thinking on cultural diplomacy and intercultural dialogue?

Definitions & Delimitations

For the purposes of this study, the terms offered in the research questions are defined as follows:

- *New Media Technology* is both a contextual and literal mechanism of cultural expression and consumption.
- *Cultural Expression and Consumption* is understood as what defines culture. According to Samuel Jones (2009) at the International Symposium on Cultural Diplomacy, our identities as humans are the result of our production and consumption of culture, especially through the arts.
- *Intercultural Dialogue*, according to the European Institute for Comparative Cultural Research (2009), is a process of exchange and interaction between individuals, groups and organizations with different cultural backgrounds or worldviews.
- *Cultural Diplomacy* can be understood in its most simple distillation as initiatives involving intercultural educational and artistic exchange.

The definitions of the key theoretical concepts, as discussed in the conceptual framework have been identified through the literature and de-limited for the scope of this research agenda. The concepts are divided into the categories outlined in the attached conceptual framework schematic (see Appendix A) as follows:

Theoretical Foundation

- *Trans-nationalism* is understood as the interconnectivity among nations, particularly, for example, in the context of the construction of citizen identity in the European Union

(EU). The European Culture Foundation (ECF), in addition to other actors, has engaged in the exploration of the role culture plays in the diplomatic relations among diverse national and regional communities in the EU (Chenal, 2006).

- *Cosmopolitanism*, as referred to by Gottfried Wagner, ECF Director, in an interview with Anthony Garner (2007), is the concept of humanity as a community.
- *Globalization* is defined as the process of increasing globalism, a state of the world involving networks of interdependence at multi-continental distances (Nye & Kehoane, 2000).
- *Democratization*, as outlined in a DEMOS United Kingdom Think Tank report by John Holden (2008), is the development of physical, intellectual and social access to cultural life, including the “ability and confidence to take part in and fashion the culture of today” (p. 26).

Sphere of Influence

- *Digital Culture* is described by expert members of the UNESCO CultureLink Network as, “a participatory culture where users do not only consume information but also contribute in a variety of ways” including various Web 2.0 or social software such as, “[b]logs, wikis, social networking sites, video and photo sharing sites and different peer-to-peer services” (Cvjeticanin, 2008).

Mechanism and Process

- *Cultural Diplomacy*, as described earlier in this proposal, can be understood as initiatives involving intercultural educational and artistic exchange.
- *Culture*, for the purposes of this research, is defined as artistic expression and consumption. As described by Samuel Jones, Head of Culture Demos, it is “through our consumption and production of culture that we construct our identities” (2009).

- *New Media* includes technology, hardware and software, that enables engagement. See definition of Digital Culture (above).

Actors at Multiple Levels

This research agenda acknowledges all actors in the private, public and civic sectors – as they engage at multilateral points of access. However, for the purposes of this research project, the focus is delimited to the civic sector. The research looks specifically at international, non-profit, non-governmental organizations and their interactions with other levels of the civic sector, including mid-level non-profit organizations and individuals.

These areas are outlined in the attached conceptual framework schematic (see Appendix A). Further review of both academic and industry literature has been ongoing to explore and clarify the relationships and connections of the theoretical foundations to the more tangible concept clusters involving the process of cultural expression and consumption with civic actors. In particular, drawing focus on the civic actors through the theoretical lens to further enforce the relevance and necessity of the study.

Limitations

One of the challenges of rigorous academic research in this area, exploring intersections of new media technology and shifts in cultural expression and communication, is that it takes a great deal of time and is based in large part on the work of previous researchers. This area of interest is fundamentally in constant flux and dynamic change as it explores new media technology and web-based case studies. Further, the very nature of the ever-expanding fabric of international communication and cultural diversity poses the problem of generalizability and relevance to the field. Given the identification of these factors, this research agenda conducted a thorough case study analysis of a purposively selected organization: The European Cultural Foundation (ECF). The EFC engages multiple cultural disciplines and actors through

emergent methods of cultural expression and consumption. Further, as discussed previously, the context of the ECF lies in the European Union which exemplifies a myriad of challenges and opportunities related to intercultural dialogue and exchange due to policy makers attempts to unify a number of diverse countries with varying geographic, cultural and lingual characteristics. This case study was supported and explored through the foundational lens of a rigorous review theory and literature. Extensive research into specific supporting theoretical areas (see Chapter 2: Literature Review) provided significant support in the triangulation of data.

While findings of this study are not applicable to the entire field, the lessons learned through the exploration of the previously identified concept clusters yield data that can be externalized to similar organizations. Further, the lessons learned are intended to illustrate models of process and relationship between the aforementioned concepts. These can be applied as foundational support for further field research and review.

Benefits of the Study

Researching an international nonprofit, nongovernmental organization with a mission to initiate and support cultural expression and interaction, to empower participants and encourage a shared future, enable unheard voices to be heard, link people and ideas to cultural policy making both in local communities and on the European political stage—is beneficial to the arts and culture field. Each part of the mission of the European Culture Foundation is to realize advocacy, support and engagement for arts and culture and its participants. An in-depth investigation of this organization and two of its primary program initiatives expand knowledge and understanding of emergent methods of cultural expression and consumption, and how this organization uses these methods to engage participants in the exchange of diverse narratives.

The intention of this research was to yield a contextual overview that illustrates these dynamic relationships and processes. While generalizability of the data that results from this study may not extend beyond the European Culture Foundation, it contributes to the body of knowledge, analysis and inquiry in the arts and culture field.

RESEARCH DESIGN

Strategy of Inquiry

This research agenda utilized an emergent methodology design that spanned six academic quarters. This served to collect and interpret qualitative data as the result of institutional observation, document and media analysis, and literature review, to formulate an in-depth case study of a purposively selected civic organization. This research proposed to explore how this organization facilitates intercultural dialogue and cultural diplomacy through the exchange of diverse narratives. Specifically, how actors at multiple levels, engage simultaneously in artistic expression, consumption, and exchange through emergent methods in new media technologies. The result of this exploration is intended to create a contextual overview that illustrates the dimensions of how cultural organizations engage new media technology to catalyze cultural expression and interaction to support the exchange of diverse narratives.

Given this explorative agenda, delimited in this way, the purposively selected organization for an in-depth case study analysis is the European Culture Foundation (ECF), and specifically two primary programs: LabforCulture, The StrangerFestival. Each program has several areas that include engaging cultural initiatives, publications and research. Given the dynamic environment of exchange and engagement of these programs and the vast participants at multiple levels, the context, relationships and process of these areas were analyzed. Case studies provide researchers the opportunity to explore complicated relationships, structure

and process. A case study approach allows for “the richest understanding of organizational systems” through close, specific observation (Miller, 2006, p. 91). Therefore, a thorough case study of the European Culture Foundation and two of its primary program initiatives, yielded ample opportunities for diversified data collection through observation, document and media analysis. Stake (1995) suggests that qualitative case study analysis can provide a deeper understanding and appreciation of the unique organizational complexities.

The literature on qualitative research methodology reflects several common themes including dialogue as part of a multi-interpretive approach to explore, express and articulate experiences and information (Park, 2001). This interpretive method involves taking into account backgrounds, intentions and feelings involved in the understanding of the information shared in interviews and observations. In this process it is imperative to remain aware that “social research in simplest terms, involves dialogue between ideas and evidence” (Ragin, 1994, p. 55). This further reinforces the idea that, as the research process evolved, it was necessary to recognize and acknowledge the subjectivity of the topic area and to maintain awareness of personal biases when interpreting data. The selected methodology supports the comprehensive exploration of the relationship between new media and cultural diplomacy—looking at the history, current trends and how it is and will continue to evolve. Further, Silverman, (1997) based on the collective literature of his colleagues, offers the idea that data and analysis “are *active* occasions in which meanings are produced” where the researchers ‘subjects’ are not seen as stable entities, but rather as evolving, being actively constructed through and by their activities (p. 4). In this way, it was necessary to be aware of the dynamic, ever-changing nature of the topic area and that conceptualization is an evolutionary process that does not end at the close of this research project.

This case study analysis was coupled with and informed by the theoretical foundations of a review of existing literature, which extended the framework and discussion posed earlier. This was an important component to contextualize the case studies. As illustrated in the attached conceptual framework schematic (see Appendix A), there are a number of theories that inform and influence cultural diplomacy. Lantis (2002) looks at the twentieth century theory of strategic culture which “has both anthropological origins—in language, religion, customs, and socialization—and historical origins in shared experiences (and the interpretations of common memories)” (p.91). International interaction in any context is met with cultural responses that have influence from domestic conditions (Sablosky, 1999, p. 30).

There is concern in texts on qualitative methods about the inference or suggestion that qualitative researchers share common or similar characteristics. The cautious position that writers on methodology recognize, then, are a set of five shared preferences of qualitative research. These include 1) a preference for qualitative data, which is understood as the analysis of images and words rather than numbers; 2) data that occurs naturally through observation rather than by experiment; 3) meanings derived from the point of view of those studied; 4) a rejection of the use of natural science as a model; and 5) indicative research that generates a hypothesis, rather than hypothesis testing or experimentation (Hammersely, 1992).

Ethical Considerations

As Creswell (2009) discusses, ethical issues in the literature arise around the multiple codes of ethics that address a number of areas that qualitative researchers need to take into account in the research design and anticipate. This research agenda recognizes the involvement of the primary research collection instrument (the researcher) and the various institutional components observed related to the case study site and programs.

Expectations

As discussed at length in this project, the global context of today influenced by constantly emerging technologies that diversify modes of communication make it increasingly important for the arts and culture field to acknowledge and actively adapt, develop and engage in this international context. The expectation of this study was that it would yield thick, rich description about the theoretical framework and structures that influence the environment in which cultural participants engage. It was expected that it would also yield thick, rich description of how cultural organizations (in this case, the European Cultural Foundation) engage(s) new media technology to catalyze cultural expression and interaction to support the exchange of diverse narratives. These descriptions, as the result of an in-depth literature review and case study analysis were expected to provide insight into the dimensions of the aforementioned resulting in a contextualized overview that illustrates the unique relationships, processes and mechanisms of engagement, as well as the policy structures that provide a framework of support (or hindrance) and how this relates to contemporary thinking on cultural diplomacy and intercultural dialogue. As outlined in the study limitations, this information may not be applicable across the entire field, however, it contributes to the body of knowledge, dialogue and inquiry.

DATA COLLECTION AND ANALYSIS PROCEDURES

Overview

Data collection was conducted from January 2010, through April, 2011. Methods for collection included observation, document and media analysis. A mixed method approach of observation and document/media analysis was conducted on a regular basis throughout the full duration of the research process. This included regular (weekly minimum) engagement

with online European Culture Foundation and program websites including RSS feeds, blog posts, e-zines, and e-newsletters. Through this mixed methods approach, I had direct engagement and participation with the ECF and the two primary programs in their intended online virtual environment. Document analysis of published ECF and program e-zine, blog, articles, reports and research documents complemented online engagement.

Selection of Site

The European Cultural Foundation (ECF) was identified after an initial survey of civic non-governmental organizations that serve multiple publics in support of culture, and specifically the exploration of new media technologies in the development of artistic expression, consumption and exchange. The ECF is located in Amsterdam and its mission helps the arts contribute to a strong, united and diverse Europe, by supporting high-quality artistic activities and cultural cooperation that are innovative, crossing borders and cultures. The two primary programs of interest, as they relate to this research agenda, are the LabforCulture (LAB), and The StrangerFestival. Both programs utilize new media technologies to facilitate their various intentions. The LAB serves as an online platform for networking between actors at all levels in six languages across Europe and around the world. The Lab provides information, research and analysis, information on funding opportunities, news, contacts, networking tools to develop capacities for collaboration, as well as virtual spaces for engagement in exchange, knowledge sharing and discourse. The StrangerFestival, dedicated to the self-expression and self-empowerment of youth, was a trans-national youth film festival with the intention of developing new methods of cultural dialogue through audio/visual means to transcend cultural and geographic borders. During the period of data collection and analysis, the StrangerFestival was retired as an active program but remained a viable, relevant case study focus. The possibility of such an occurrence was anticipated in the emergent research design, as the

constant flux of technological, and especially web-based, projects yield constantly moving targets for points of inquiry.

Given the broad scope of intention, capacity and participation of the ECF, an in-depth exploration of an organization of this magnitude could serve to illustrate models for intercultural dialogue and exchange through identified emergent methods of cultural expression and consumption. The study could also serve to provide tools for dialogue, exchange and cooperation across cultural fields in an effort to recognize, discuss and understand these issues.

Data Collection Instruments

To serve the three methods of data collection in the qualitative research study, three research instruments were prepared and utilized. These instruments include data collection sheets for institutional observation (see Appendix B), media analysis (see Appendix C), and document analysis (see Appendix D).

Data Collection Procedures

As evident in the prepared research instruments, special care was taken in data collection procedures. Each type of data (observation, document or media) had a cover sheet research instrument. These sheets have provisions for a data ID, specification for whether it has been collected as part of the literature review or case study (if case study, which program). Further, a key descriptor will be identified along with the date collected, where it was collected from, the type of data and a place to draft the reference citation for future use.

Coding and Analysis Procedures

Coding schemes were developed as a mechanism for the sorting of collected data. These codes include: 1) Policy Structures, 2) Contemporary thinking on cultural diplomacy and intercultural dialogue, and 3) New media technology as a catalyst for cultural expression and

interaction to support the exchange of diverse narratives. Data collected through the three identified methods of inquiry and the literature review were coded using this coding scheme. The analysis of case study data was explored through a lens informed by the theoretical and conceptual framework of the ongoing literature review, and vice versa.

Strategies for Validating Findings

As discussed by Lincoln and Guba (1985), there are a number of important factors that qualitative researchers must take into consideration and be constantly aware of during the research process. These factors include credibility, transferability, dependability and confirmability.

Credibility

There are a number of strategic activities that can enhance credibility. This research agenda sought to utilize techniques of prolonged engagement, triangulation. As evident in the attached research design schematic (see Appendix E) and outlined above, the research process spanned six academic quarters. This prolonged engagement allowed for constant review and check-in with web material and web-based platforms for a period no less than nine months. Given the dynamic, ever-changing nature of communication technology and cultural exchange, this allowed for prolonged engagement and observation of programs and material through methods including RSS feeds, blog post reviews, tracking overall activity of the two identified ECF programs. The technique of triangulation was employed to incorporate multiple data sources, methods and theoretical schemes. Examples include institutional observations, document and media observation, review and analysis. This was coupled with continued reference to an ongoing literature review.

Peer debriefing is another technique that provided further opportunity for credibility. Collaboration and ongoing discussion with academic advisor John Fenn and purposively

selected peers from community arts and media management offered unique perspectives and feedback to collected data and developing conclusions throughout the process.

Negative case analysis and the constant openness and search for disconfirming data was pertinent to credibility. I actively remained open and aware of data and resources that could have provided discrepant information. As this was an emergent methodology design, no hypothesis or causal relationship was established that would have contributed to a skewed perspective or anticipated outcome. In conjunction with the first three techniques, specifically triangulation and prolonged engagement, it was the goal of this research agenda to constantly refer and balance data collection and analysis with literature and existing academic research. This was particularly important when comparing industry and academic research and findings and questions why and how do they confirm or disconfirm one another.

Transferability

It is important in the data collection process to include thick description with enough information that the readers of the study will be able to use the findings and hopefully apply them to other external research inquiries. In the case of this research study, the research instruments provided for extensive notes. The awareness and determination of the researcher to adequately reflect and include the material harvested from these notes was a top priority.

Dependability

Extending the transferability discussion above, extensive detailed records were taken in order for the study to be able to reflect each step in the process.

Chapter 2 | Literature Review

Cosmopolitan Integration: Building a Unified Europe

As of the fall of 2010 according to the European Union (EU) website, the EU is made up of 27 member states with 23 official languages and four candidate countries. This does not, of course, include the roughly 20 neighboring countries, most notably those of South East Europe (SEE), many of which share significant geographic and cultural ties with member states in the region. In spite of decades of EU efforts to unify member states and establish a European identity, the literature reflects that there are a myriad of complex issues and critical views that remain to be overcome.

Thomas Läufer, German Ambassador to the Netherlands, remarks that despite the perception of success by much of the rest of the world, “the EU is greeted with skepticism by its own citizens, due in no small measure to a widespread apprehension that (national) cultural identity is being eroded” (Cameron, 2007, p. 5). This apprehension revolves around the paradox of *European culture* or *culture in and from Europe*, as described by Stephan Wackwitz, Director of the Goethe Institute in Bratislava (Cameron, 2007, p. 8). The EU faces, especially in light of the 2004 enlargement, both great opportunity and challenge in the delicate balance of reconciling the paradoxical mantra of ‘unity in diversity’ with the promotion of plurality, while resisting homogenization, (Cameron, 2007, p. 8, 15).

There is concern among citizens, for example, particularly those of Eastern Europe, that Europe has become an “ideology”. Andrei Plesu, Romanian intellectual and former Minister of Culture explains, “...in the East, we still remember all too well the devastating impact of a thought, of a conviction, that metamorphoses into an ideology” (as cited in

Wiesand, 2005, p. 6). These concerns are echoed by German sociologist Ulrich Beck who comments on the harmonizing policies of the EU as mixing up “unity with uniformity” (as cited in Wiesand, 2005, p. 6).

Garcí (1998) illustrates the struggle of unity vs. uniformity through the example of Latin American artists, who after having emerged from a long history of colonization had to endeavor “to keep up with the cosmopolitan modernization and at the same time the independent development of their societies” (p. 305). While some of these artists chose to integrate international creative innovations, others believed “that symbolic customs barriers should be set up to control the ‘invasion’ of foreign cultures and each nation should invest...in its own independent progress” (García, 1998, p. 305-06).

The question for cultural policy in addressing these issues, García (1998) states, is how can we “move on from the separatist exaltation of difference” that “perpetuates inequality and fosters discrimination” (p. 322) to a shared acceptance and celebration of the heterogeneous? Beck suggests the need for a paradigm shift which he summarizes as “cosmopolitan integration” which determines that “[d]iversity is not a problem, but rather the solution” (as cited in Wiesand, 2005, p. 6). Milan Kucan, former President of Slovenia, echoes this idea suggesting that, “[i]t should be understood that globalization represents an *alliance* not a clash of civilizations” – that intercultural dialogue between “multicultural Europe and a multicultural world” involves reciprocal cultural exchange (Cameron, 2007, p. 6). In this way, a social innovation policy stance as outlined by Marsh (2003) is ideal with the aim “to promote inter-cultural interaction and mutual understanding and respect” (p. 26).

The literature overwhelmingly yields a theme of concern, as mentioned above, with relations between EU member states and South East Europe (SEE). Hans Georg Knopp, Secretary General of the Goethe Institute, argues that:

...cultural policy *must* include the EU neighbors. For instance, irrespective of whether Turkey is included politically in the EU, the cultural policy of the EU should extend a warm welcome to Turkish partners. It is a major error to define European identity in terms of disassociation from others... (Cameron, 2007, p. 14-15).

There is a firm belief reflected in the literature that, “culture has a major role to play in building Europe, in creating a new space for dialogue and interaction” within the SEE region, the EU member states, between them, and the rest of the world (Cameron, 2004, p. 5). With the freedom of expression that culture and the arts bring, they have the potential to be “powerful driving forces in countering prejudice and reconciling differences, enabling citizens to cope with complex environments” (Cameron, 2004, p. 5). As such, the call for coordinated, systematic, process-oriented European cultural policy infrastructure echoes throughout the literature.

Digital Culture: Transnational Interaction via Information and Communications Technology in the EU and Beyond

Globalism, described by Keohane and Nye (2000), is the complex network density among nations due to the layers of interactivity and exchange. People today have the ability to travel and exchange information and goods faster than ever before. The opportunities and diversity of modes of exchange and travel are also greater than ever before. This results in the “internationalization of economies and cultures” (García, 1998, p. 305), which transcends geographic and cultural borders. Tomlinson (1999) discusses the vast wealth of literature supporting the “empirical reality of globalization” across disciplines that provide

“multivalent connections...that now bind our political, economic and environmental fates across the modern world” (p. 2). He further describes this “complex connectivity” across borders as a weakening force for culture in its connection to place which involves the “simultaneous penetration of local worlds by distant forces, and the dislodging of everyday meanings from their ‘anchors’ in the local environment” (Tomlinson, 1999, p. 29). This suggests a cosmopolitan cultural disposition “which is not limited to the concerns of the immediate locality, but which recognizes global belonging, involvement and responsibility...” (Tomlinson, 1999, p. 185).

This increase in mobility and communication, “globalized connectivity and the rise of networks – challenge[s] our traditional ways of understanding culture extending it to digital culture...” (Bekic, 2008, p. 5). Digital culture is:

A new complex notion: digital trends are increasingly interloping with the world of culture and arts, involving different aspects of convergence cultures, media and information technologies, and influencing new forms of communication and dialogue (Bekic, 2008, p. 5).

Katherine Watson, Director of the LabforCulture, explains:

Technology has fundamentally changed the way we create, distribute, access and participate in culture and the way we build and share knowledge. Access to culture, cultural participation and cultural cooperation is heightened and facilitated through digital technologies. The ideology of thinking globally and acting locally has never before been more possible or more urgent. A primary tool for people who are making change is technology. People are at the core, but their change-making efforts are multipliable, magnifiable and transferable at a tremendous rate. Technological tools connect people and their ideas to other people and to decision-makers. (Bekic, 2008, p. 20).

This globalized interactivity and exchange, as described above, is perhaps most evident in information and communication technology (ICT). Modern societies are facing challenges in the wake of this metamorphosis which transforms, as Cvjeticanin (2003) explains, “all aspects of our lives: spread of knowledge, forms of social interaction,

education, economic practices, culture and the media” (p. 3). Jenkins (2006) describes this metamorphosis in terms of media convergence, a shift that is more than simply technological; one that “alters the relationship between existing technologies, industries, markets, genres, and audiences...[that]...alters the logic by which...industries operate” (Jenkins, 2006, p. 15-16) and by which consumers process and engage information, entertainment etc. Finnis (2008) describes this shift as a revolution: “Not a revolution in what you are doing, but a revolution in the way you are doing it” (p. 151).

Uzelac (2008) draws from Charlie Gere’s 2002 writings to further explore this technological, digital dimension of culture, proposing that, “the extent of the presence of digital technologies in our lives points to the existence of a digital culture” (p. 11). Uzelac (2008) goes on to discuss how digital technologies encompass artifacts as well as the systems of signification, the channels and modes of communication and interactivity – as ICT users participate in the production, storing, copying, modifying, sending and receiving of these artifacts and the dialogue and commentary generated around them (p. 11-13). Further, Uzelac notes the modern context in which this rapid development and engagement of communication and information resources exists is often referred to as the ‘information age’ – one in which we create, distribute, use and manipulate information in various activities including those that are economic, political and cultural (Uzelac, 2008, p. 7).

The literature reflects an implicit connection between culture and communication. Uzelac (2008), for example, explains how society constantly defines and redefines culture through collective meaning-making using various modes of communicative expression (Uzelac, 2008, p. 10). This is of course influenced by available technologies that determine communication structures that enable and facilitate the “processes of creating, sharing and

preserving our cultural memory” (Uzelac, 2008, p. 10). Cuthbert and Winseck (1997) discuss the dimension of the democratization of culture through modern communications and its relationship to the building of legislative and institutional structures to mediate and manage the flow of communication. Cuthbert and Winseck (1997) discuss Habermas’ writings on representative democracy, noting that the rules and goals of society are largely shaped through spheres of public communication (p. 165).

Our modern systems of sovereignty and governance, in fact, can be attributed to the evolution of communication and the mediums, Benedict Anderson (1983) argues, that facilitate communication. For example, it has been deduced that the advent of newspapers and books profoundly impacted the consolidation of monarchies and the development of the nation-state. This can be traced through the careful, strategic development of a communications medium whereby citizens were able to develop and share in a sense of community. Institutions have continued to capitalize on these mediums of communication, adapting to and often guiding the development of language, taste, emotion, needs, wants etc. This development was further complicated causing all players to reinvent their relationship and dynamics of exchange with the advent of broadcast radio and later television. Today, the “shifting expectations and demands of contemporary” society, “in a world where time and attention are fractured and choices are great” with the relatively recent birth of the Internet, and most recently web 2.0 technologies, brings with it further complexity (Taylor, 2007, p. 4).

The information age, as previously discussed, is marked by the transformative influence, Norris (2000) explains, of modern technology on the flow of information, resulting in the interconnectedness of individuals and mass publics. Lüders (2008) draws

attention to a new paradigm, whereby a “radical increase in the available means for mediated individual expression and the previous characteristics of mass media to a certain extent now also describe personal media” (p. 685). In other words, there has been a shift in the power or control dynamic of information. Whereas there was once a top-down model for information dissemination, that included the control and power of an elite or select few to influence and often determine the content and modes of communication, there is now a decidedly decentralized system that evens the access and power associated with communication. Individuals now “use media technologies to create and distribute photos, videos, music and texts through digital networks” (Lüders, 2008, p. 685). In this way, private individuals have the capacity and potential to be mass communicators.

The result of such paradigm shifts demands reflection and exploration into understanding digital culture and ICT and how it “conditions experiences and opportunities of citizens today, where the digital network environment has brought on new practices, possibilities and threats” (Cvjeticanin & Uzelac, 2008, p. 4). In a communication from the EU Commission to EU Parliament, for example, it is stated that a “higher degree of media literacy can significantly contribute to...the fostering of inclusion, better public services and quality of life” for EU citizens (Commission of the European Communities, 2007, p. 2). The document goes on to outline a European approach to media literacy and all that such literacy ought to include, recognizing the significance of factors such as access and motivation. Further factors are highlighted in this and elsewhere in the literature, which will be discussed in greater detail later, including a focus on civic engagement, intercultural dialogue and particularly the engagement of youth.

As outlined in the previous section, discussing the opportunities and challenges of EU politics and geography, one of the most dominant themes in modern communications suggested by the literature is cultural diversity. The value of these cultural networks of exchange, Cvjeticanin (2003) offers is “the possibility they offer for intercultural dialogue” which can provide opportunities for each culture to “preserve and promote its specific character, its identity” (p. 3) through artistic and cultural expression.

Societies are interacting simultaneously at multiple points of access through ICT in tandem with “internationalization and globalization trends in production and consumption, migration and tourism” (García, 1998, p. 312). As a result, countries around the globe have formed alliances to strengthen their economies and societies to address these transformations. The EU, for example, is invested in integrated policy development that “facilitate[s] the free circulation...of goods...people and information” (García, 1998, p. 321-22).

These coordinated, multilateral efforts are no small task, as Schlesinger (1993) observes:

Making sense of collective identities in Europe today – and of the part played by communication systems and policies as well as the production and management of culture – is quite a challenge given the rapidity and complexity of contemporary political and economic change (p. 67).

As previously mentioned, intercultural dialogue echoes throughout the literature as a requisite foundation for the blending and understanding of, especially in the EU context, a variety of cultures. This dialogue occurs in various spaces, perhaps most notably, as reflected in the literature, in digital spheres through ICT. The success of this interaction, as suggested by Tom Modak, member of the Multimedia Institute/MAMA, Zabreb, Croatia, “depends [in part] on interoperability, standards and portability of data between

applications” (Bekic, 2008, p. 15). Success (or failure) in such interactions, therefore, will be largely determined by the policy structures and frameworks of support (or hindrance).

EU Cultural Policy Development

Where as cultural policy has often remained low on political priority lists and those existing initiatives have been lacking coordination (as described previously), a number of international developments have helped bolster support and recognition of culture’s significance as a foundational dimension of all societal policies including the economy, education, foreign affairs, etc. The popular term ‘cultural diversity’, for example, began to appear in international discourse on culture, “as a fundamental component of the new paradigm of cultural policies” in the 1990’s (Dietachmair, P. & Dragojevic, S. & Pascual i Ruiz, J., 2007, p. 20). Current momentum on policy development and discourse relating to diversity and culture are fueled in large part due to the “approval of UNESCO’s Declaration (2001) and Convention (2005) on Cultural Diversity (Dietachmair, P. & Dragojevic, S. & Pascual i Ruiz, J., 2007, p. 20). Further, the European Year of Intercultural Dialogue (2008) “signifies a process of identifying relevant instruments and mainstreaming intercultural dialogue as a priority” for the EU (Cameron, 2007, p. 12).

García (1998) suggests three issues for analysis, synthesized from the topics previously discussed, as the basis for revised cultural policies in relation to the structural shifts among states, cultural and economic markets, and social movements:

1. Cultural re-composition resulting from globalization and regional integration.
2. Dominance of mass communication networks and new media technologies over the production, consumption and circulation of culture.
3. Democratization and multicultural cohabitation/integration conditions generated by these changes.

As previously discussed, these issues are complex and require a multi-faceted approach in policy, namely cultural policy, to address the layers of interactivity among the local, state, national and international actors. The key protagonists in the sphere of cultural policy that make up this multi-faceted approach are the state, private sector (patrons, funders), and independent organizations (nonprofits, non-government organizations etc.).

In the twentieth century cultural policy focused almost exclusively on the state (especially in Europe) as the responsible entity for the administration of culture and historical heritage, from monuments to popular culture, “the distinctive features that differentiate one nation from another” (García, 1998, p. 303). For centuries western European and American art were strongly influenced by the tastes of the elite who provided private funding through commissions and patronage. The third and more modern category of promoters of cultural policy is that of the independent organizations, made up of cultural organizations, artists associations etc. The actions and influence of this group is “almost always altruistic” because it is “not motivated by the tastes of the privileged individuals but by a collective conception of culture” (García, 1998, p. 304) with a focus on the aesthetic needs and practices of cultural consumers and producers. Additionally, these organizations are often (not always) less removed from the individual consumers and producers than the state and government agencies.

Susan L. Siegfried (1997) synthesizes these changes and players in a description of the current policy landscape that identifies the impacts of the rapid expansion of new communications systems on the ways culture and information is:

created, organized, used and stored, which in turn directly affects museums, arts organizations, the art market, government agencies, universities, and, increasingly, academics, artists, curators, and dealers themselves (p. 327).

These layers of complexity and interactivity illustrate the need for cultural policies that define clear paths through the chaos. Such policies, Siegfried (1997) argues, “are essential to the formation of a stable and robust research environment” (p. 327) which is a fundamental part of any strategy or policy. The research and analysis of these complex policy issues, Siegfried (1997) offers, can be explored through basic “‘who, what, how’ questions:

Who has access to information and whose rights ought to be protected? What gets digitized and inventoried? What research is needed to make the technology meet the many special requirements of cultural ‘users’? How should our information be described and handled, organized, retrieved, and stored (p. 327)?

The answers to these questions are not getting any simpler as these dynamic shifts continue to evolve. Transnational interaction and exchange among artists and cultural actors will continue, Wiesand (2005) explains, “regardless of what decision makers...in national capitals will come up with”(p. 7). There is a vital need for integrated national and even supranational vision and strategies that are coordinated among actors at all levels, with efforts led by the three key protagonists: state, private, public sectors. The EU, in light of the challenges of new media technology, has identified an opportunity to enlist new technologies to promote and disseminate culture across Europe. According to Kolar-Panov (2003), however, “[m]ost European Union member states have not yet defined their digitization policies and the situation in other countries in Europe is likely to be the same” (p. 101). Cultural institutions and actors at all levels, “[i]n the absence of clear policies and set methodologies...are doing their best” (Kolar-Panov, 2003, p. 101). These fast growing individual actions of maverick players, working independently of one another, results in inefficiencies and ineffectiveness. There is great risk that efforts are being duplicated, that

actions are being taken and policies developed that are incompatible with standards of other actors (individuals, organizations, states, countries). As a result, there is need for a “methodological and systematic approach” to the creation and integration of cultural policies that will allow actors “not only to create new methodologies but, equally importantly, to co-ordinate and synchronize the already-existing initiatives and projects” (Kolar-Panov, 2003, p. 101).

Recent documentation and discourse from the Council of Europe and the European Parliament have marked the inception of coordinated cultural policy development efforts in the EU, as catalyzed by the European Year of Intercultural Dialogue (among other initiatives). The documents reflect contemporary thinking on the aforementioned areas of focus discussed in this review of literature and aim at policy development to support and address them. In particular, intercultural dialogue is discussed throughout as a means of bringing individuals and peoples closer together, assisting in conflict prevention and reconciliation. Cultural exchanges and cooperation are recognized as key elements to “establish relations based on partnership, strengthen the place and role of civil society, foster processes of democratization” and governance that promote human rights and fundamental freedoms (Council of the European Union, 2008, p. 2). Policy objectives include the strengthening of the role of culture in various EU policy frameworks, especially those related to external relations. The promotion of “external cultural policies that encourage dynamism and balance in the exchange of cultural goods and services with third countries” is paramount “in order to preserve and promote cultural diversity” (Council of the European Union, 2008, p. 2).

Other recurring themes in the documents include active citizenship, solidarity and social justice, mobility and a significant focus on the engagement and education of young people. The 2008 European Year of Intercultural dialogue was designated to incorporate these various themes, “giving expression and a high profile to a sustained process of intercultural dialogue” intended to continue beyond that year (European Union, 2006, p. 3).

Given the global dimension of the aforementioned complex issues, players and questions, it is evident that there is a need for “supranational agreements and the determined participation of international and regional organizations” in concordance with private and state actors in “cultural policy research and agreements” (García, 1998, p. 321). The European Cultural Foundation (ECF), as an international nongovernment organization, serves to provide support of, advocacy for and focus on such cultural policy initiatives in the EU and surrounding countries.

The influence and efforts of the ECF to expand the endogenous cultural production of EU member states and peripheral countries, and to improve the fluid circulation of cultural exchange in the region is key to reducing the imbalance between the central and peripheral countries (García, 1998). To accomplish this, the ECF employs a variety of policy instruments; among them under the umbrella of advocacy are campaigns and actions, capacity development, reflection and debate, EU cultural foreign policy development as well as a number of flagship interactive programs. ECF cultural policy efforts and instruments will be discussed in greater detail in the following chapters. Two case studies will explore and investigate the culmination of ECF and partner efforts in the EU to engage ICT to catalyze cultural expression and interaction to support the exchange of diverse narratives.

Chapter 3 | Case Studies

European Cultural Foundation

In order to explore the two case study examples purposively selected for this research agenda, StrangerFestival and LabforCulture, it is important to first provide an overview of the parent organization, the European Cultural Foundation. After the Second World War had left Europe ravaged and divided, the Swiss Philosopher Denis de Rougemont observed “that what was properly left to Europe as an inspiration for the future was its culture” (Autissier, 2004, p. 4). In the early 1950’s, de Rougemont founded the European Cultural Foundation, which was dedicated to focusing “culture at the intersection of education, social sciences and history” (Autissier, 2004, p. 4). After more than 50 years the ECF has refined its vision, mission and ambition as follows, from its website at www.eurocult.org (2011):

- **Vision:** We believe that culture engages and inspires people to transcend boundaries. The connecting power of culture is essential for creating open, inclusive and democratic societies, and as such is invaluable for building Europe.
- **Mission:** The European Culture Foundation initiates and supports cultural expression and interaction that empower people to realize a shared future in Europe. We enable voices that are too often unheard to be heard. We link inspirational people and ideas to cultural policy making both in local communities and on the European political stage.
- **Ambition:** To be a catalyst for cultural expression and interaction that make our diverse societies in Europe more open and inclusive.

The complexity of the efforts and programs necessary to carry out the above are remarkably daunting. That said, the history of the ECF, with more than a half century of significant accomplishments and contributions, with a variety of long-term, carefully cultivated strategic relationships, puts the institution in a unique position to influence and

support key cultural policy initiatives as well as transnational projects that foster intercultural dialogue and collaboration in Europe.

As introduced in the previous chapter, ECF employs a variety of policy instruments and flagship interactive programs, many of which are organized with coordinated transnational, multilateral support and execution. Two advocacy tools that ECF uses as key elements to its policy mix are research awards and commissions. Support of young, emerging policy researchers and policy makers is prioritized by the ECF with an annual Forum and a granting instrument, the Cultural Policy Research Award (CPRA). The ECF stimulates the field of cultural policy research further by commissioning applied research papers, studies, surveys and background documents exploring issues of import to the EU and surrounding countries. The ECF also provides financial support to other key organizations to encourage research in targeted areas. Examples of recipients of this kind of support include Culture Action Europe and the European Institute for Comparative Cultural Research (ERICarts). These are significant contributions to the cultural policy field, as it stands to reason that the progress achieved in cultural policy can be measured by the “extensive research on every dimension of culture...[that] contributes to the democratic and public debate” (García, 1998, p. 322) of programs and initiatives. This is only realized, however, if the research is published and available to any interested parties. The ECF, therefore not only convenes panels, roundtables, seminars, symposia and conferences for expert reflection and debate, it makes a number of research publications available online with web 2.0 technologies to engage publics in informal dialogue.

The research and dialogue components of the ECF policy instruments have an expansive web presence. This poses both challenges and opportunities, however. As Dorota

Ilczuk points out (2003), “we are living in a period of *transition* from the dominant analog culture to digitized culture” (p. 5). This transition is described by Jenkins (2006) as an emerging convergence paradigm, where old and new media blend and interact in evermore complex ways (p. 6). Jenkins refers to Pool’s predictions of an age of media transition and convergence marked by “tactical decisions and unintended consequences, mixed signals and competing interests, and most of all, unclear directions and unpredictable outcomes” (Jenkins, 2006, p. 11). While the use of technology has the potential to expand opportunities for everyone, it also has the ubiquitous flaw that engenders stratification due to unequal access to communication media, as well as a distinction between active and passive consumers (García, 1998 & Ilczuk, 2003). The former Irish Prime Minister, Garret Fitzgerald, notes the latter as a “lack of public engagement with the EU” calling it a “democratic deficit” (Weisand, 2005, p. 6). The issue of access is a hot topic in cultural policy, and as illustrated here, in the very discussion, influence and development of cultural policy.

Marsh (2003) identified the central issue that emerges in the cultural conflict of our modern world of information and technology is access, but with a broader definition. “Communication capability,” Marsh (2003) describes, is the combination of “access, motivation and competence” (p. 24). He further hypothesizes that if any one of these elements is lacking in any exchange, communication cannot take place (Marsh, 2003). Ironically, policy instruments tend to target access, however competence is a lagging secondary priority while little to no attention is paid to motivation. Jenkins (2006) points out that the circulation of media content across media systems, economies and borders relies heavily on consumers’ active participation (p. 3). “As long as the focus remains on

access,” Jenkins states, “reform remains focused on technologies; as soon as we begin to talk about participation, the emphasis shifts to cultural protocols and practices” (Jenkins, 2006, p. 23). The ideal balance then could be defined with equal distribution of technology literacy (defined as the overlap of access and competence), cultural literacy (defined as the overlap of access and motivation), and collective creativity (defined as the overlap of competence and motivation), as the three overlapping components to the concept of communication capability (Marsh, 2003).

The ECF dedicates a number of its efforts to seek this balanced communication capability. Research, as mentioned previously, serves to provide a “thorough reflection – from a cultural perspective – on the very foundations of the European integration process” (Weisand, 2005, p. 6). This serves to develop and enrich the cultural literacy of Europe, as is evidently necessary from Fitzgerald’s observation of the democratic deficit and a cultural divide which he attributes to the “weak cultural roots” of the EU in its failed development of a “novel political structure” (Weisand, 2005, p. 6). The ECF’s coordinated research projects through its capacity development program, for example, serve as a tool to explore societies through a cultural lens. Current projects include cultural policy development in Turkey and Russia, and the mapping, analysis and publication of the state cultural policies in the Arab Mediterranean countries.

Specific to the idea of communication capability and its equal elements, two of the ECF’s primary exemplary programs, purposively selected as case studies for this research agenda, are the LabforCulture (LAB) and the StrangerFestival. Each of these programs were founded by the ECF to engage publics in technological and cultural literacy and to realize and share collective creativity. The following are two case studies that explore each project

including background, stakeholders, audience/users as well as a rich description of each project's web presence. As is the case with any web related study, the examination process must recognize each study is a variable 'moving target', as the web environment is dynamic and constantly in flux.

LabforCulture

The LabforCulture is an autonomous web project initiated in 2004, developed with open source software, licensed under the creative commons, and hosted by the European Cultural Foundation, Amsterdam. As the literature review in the previous chapter reflects, there is a rich wealth of quality research material in Europe, though there has been a distinct lack of tools and instruments to collect, disseminate and to "translate intellectual European discourse into comprehensible and attractive information for a wider – not to mention, younger – audience" (Cameron, 2009, p. 19). The LabforCulture represents a significant attempt to address this need, providing a platform for "greater knowledge management, reflection and stimulation in the field of European cultural cooperation" (Cameron, 2009, p. 37). Former ECF Director, Goddfried Wagner, expressed at the ECF General Assembly in Brussels in 2005, that there is an opportunity for the cultural sector, with support from various stakeholders, to support and develop intercultural competence in Europe. Wagner suggests that there is a need for "individuals, citizens having the desire and the capacities to understand...others, to communicate and interact" in dimensions that move beyond tolerance, to genuine relationship building engagement (European Cultural Foundation, 2005, p 1).

The concept of such an instrument has been gaining momentum since 2000 when the EU Parliament passed a Resolution on Cultural Cooperation, which recommended “a European Observatory to monitor cultural cooperation with the aim of promoting the exchange of information and co-ordination (Wiesand, 2005, p. 3). During the years that followed, various stakeholders including governments, NGO’s, experts and cultural practitioners participated in consultations, case studies and related research to explore the concept and feasibility of the construction of a “comprehensive platform for cultural cooperation in what is increasingly emerging as a diverse...interactive and collaborative European Public Space” (Wiesand, 2005, p. 3).

In 2002 the ECF launched “a process of reflection on whether a cultural observatory would be an appropriate tool for strengthening the European Cultural Cooperation infrastructure” (Cameron, 2009, p. 24-25). Mainly through the influence of the ECF, the previous concept of a platform for observation, developed into a more proactive and collaborative networking model, resulting in the ‘Laboratory of European Cultural Cooperation’ – which is now known as the LabforCulture (LAB). In 2004, a landmark in the development process of the LAB was achieved when funding was secured from the European Commission to launch the ‘Gateway to Cultural Co-Operation’ (G2CC). The G2CC was composed of four partner organizations: European Cultural Foundation, Fondazione Fitzcarraldo, On the Move and the European Institute for Comparative Cultural Research. These partners were tasked with the preparatory research and development activities which led to the first content and technical framework to found and pilot the LAB from 2004 – 2007.

The early concept and general aims of the LAB provide a vision for the digital platform as a facilitator for cross-border cultural interaction in Europe, encouraging engagement between a wide range of stakeholders in cultural practice, policy, research and development. The LAB is intended to be a “central reference point for European cultural cooperation” (Fried, 2004, p. 16). Desired goals for the LAB in its early inception included the:

- Enhancement of mobility;
- Fostering European identity;
- Safeguarding linguistic and cultural diversity;
- Creation of a common cultural space for engagement;
- Improvement of links between EU Member States, surrounding countries and the world;
- Support of intercultural dialogue and social integration/cohesion;
- And the improvement of training and employment opportunities for cultural professionals (Wiesand, 2005, p. 14).

As of 2011, the LAB has been a functional autonomous entity for seven years. As mentioned earlier in this chapter, the LAB is hosted by the ECF, though it maintains operational independence. The governance of the LAB, according to its website (2011), is such that all content decisions and directions fall to the responsibility of the Director. The Director engages input and advice from an extensive range of partners and stakeholders. These include the LabforCulture Steering Committee and Advisory Group.

The Steering Committee provides oversight of the development, implementation and staffing of the project. It is comprised of representatives of the ECF Board, funders from both the public and private sector, as well as cultural partners and leaders. According to the *Governance* section of the website (2011):

Active participation and leadership by the members of the Steering Committee has ensured the success and autonomous nature of the project. Rotating membership brings continuous fresh and diverse perspectives.

As the LAB was conceived of as a networked project, a broad Stakeholders Forum was established early on of cultural service organizations, cultural observatories and discipline-specific networks to broker connections of the European-wide cultural sector. As the pilot phase of the LAB drew to a close in 2007, the Stakeholders Forum morphed into an Advisory Group with both fixed and fluctuating membership, to serve as a body that could provide strategic advice as well as assist with the continuous, long-term flow of information between the LAB and its constituents.

The LAB is a unique collaborative initiative with a public-private funding model. Significant financial contributions come from private foundations, such as the European Culture Foundation, as well as a number of public institutions, such as ministries of education, science and culture.

According to the *About Us* section of the website (2011), the mission of the organization:

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

Katherine Watson, current Director of the LabforCulture, explains:

LabforCulture is the transnational hub for information and knowledge to ensure cultural cooperation across Europe (and increasingly between Europe and the world). LabforCulture is a key tool to facilitate wide and open access, participation and sharing of cultures...LabforCulture seeks to realize the potential offered by digital participation to build a practice-based space that contributes to policy development and brings the voice of the cultural sector into the cultural policy arena" (Bekic, 2008, p. 20).

According to *About Us* on the website (2011), the organization achieves this by providing:

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

The design of the site is clean, modern and organized by color. There are no advertisements or featured sponsors on the shell of the site, or any of the subpages, with the exception of the mention of funders and partners. The site features content from 50 European countries, both those politically affiliated with the EU, and neighboring countries. All content on the site is available in six different languages: German, English, Spanish, French, Italian and Polish. Below the top navigation on the left side bar, there is a menu option where you can set the language in which you wish to explore the site.

The home page of the site (see Appendix F) features a basic layout with a header, center main content area, left side bar top navigation menu, and a right sidebar with profile options, social media links and featured content links. The header (see Appendix G) includes the LAB logo and a search function that allows for customized searches within the site or the world-wide-web. The center main content area features three sections:

- What's new?
 - This first section provides a list of six of the most recent stories and news on the site, with an option to 'show all'. Each story includes an image, a title, a brief short text from the main article, the post date and the individual or organization that posted the content. (See Appendix H.)
- Who's on the site?

- This section features a random list of six users who have LAB profiles that you may click to. These users may or may not be currently logged in to the site. (See Appendix I.)
- What's inside?
 - Located at the base of the center main content area is a word cloud of tags that reflect various topics from content within the site. Clicking on any of these words in the cloud will take users to a listing of all content within the site tagged with that word. (See Appendix J.)

The left side bar top navigation menu (see Appendix K) includes colored buttons for the nine main topic areas of content on the site. These color-coded menu buttons include:

- About Us
- Culture News
- Directory
- Funding
- Projects
- Resources for Research
- Add new content... (this only appears and is available for registered users)
- Community
- Keywords

Clicking any of the menu buttons will take users to a sub-homepage for the topic with a color-coded header associated with that topic. Below the header for each page (if a user is logged in – more on this later) is an option for users to add their own content to that section of LabforCulture. Further, each section allows for searches by location, theme, arts and cultural categories and title. Below the original color-coded menu button is a list of sub-navigation headings. The following is a brief but detailed explanation of each of the aforementioned top navigation content areas and their associated pages:

- About Us
 - As previously discussed, this section is consistent with 'about' sections of most sites, introducing visitors and users to the LabforCulture environment, including the purpose and mission, as well as a description of what the site provides users. Sub-navigation of this section includes content related to staff, funders, governance, contact information as well as related press and news. (See Appendix K.1.)

- Culture News
 - This section seeks to provide users with resources for online magazines, newsletters, event calendars, email groups, forums and other related news sources for culture (specifically cultural cooperation) in Europe. (See K.2.)
- Directory
 - The intent of the content associated with this section is to expand and develop networks across Europe related to arts and culture. This includes information about artistic, cultural and research organizations, networks, associations and programs; those that are public, private, official, independent, intergovernmental, transnational etc. Rich information is searchable at the micro and macro level, as users may explore by program, institution, state, region etc. (See Appendix K.3.)
- Funding
 - This section seeks to help users find funding for European projects, initiatives and organizations by providing expansive information on funding agencies, programs, foundations, associations, as well as alternative financing, sponsorship, philanthropy. Further, this section provides linked resources for funding tips as well as a helpful and relatively comprehensive glossary that seeks to demystify funding terminology, process, and practices. (See Appendix K.4.)
- Projects
 - Consistent with the purpose and mission of the LAB, this section provides an expansive collection of narratives on cross-border cooperation projects with the intent to suggest potential routes, themes and models for partnership. (See Appendix K.5.)
- Resources for Research
 - This section seeks to expand the networks of information related to cultural research. Resources include cultural and artistic databases, education and training, publications and tools. Featured content includes publications and resources available online that explore current issues, trends and debates that influence cultural cooperation across Europe. (See Appendix K.6.)
- Add new content...
 - This section is only viewable and usable for registered users. Registered users are encouraged to give access and visibility to their organization, online resource, publications or projects. Much of the content in the LAB is user generated. All submitted content is subject to an editorial review process prior to publication. (See Appendix K.7.)
- Community
 - The LAB community encourages the exchange of information, research, news, events and resources. This section seeks to connect users to events, news, people, blogs and groups. For example, as of

January 2011, there are nearly 6000 registered users with over 500 blogs on the LabforCulture site. (See Appendix K.8.)

- Keywords
 - In an effort to make the vast, expansive resources and content available via the LabforCulture site, this section provides some helpful navigation schemes for users. Included in this section is a linked word cloud of the most popular tags; linked lists of general keywords – such as those associated with arts and cultural categories, beneficiaries, geographical and thematic scope, language; online resources by type such as blogs, databases, directories, discussions etc.; organizations by type; publications by type and frequency of distribution; as well as specific case studies. (See Appendix K.9.)

Below the main left sidebar navigation menu are the options for setting one of the six languages available for the site, a link to the LfC Newsletter, RSS feeds to specific content areas and a Sitemap (see Appendix K).

The right side bar provides profile sign up and login opportunities, which adjust once a user is logged in (more on this later). Below this are typical featured links, familiar on most modern sites, for social media sharing through Facebook, Twitter and Flickr. Below this are five link buttons, often referred to as ‘tiles’, which feature primary content areas such as cultural policy, international cultural job opportunities etc. (See Appendix L.)

The site, as discussed previously, is an online network, a platform for discourse. The site features a social networking model of interface where site visitors are encouraged, but not required, to register for a personalized individual profile. While content is available for any site visitor, the opportunity to engage and submit content is limited to those who have registered for a ‘MyLabforCulture’ space.

With the emphasis in modern web engagement on social networking, users will find the process for setting up a profile to be relatively familiar. Each user profile has a username and a password for their individual ‘MyLabforCulture’ space. Profiles can include

a myriad of information and media depending on the intentions and comfort of users to share personal and professional information. Profiles include (see Appendix M.2):

- An image,
- The name of the user (first and last),
- Username (online profile name),
- A brief biography,
- Arts and Cultural categories (tagged by interest from an existing list),
- Locations (list of geographic areas of interest, tagged from an existing list),
- Thematic scope (list of areas of interest within the LAB environment),
- Links (list of individual or organizational site links of interest and/or those with which users are affiliated),
- Network (a list of other LAB users with whom you have confirmed a mutual interest to be networked with),
- Blog (a link to your personal LAB blog or an outside blog you author),
- Content (any content that you are responsible for submitting/publishing on the LAB site).

As mentioned previously, once a user is logged into the site, the right side bar adjusts from a login area to a profile navigation menu (see Appendix M). The menu includes:

- My news
- My profile
- My updates
- My network
- My blog
- My content
- My groups
- My bookmarks

Clicking any of these menu buttons will take users to a sub-homepage for the topic. The following is a brief but detailed explanation of each of the aforementioned profile navigation content areas:

- My news
 - A newsfeed, tailored to your individual interests per the keywords in your profile. Key words are listed at the top of the page with a newsfeed below that features institutional and individual posts,

links etc. of the most recent related content added to the site. (See Appendix M.1.)

- My profile (described above, also see Appendix M.2)
- My updates
 - Included at the bottom of every page is a 'keep me updated' link, not unlike an RSS, which keeps you up-to-date on modified content. This is especially useful for LAB forums, discussions, funding information etc., sending you an email notice per your profile settings. (See Appendix M.3.)
- My network
 - Similar to other social media sites, you can visit LAB user profiles and request persons to be added to your network. When you click on an individual's profile in your network, you can see whether or not that user is currently logged in, last LAB visit/login, an option to remove that user from your network, send that user a personal message, Skype, Flickr or other contact opportunities for that user. (See Appendix M.4.)
- My blog
 - This is a tool that allows you to blog from the LAB or link your existing outside blog to the LAB network. (See Appendix M.5.)
- My content
 - Users are encouraged to give access and visibility to their organizations, online resources, publications and projects by adding content to the LAB, including blog posts. All content is subject to an editorial screening process prior to LAB publication. (See Appendix M.6.)
- My groups
 - Users may search the LAB for existing groups or found their own. There are three categories of LAB groups: Private, Open, Public. Private groups are those that you must be invited to in order to participate. Only members of the group can view or submit content. Open groups are visible to all users, though a subscription needs to be validated by the group moderator(s). Public groups are visible and open to all users. Groups are listed by type with a title, brief description, how many users are engaged in that group, and the date the group was created. (See Appendix M.7.)
- My bookmarks
 - This feature, to the extent of my knowledge as a LAB user myself, is listed on the home page view of the site once a user is logged in but no where else, and is not linked. This suggests an intent for the site to include a social bookmarking function, similar to Delicious or Diigo. (See Appendix M.)

The LAB is a significant example of a successful model to achieve what my main research question seeks to explore: how cultural organizations engage new media technology to catalyze cultural expression and interaction to support the exchange of diverse narratives. The structure of the site, as described above, demonstrates a coordinated transnational, multilateral effort to provide an online portal for engagement, answering the call of policy makers, industry professionals, artists and community members as outlined in the literature review. By combining social media functions for interpersonal engagement, and extensive directories for various data including blogs, reports, institutions etc., the LAB provides a unique platform for dialogue across cultures, borders and disciplines. Related to my primary sub-question of cultural diplomacy and intercultural dialogue, the opportunities for mobility and knowledge sharing at multilateral points of access afforded by the LAB contributes to the development of contemporary manifestations of cultural diplomacy and intercultural dialogue. Specifically, the individual profile features combined with the extensive availability of current, up-to-the-minute information on cultural policy, projects, and reports yields a rich environment for cross pollination, with the potential for catalyzing partnerships and dialogue that might not otherwise have occurred.

The policy structures surrounding the LAB efforts, related to my other primary sub-question about frameworks of support (or hindrance), the LAB is an example of successful policy discussion, development and implementation. That said, the landscape of the EU and of the ever changing world-wide-web and technology demands the continued development and exploration of such efforts – adapting and responding to opportunities and threats. In this way, the LAB is a dynamic, growing network for complex relationships and knowledge

sharing. One of the most significant elements in the scope of the project is its dedication to catalyzing such interaction without limitation of participants based on their language, country of origin or affiliation with the EU.

Now I turn to my other purposively selected case study, an effort that emerged from the same landscape of discussion and concerns in EU cultural policy, as presented in the literature review: the StrangerFestival. While this effort no longer exists as an active project, its short but vital existence provides an opportunity to address and explore my primary research questions from a different angle. The scope of the following case study differs greatly from the LAB. The LabforCulture seeks to provide an ongoing macro platform for transnational, multilateral engagement and exchange across borders, cultures and disciplines. The StrangerFestival was a micro, discipline specific project targeted at youth to catalyze the exchange of diverse narratives through video media.

StrangerFestival

In the context of the sweeping whirlwind of global interactivity both onsite and online, in a supportive policy landscape with the European Year of Intercultural Dialogue 2008 (EYID), the ECF recognized a wealth of opportunity to play a significant role in advancing efforts to catalyze creative cultural expression and exchange in the EU. As reflected in the literature, citizens, institutions and policymakers at all levels echoed a call for specific focus on youth in projects and initiatives promoting engagement and dialogue across generations and borders to support more inclusive, democratic societies in a unified Europe. With the demonstration of youth everywhere embracing and mastering ICT,

related technologies and gadgets, the ECF identified an opportunity in this fertile, extended marketplace to capitalize on the aforementioned by launching the StrangerFestival.

Chosen as one of the official flagship projects of the EYID, the StrangerFestival was a two-year project from 2008 – 2009 that aimed to “stimulate, within a communication realm favoured by the young, the visual exploration of *otherness*” (Cameron, 2009, p. 18). While the project is no longer active, it was renowned as a highly successful initiative and, as discussed on the ECF website in *Activities: StrangerFestival*, paved the way for the current development of the ECF’s Youth and Media Programme (2011).

ECF premiered the festival in Amsterdam in July of 2008, the second edition in October of 2009, as the largest international celebration of young videomakers. The three-day events included workshops for skill development, an awards ceremony and engagement opportunities with media leaders, such as participation in expert discussions on the future of creativity in the digital society. A rich project both onsite and online, the July 2008 and October 2009 events were only a small fraction of the StrangerFestival. The project featured an interactive website (still live as an archive of participant work and documentation of the history of activities), an international video competition, European-wide video workshops, public debates, a touring exhibition, professional research and related publications. According to the 2008 ECF Annual Report (2009), in its inaugural year, the StrangerFestival uploaded nearly 1,000 videos to the website, and facilitated 35 video workshops in 20 countries with over 500 young participants, age 15 – 25.

Just as the current Youth & Media Programme of the ECF developed from the StrangerFestival, the StrangerFestival emerged from another ECF project, its content partner, TheOneMinutesJr, which focused on the creativity and inclusion of youth, age 12 –

20 through short video projects to facilitate novice self-expression. The program began in 2002 and intended to give voice to the young and particularly those who are too often unheard, marginalized and underprivileged in order to function and participate more fully in society. Through five-day workshops, participants engaged with professional video artists and were taught skills in how to operate a camera, direct, tell stories and to think creatively and critically about issues and their representation. Each participant collaborated with others and inevitably developed a sixty-second video of their own story that was screened at the workshop's conclusion.

According to an institutional web brief about the program, TheOneMinutesJr is “truly an international initiative: more than 2,000 youngsters from 93 countries have taken part” (TheOneMinutesJr, p.1). This does not take into account the engagement and activity that is generated through web participation. The institutional website for TheOneMinutesJr, like that of the StrangerFestival, was once a central hub for young videomakers with resources and information about workshops, related festivals and activities, and a space for peer-to-peer consultation and expert advice about videography. Now both sites serve as archives for screening thousands of young videomakers work that resulted from each respective project.

While TheOneMinutesJr project served to introduce video and media expression opportunities to youth, serving as a platform for novice learning and engagement, the StrangerFestival extended this model to young people already engaged or relatively experienced with creative video expression. The StrangerFestival extended the reach and purpose of its predecessor, having been conceived of in the context of the EU's recognition

of the growing plurality of cultures, religions, ethnicities, and languages of the continent – as discussed in the literature in previous chapters.

The ECF coordinated a diverse array of partnerships among a number of public, non-governmental organizations and commercial institutions across Europe to ensure the success of the StrangerFestival. Contributing entities can be divided into three groups: project partners, media partners, sponsorship and funding partners. According to the *Project Partners* page on the StrangerFestival website (2011), project partners were engaged to support and motivate young videomakers by organizing workshops, broadcasting videos and general support and promotion of the cause. Project partners included:

- TheOneMinutesJr
- The Association of Cultural Advancement through Visual Art (ACAVA)
- The British Film Institute (BFI)
- British Council – Inclusion and Diversity in Education
- DEMOS (British think thank for ‘everyday democracy’)
- Society of Allies for Soft Landing (DZMP)
- The International Documentary Film Festival Amsterdam (IDFA)
- Mode Instambul
- The Free State of Amsterdam
- The Netherlands Institute for Sound and Vision
- Centre of Education and Intercultural Communication (KARPOS)
- Kultura Miejska (“City Culture”)
- Schlesische 27
- Signis Romania (Chapter of “World Catholic Association for Communication”)
- Stanica Zilina-Zariecie Cultural Centre in Slovakia
- Tate
- UNICEF
- YLE (Finland’s national public broadcasting company)

According to the *Media Partners* page on the StrangerFestival website (2011), ECF partnered with the following institutions that provided support of the project through

promotion in broadcasting and publishing mediums including print, TV and online portals in their respective countries:

- Association Relative à la Télévision Européenne (ARTE, a European public-service cultural television channel)
- Telewizja Polska Spółka Akcyjna (TVP, Poland's public broadcasting corporation)
- Radio Telefís Éireann (RTÉ, the Public Service Broadcaster of Ireland)
- Danmarks Radio (DR, Denmark's national broadcasting corporation)
- Yleisradio Oy (YLE, Finland's national broadcasting company)
- Rai Tre (Rai3, part of RAI, the Italian government broadcasting agency)
- British Broadcasting Company Blast (BBC's network of creative teenagers)
- Dailymotion (video hosting service website, based in Paris, France)
- European Year of Creativity and Innovation 2009

The *Sponsors and Funders* page on the StrangerFestival website (2011) provides a list of 'most valued funders', which suggests that the list may not be comprehensive. The list includes the following institutions:

- Prince Bernhard Cultural Foundation
- Boeing
- Amsterdam Fund for the Arts
- Vandenende Foundation
- JVC

The success of the ECF to secure a diverse array of public and private partners in content, funding and media for the StrangerFestival project had much to do with, no doubt, the supportive EU policy environment. As discussed previously, the enlargement of the EU continues to bring with it both challenges and opportunities. In response, according to the 2006 decision of the European Parliament and Council:

The Year 2008 shall be designated as the 'European Year of Intercultural Dialogue' to contribute to giving expression and a high profile to a sustained process of intercultural dialogue which will continue beyond that year (European Union, 2006, p. 3).

The overall objectives of the EYID was to promote intercultural dialogue as a process to facilitate the interaction of EU citizens in a more open, complex cultural environment where the coexistence of different cultural identities is paramount. Not just to coexist, but to actively engage and contribute to a diverse, dynamic society. Article 2 of the decision highlights the particular importance of developing and fostering active youth citizenship, engaging in intercultural dialogue in everyday life as the foundation of the EU's evolving heritage. The EYID sought to:

foster the role of education as an important medium for teaching about diversity, increase the understanding of other cultures and developing skills and best social practices, and highlight the central role of the media in promoting the principle of equality and mutual understanding (European Union, 2006, p. 3).

The ECF, recognizing strengths of its current program at the time, TheOneMinutesJr, launched the StrangerFestival in tandem with the commission of a research project on how best to extend and reinforce its current efforts in the digital realm. The research project was conducted by DEMOS, a United Kingdom Think-Tank. The resulting report was called *Video Republic*, an exploration of the cultural and technological shift catalyzed by the Internet and the wave of new technology and media opportunities and how these have democratized communication, with particular emphasis on youth engagement. The report highlights the ubiquity of moving image as a communication tool and its integration with youth culture, which supports the significance of the development of the StrangerFestival.

The StrangerFestival capitalized on this new environment, taking advantage of the new spaces and arenas it provides for participation in debate, citizenship, creativity and a myriad of other activities. According to the report:

The Internet is increasingly shaped around moving images. Video mash-ups, citizen journalism, vlogging, viral-video marketing, community film-making projects...the

rise of the 'Video Republic' – a new space for expression created primarily by young people (Hannon, 2008, p. 12).

The website, as mentioned previously, while no longer institutionally updated, remains live online as an interactive archive of European stories as expressed through youth videography. The site appears clean and simple in design, with black, white and grey as the primary color scheme, with pink and blue accents to distinguish content areas. The header of the site features the ECF and its former logo – and though the URL remains <http://www.strangerfestival.com/> and the site title remains 'StrangerFestival' -- the header title is 'Youth & Media Programme' (see Appendix N). This, in coordination with other features on the site, demonstrates the ECF's efforts to target the StrangerFestival community that has been growing since 2008, and encourage their interest and participation as ECF transitions its focus to the new Youth & Media Programme.

The home page includes a top navigation scheme that is extremely limited, with focus driven to the video archive. The navigation scheme includes (see Appendix O):

- Home
- Video Search
- StrangerFestival 08/09
- Login
- About Us

The first three navigation buttons are located at the top left, while the other two are aligned to the far upper right. The following is a brief but detailed explanation of each of the aforementioned top navigation content areas and their associated pages:

- Video Search
 - This internal search engine allows users to search the StrangerFestival comprehensive video archive by tag, theme and/or country. Below the custom search engine is a content area titled *Stranger Suggestions*. This section provides four headings featuring four videos each, including (see Appendix O.1):

- Best rated
 - Most recent
 - Most viewed
 - Most discussed
- StrangerFestival 08/09
 - This page includes a brief explanation of the StrangerFestival and promotes the developing Youth & Media Programme. As part of the site archive, this page includes a list of links that document the history of the activities of the StrangerFestival. These include (see Appendix 0.2):
 - Video results of the StrangerAcademy 2009 workshops
 - Winners of StrangerFestival 2008 and 2009
 - Calendar of international workshops, 2008 and 2009
 - Touring exhibition calendar
 - Media partners 2008 and 2009
 - Project partners 2008 and 2009
 - Sponsors and funders 2009
- Login
 - The site is designed as an interactive, dynamic space for the engagement of the StrangerFestival community and users around Europe and beyond. Visitors are encouraged to login and/or register for a site account in order to post comments. Though the site is no longer institutionally updated, it appears that this feature is still active (see Appendix 0.3).
- About Us
 - This is an institutional page that appears to be in transition – as it lists the staff and contact information for the ECF’s developing Youth & Media Programme. This information is complemented by brief descriptions of the ECF, the Youth & Media Programme, the Video Republic report, and the StrangerFestival. (See Appendix 0.4.)

The top navigation scheme sits above the main content area featured on the site, the *Strangers’ map*. The *Strangers’ map* is the largest central content area that separates the header and navigation from the three content columns below. The central frame features a dynamic, moving grid (see Appendix P). The grid appears to be a 3-dimensional series of protruding blocks, not unlike skyscrapers, that are grey. The grid is a dynamic feature that commands focus and attention, as the blocks are randomly highlighted in pink with a freeze frame of a video. Users can manipulate the highlighting of the grid by hovering over blocks.

This dynamic frame is accompanied by a small column on the right that describes what is being featured in the grid. This column rotates content with the random highlights in the grid, describing the featured videos by theme with a listing of how many videos are in the archive related to that theme. Each grid grouping or cluster is related by theme. Clicking on the theme listed in the column or any of the blocks in the dynamic grid frame, a 3-dimensional layer of the grid will appear in the display (see Appendix P.1). This allows users to cycle through pages of videos, each with approximately 20 featured videos per page, related to that theme. When users click on or hover over a specific video frame, the column to the right displays the video name with a large freeze frame of the video (see Appendix P.2). Users can click any of the related content and be taken to the video wall and media player in the site archive. As of February 8, 2011, according to the *Stranger map* on the homepage, there are 1606 videos on the site, searchable by theme, tag and country. Each video is referred to as a 'story', and users are encouraged to view stories and leave comments on the interactive video wall (more on this later).

Below the *Strangers' map* are 3 content column areas (see Appendix Q) that feature 1) site videos – *Strangers' finest* and *Best rated*, 2) newsfeed – *What's next?*, and 3) login/account registration and social media links. The following is a brief but detailed explanation of each of the aforementioned content areas:

- *Strangers' finest*
 - This section features a short list of 3 popular videos.
- *Best rated*
 - This section features 3 of the videos that are among the best rated by site users.
- *What's next?*
 - This section is essentially a newsfeed content area that features important news and information for users. The following are the entries as of February 8, 2011:

- The top entry, posted on 11/02/2010, is a notice to users that the site will no longer be updated institutionally by the ECF.
- The second entry, posted on 10/01/2010, promotes the International Documentary Film Festival Amsterdam, supporting filmmakers “who use cheap media technologies to zoom in on different realities and peripheries in Europe”.
- The third entry, posted on 10/01/2010, encourages users to join the video and new media community started by the StrangerFestival and continued by the ECF’s developing Youth & Media Programme, on Facebook.
- The fourth and final entry, posted on 10/01/2010, promotes another new project of the ECF – Narratives of Europe. The project seeks to build on existing ECF efforts by bringing together “people and communities who are building stories and visions which shape Europe today and tomorrow.”

The third column, as described above, provides user account login and/or registration.

Below this are social media and informational links including MySpace, Facebook, Creative Commons, and RSS feed.

As mentioned previously, this site is intended to be an online network, a platform for discourse catalyzed by and through moving images. It is unclear if user account registration is still fully active, though according to comments on interactive video walls in the site media player, users are still viewing videos and leaving comments. The Strangers’ video player and interactive wall are the main focus of the site, found either through the video search or *Strangers’ map* grid described previously. The video player is divided into two main sections with sub content areas. The main section is the top content area that includes the video player (see Appendix R). The video player is surrounded by an interactive video wall – no two are alike – as users are able to hover with their mouse over the video wall and doodle in pink or grey. Users have the option of saving or deleting their drawing before leaving each video wall.

The second main section is the bottom content area, which is divided into three columns (see Appendix R.1). The following is a brief, detailed explanation of each column and its associated content:

- Stranger related
 - This column provides a list of five featured videos that are related by theme to the video currently selected and displayed in the video player above.
- About/Posts
 - The header of this section is titled by the video selected and displayed in the video player above. To the right of the title is a tile link that provides users the option of downloading the video from the site. The information in this column includes a brief description of the content of the video, the year of production and country of origin. Below this are all posts, chronologically ordered, related to the video. Users are encouraged to login and/or register to leave posts.
- Video Statistics
 - This column features how many views, votes and comments are related to the video selected and displayed in the media player. Below statistics is the login/registration for the site. Below this is the embed code information for users to post and embed site videos elsewhere online.

The StrangerFestival represents an example of a transnational, coordinated effort to catalyze cultural expression and reciprocal exchange of ideas, views and narratives. A robust project comprised of programmatic elements both onsite and online, the StrangerFestival capitalized on ICT to advance methods of the creation, distribution and access to culture – specifically through moving image. This project complements the exploration of the LAB in the previous case study to illustrate the dynamic use of ICT in the context of globalization – specifically the cosmopolitan integration of the European continent and the complex connectivity across borders (geographic, cultural and lingual), with unique perspectives of scope and purpose.

In the following chapter I will move into analysis of the two case studies, focusing on the themes discussed at length in the literature review including cosmopolitan integration, globalization and digital culture. This analysis will illuminate how these two case studies illustrate how cultural organizations engage new media technology to catalyze cultural expression and interaction to support the exchange of diverse narratives, what the cultural policy structures are that provide a framework of support (or hindrance) of such activities, and how this relates to contemporary thinking on cultural diplomacy and intercultural dialogue.

Chapter 4 | Analysis & Findings

The context of each of the case studies in the previous chapter is vital to understanding the purpose and significance of each effort. As discussed in the literature review, the European Union (EU) is comprised of 27 member states and four candidate countries, with 23 official languages. This does not include the more than 20 neighboring countries, many of which share significant geographic and cultural ties to EU member states. Combined with the rapid advancement of information and communications technology (ICT) and globalized communication, trade and tourism – the EU faces a myriad of opportunities and threats within this environment of complex connectivity. There are concerns, particularly of those countries of Eastern Europe, that the EU's efforts to achieve a unified Europe may erode national identity, cultural heritage and practice.

As such, the policy landscape of the EU has advanced in the last decade to support systematic, coordinated, multilateral efforts to capitalize on cultural opportunities and combat threats in this context. A call echoed across the state, private and public sectors for sustained civic engagement, intercultural dialogue, reciprocal cultural exchange and the fluid circulation of information and ideas – with particular focus on youth. The European Cultural Foundation (ECF) with more than 50 years of sustained, dedicated practice in such efforts capitalized on a half-century of successful programs and initiatives and its strong foundation of transnational relationships to develop two new projects, the LabforCulture (LAB) and the StrangerFestival, to address this call.

As described in the previous chapter, each project case study illustrates efforts by the ECF within the EU to answer this call in a complex context, each with a unique focus

and scope. The LAB, for example, represents a transnational, multilateral partnership effort to utilize ICT to develop a digital platform to engage various European (and world wide) publics in reciprocal cultural exchange. The scope of the project emerged from an earlier concept of an 'observatory' for leading cultural institutions and state entities to a more decentralized, dynamic, and engaging 'laboratory' model. The LAB as it stands today is an online network that facilitates connectivity at multiple points of access with users that include individual artists, industry professionals, state and nongovernmental organizations, international nongovernmental organizations, institutions of education and policy research – there are too many diverse constituents to list. The network provides a platform for fluid circulation and reciprocal exchange of information and ideas in six languages and engages representatives from more than 50 European countries, regardless of EU political affiliation, as well as users around the globe.

The features of the LAB include a social networking function whereby individuals and institutions can create user profiles to participate in dialogue through forums, discussions, the submission and retrieval of reports, case studies and other research tools. Additionally, the LAB includes an expansive, complex web of data and resources that are searchable by multiple elements in order to make information more easily navigable and available for users. Search options include key word searches such as those associated with arts and cultural categories, beneficiaries, geographical and thematic scope, language; online resources by type such as discussions, forums, directories, databases, blogs; institutions by type and geographic location; publications by type and frequency of distribution etc. By combining social networking functions with this vast, non-discipline,

language or geographic location specific repository of information – the LAB provides a unique, transnational cultural platform for exchange.

The LAB illustrates a unique platform for cultural expression and exchange, a network for increased connectivity in an ever-expanding complex Europe. However, the LAB does not in itself directly catalyze expression or the creation of cultural artifacts and media. Rather, the LAB serves as a macro-level platform for sharing diverse narratives and the network for communication, extending the conversation about such narratives. The StrangerFestival, as discussed in the previous chapter, is complementary to the LAB in its efforts, but differs greatly in scope as it serves less as a platform for connectivity – and more as a vehicle for cultural and artistic expression.

The StrangerFestival was developed as one of the flagship projects of the European Year of Intercultural Dialogue 2008 (EYID). The ECF and project partners identified an opportunity in the growing interest of moving image as a means for amateur and pro-am videographers to document and share narratives. The technology related to this phenomenon of moving image has been democratized over the last decade from professional, elite film and digital video equipment to common cellular phones and personal laptop computers – thus bridging the gap of access. As Jenkins (2006) states, cell phones have become the “electronic equivalent of a Swiss army knife” and just as prolific (p. 5). Tom Medak, member of the Multimedia Institute/MAMA, Zagreb, Croatia, suggests that “recent technological developments with a boom of social web applications and an increasing number of mainstay computer applications moving from desktop onto the web...have spawned new tools that use the collective input” of a large number of individual users in the creation and distribution of creative content (Bekic, 2008, p. 15). This is

illustrated through the proliferation of amateur and pro-am video content spread and featured throughout various media outlets including YouTube, Vimeo, Facebook – and even appearing in mainstream media and journalist outlets online and television. Cuthbert and Winseck (1997) point out the potential this international communication, both in exchange of media and specifically the policy development process around such communications, yields for publics around the globe in terms of democratized access and participation (p. 163).

The StrangerFestival illustrates a micro-level project that capitalized on this phenomenon and harnessed this interest from youth (age 15 – 25) and provided educational opportunities to develop and sophisticate their technical and creative skills in digital storytelling, specifically through video. With programs onsite and online, the project supported the use of technologies with legacy, face-to-face engagement, to catalyze cultural expression and interaction. The sharing of video documentation of cultural life and views at onsite travelling exhibitions, as well as online in the web archive, provided a supportive infrastructure for the exchange of diverse narratives across borders and languages. Consumption, as Jenkins (2006) describes, “has become a collective process” that serves to support the idea of collective intelligence – based on this world-wide process of reciprocal exchange and participation in the creation and distribution of culture and cultural artifacts (p. 4). In its inaugural year, as stated in the case study, the StrangerFestival uploaded nearly 1,000 videos to the website, facilitated more than 35 video workshops in 20 countries with over 500 young participants, age 15-25. According to the *Stranger Map*, as of February 8, 2011, there are 1,606 videos on the site, searchable by theme, tag and country. Each video is referred to as a ‘story’, and site users are encouraged to view stories and

engage by leaving comments on the interactive video wall. This project provided (and to some degree continues to provide) an opportunity for young people to engage in new spaces and arenas, both real and virtual, onsite and online, to participate in debate, citizenship, and creative expression.

Like the LAB, the StrangerFestival served as a network, specific to videography, where young video makers could engage with amateurs and professionals (and vice versa), providing a fertile ground for the development of the medium as well as the seed for conversation about the material itself. For example, many of the videos created as part of the StrangerFestival were expressions of opinion and explorations of topics, often those that are politically charged such as human rights issues, environmentalism etc. The LAB is a platform for similar discourse, but does not directly initiate creative activity – rather, it allows individuals, groups and/or institutions to share work from existing or developing projects.

Each of the projects illustrates current, modern manifestations of contemporary cultural diplomacy and intercultural dialogue. This idea of ‘contemporary’ refers specifically to connectivity that is digitally enhanced or marked by a pastiche, overlap and convergence with legacy or traditional modes and methods of such activity. As is evident in the research of DEMOS about the ‘video republic’, discussed in the previous chapter, and Jenkins’ (2006) discussion of convergence culture, there is a marked shift:

in the ways we think about our relations to media, that we are making that shift first through our relations with popular culture, but that the skills we acquire through play may have implications for how we learn, work, participate in the political process, and connect with other people around the world (p. 22-23).

Within the EU policy landscape, there is both support and hindrance of such exchange. Especially at the national level, there is still concern about the erosion of national

identity and heritage. There is also a general preference toward state-driven cultural activity with specific diplomatic purpose and legacy structure. However, as discussed in the literature review, there is recognition by policy makers that, especially in the wake of an ever-expanding globalized world, and with rapid advancements of ICT, cultural activity and exchange is no longer and can no longer be in control of the state. This represents a significant shift from a unilateral state-to-state mode of exchange to multilateral, reciprocal exchange – much of which is not entangled with political agendas and/or intended outcomes. Rather, connectivity is occurring at multiple points of access, as illustrated in my conceptual framework (see Appendix A), where actors at all levels can send and receive communications and initiate cultural expression and the exchange of narratives.

In the context of such connectivity, I am primarily interested in how cultural organizations engage new media technologies to catalyze cultural expression and interaction to support the exchange of diverse narratives. This exploration includes two key sub-areas of inquiry: 1) policy structures that provide frameworks of support (or hindrance); and 2) how this activity relates to contemporary thinking on cultural diplomacy and intercultural dialogue. The literature review identified a landscape of cosmopolitan integration in Europe and around the world in the wake of globalization and the rapid development of ICT. It outlines a series of opportunities and threats in this context from individuals and institutions from the state, public and private sectors resulting in calls for sustained civic engagement, intercultural dialogue, reciprocal exchange, the fluid circulation of ideas and the pointed focus on the engagement of youth in such activity. The LAB and StrangerFestival case studies provide a unique lens of exploration. The LAB provides a macro-level platform and network for communication

related to cultural expression. The StrangerFestival provides a micro-level project that facilitated the creative expression of diverse narratives specifically through video media and the sharing and exchange of these narratives onsite and online. Each provides examples of contemporary dialogue and diplomacy across borders that are geographic, cultural and lingual.

Throughout this exploration I seek to provide an overview of context, the general call from the multilateral cultural and civic sectors, and examples of successful projects that heeded that call. Further exploration in this area is needed, as the world is in a state of rapid change – from technological advancements, environmental concerns such as climate change, human rights concerns, warfare, access to resources such as water, energy etc. As the context continues to change, and technology with it, cultural actors must change and adapt as well. As discussed in previous chapters, cultural expression is critical in the advancement of democratized communication, creative problem solving, reconciliation and avoiding conflict. This directly relates to the idea of cultural diplomacy and dialogue – emergent methods are combining with legacy methods to manifest extended, intercultural conversations.

Questions for further research and inquiry in this area, which I was not able to address in the scope of this project, ought to include how cultural organizations define success in programs like the LAB and the StrangerFestival in this developing landscape of connectivity. What are the factors and variables to measure success and overall effectiveness in such engagement? As the context of our world continues to develop, cultural individuals and leaders alike at all levels must consider these conditioning forces and reflect on standard SWOT (strength, weakness, opportunity, threat) analysis in order

to continue to respond and adapt. Further, my research illuminates how unilateral effort is a model of the past and how multilateral and even transnational partnership are vital to sustained, diverse narrative exchange in an increasingly participatory environment.

Uzelac (2008) draws from Hamerlink to discuss how “information contents are cultural products...part of society’s cultural fabric” (p. 10). Thus the creation, processing, and distribution of information is determined by cultural perspectives which Uzelac (2008) states is directly related to the creation of community and the identity associated with that community (p. 10). The changing dynamics of culture in combination with ICT, as reflected in the literature and previous chapters, is significant and can “affect changes in the essence of our communication and cultural patterns (Uzelac, 2008, p.11). While technology does not linearly cause or determine a specific future, it works in tandem with many other elements that create conditions that suggest possible futures (Uzelac, 2008, p.11). McLuhan (1967) explores this idea in terms of the process and evolution of communication, where individuals will not seek specific, finite goals in an activity, but rather seek fluid roles to engage. This suggests a more organic and formative growth, a dynamism in the process of engagement and communication. As such, actors at all levels ought to actively engage in constant dynamic reflection and growth through the analysis of strengths, weaknesses, opportunities and threats as conditioning forces change. Further, sustained engagement of these actors in active communication, taking advantage of the vast networks of connectivity and the rich opportunities for reciprocal exchange of information will provide a foundation for successful advancement for communities at local and global levels.

A growing body of scholarship and civic research suggests that literacy – the capacity of actors at all levels to engage in media in the global environment onsite and

online – is key for sustained exchange of diverse narratives (Jenkins & Clinton & Purushotma & Robison & Weigel, 2009; Reilly & Robison, 2008). In 2007 the Commission of the European Communities prepared and submitted a document to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions concerning media literacy in the digital environment. This policy document marks a significant recognition of the EU policy community that the digital environment and media literacy within this environment is an increasingly important component of both European and national policy agendas. The document approaches the topic in a way that supports and reinforces what I've illustrated in my research concerning the identification of our global context of connectivity and the need for actors (in this case European citizens) to understand and engage responsibly. The document states:

Whereas the media remain key enablers for European citizens to better understand the world and participate in democratic and cultural life, media consumption is changing. Mobility, user generated communication, Internet and booming availability of digital products are radically transforming the media economy. As a consequence, it is crucial to build up better knowledge and understanding of how the media work in the digital world, who the new players in the media economy are and which new possibilities, and challenges, digital media consumption may present (Commission of the European Communities, 2007, p. 2).

In the EU document media literacy is defined as:

The ability to access the media, to understand and to critically evaluate different aspects of media and media contents and to create communications in a variety of contexts...Media messages are informational and creative contents included in texts, sounds and images carried by different forms of communication, including television, cinema, video, websites, radio, video games and virtual communities (Commission of the European Communities, 2007, p. 3).

A similar conversation has been evolving in the United States, particularly in the education community, identifying the need to ensure that youth:

have access to the skills and experience needed to become full participants, can articulate their understanding of how media shapes perceptions, and are socialized

into the emerging ethical standards that should shape their practices as media makers and participants in online communities (Jenkins & Clinton & Purushotma & Robison & Weigel, 2009, p. xiii).

Both the EU and US conversations highlight similar concerns that suggest the need for some pedagogical and policy interventions including the gap in participation, issues of transparency, and challenges related to ethics. Jenkins et al (2009) identify a series of specific new skills that are suggested in the EU description of media literacy above:

Play – the capacity to experiment with one’s surroundings as a form of problem-solving

Performance – the ability to adopt alternative identities for the purpose of improvisation and discovery

Simulation – the ability to interpret and construct dynamic models of real-world processes

Appropriation – the ability to meaningfully sample and remix media content

Multitasking – the ability to scan one’s environment and shift focus as needed to salient details

Distributed Cognition – the ability to interact meaningfully with tools that expand mental capacities

Collective Intelligence – the ability to pool knowledge and compare notes with others toward a common goal

Judgment – the ability to evaluate the reliability and credibility of different information sources

Transmedia Navigation – the ability to follow the flow of stories and information across multiple modalities

Networking – the ability to search for, synthesize and disseminate information

Navigation – the ability to travel across diverse communities, discerning and respecting multiple perspectives, and grasping and following alternative norms (p. 4).

While technological access has been a key concern in such discussions, there is a significant shift reflected in both the US and EU conversations toward focusing more on the development of certain cultural competencies and emergent social skills needed for full involvement (European Cultural Foundation, 2005; Jenkins & Clinton & Purushotma & Robison & Weigel, 2009). These skills, as outlined in both conversations aren’t novel, but rather build on the foundation of “traditional literacy and research, technical, and critical

analysis skills” (Jenkins & Clinton & Purushotma & Robison & Weigel, 2009, p. xiii). These new literacies (as listed above) extend the traditional foundation and are developed through collaborative, networked engagement in the new media landscape. Reilly and Robinson (2008) identify a framework for:

...questioning the rhetorical assumptions that media makers and media consumers employ:

- Who created the message?
- What techniques were used to deliver the message?
- What values are represented by the media presentation?
- How might different people understand the message?
- Why is this message being sent?

(Reilly & Robison, 2008. p.3)

These emergent questions have significant impact on media participants, especially youth, as they develop a growing sense of awareness and curiosity surrounding the creation, distribution and consumption of users. For example, Reilly and Robinson (2008) note how these questions have made young women aware of media retouching in photographic content for advertisements which has “had an impact on the ways they perceived women’s bodies and thus helped to shape their sense of themselves” (Reilly & Robison, 2008, p. 3). In essence, these questions and the related literacies discussed focus attention on the context of content – which is key to the intercultural exchange of narratives. Video projects of youth participants of the StrangerFestival, for example, were focused on catalyzing intercultural dialogue via the moving image. These videos were created, distributed and consumed in a variety of cultural contexts and encouraged discourse for youth media consumers to create, connect, communicate and collaborate. Similarly, the LAB does not seek to expand technological access to European media consumers, rather, it seeks to provide a platform for connection, communication and

collaboration. In particular, the LAB's vast repository of information and network of users allows for exchange and discourse to support the development and exploration of such literacies.

As outlined in the introduction of this project, the foundation of "being human", according to philosopher Karl Popper, is the ability and degree to which we communicate. The context of human communication and interaction has shifted dramatically throughout history, and particularly in the last century with the advent of the internet, cellular phone, moving image narrative etc. Technology has had an undeniably significant impact on the modes and methods of communication as well as the birth and identity of new communities and publics. Given this context, I sought to explore how cultural organizations can engage technology to catalyze communication, and more specifically the reciprocal exchange of diverse narratives. I purposively selected the European Cultural Foundation (ECF) and two of its programs as the subjects of my case studies in order to best illustrate this exploration.

The European Union (EU), the political and geographic context of the ECF, is in many ways a microcosm of what the entire globe is experiencing in terms of capitalizing on opportunities and combatting threats presented by globalism as nations become further intertwined in complex ways. The social and cultural dimensions of this complex network density involve the dynamic movement and flow of ideas, as described by Keohane and Nye (2000). The ECF has a vision that culture has the connecting power to engage and inspire open, inclusive and democratic societies. Its institutional mission seeks to support cultural expression and interaction in service of its ambition to catalyze the exchange of diverse narratives – the sustained support of the fluid circulation of ideas. As citizens of the world

we can no longer be focused solely on our 'local' context as it relates to our immediate geography. Rather, as the scholarship reflects, it is increasingly necessary that we develop our media literacies, our capacity to engage in the increasingly complex onsite and online environments that are mediated by technology and transcend geographic, cultural, and lingual boundaries.

The intent of my research was to explore how cultural organizations (and by extension, cultural administrators – as stewards of culture), navigate the evolving globalized context to support the exchange of diverse narratives. As my research illustrates, the engagement of new media technology (also referred to as ICT or information and communications technology) continues to develop as administrators, institutions and individuals adapt and grow in their methods of expression, distribution and consumption of culture and cultural artifacts. As this exchange continues to manifest, policy makers in the EU and around the globe are recognizing that individuals and institutions are connecting at multiple points of access and will continue to do so with or without state-sanctioned activity and/or guidelines. Therefore, policy structures and frameworks are engaging in similar fluid circulation of ideas and content to adapt in order to support rather than hinder positive social, cultural engagement in service of the creation of increasingly open, inclusive and democratic societies.

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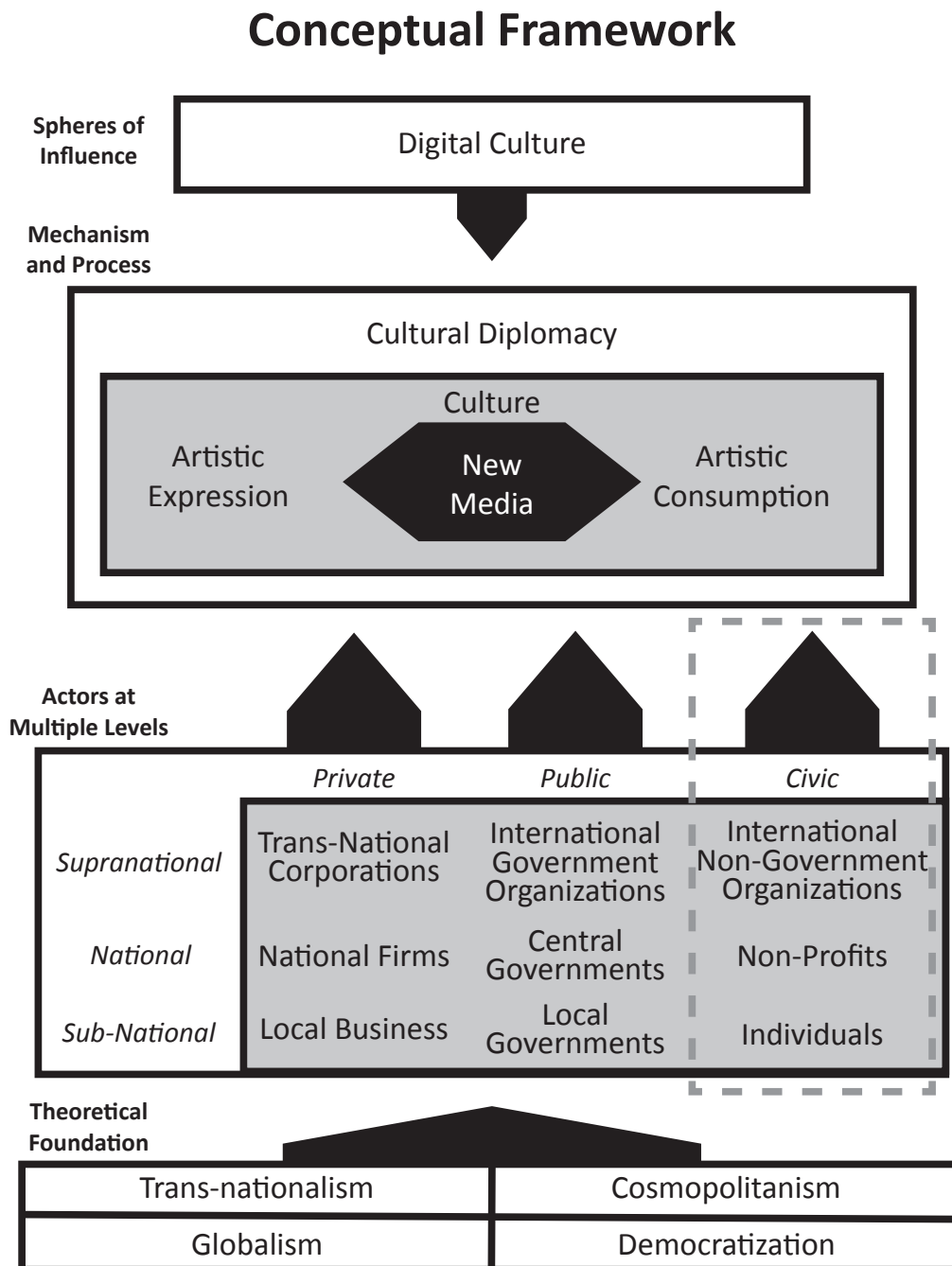
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Appendix A | Conceptual Framework



Data ID:

Activity Type: __Web __Other

CODING	INFORMATION	NOTES

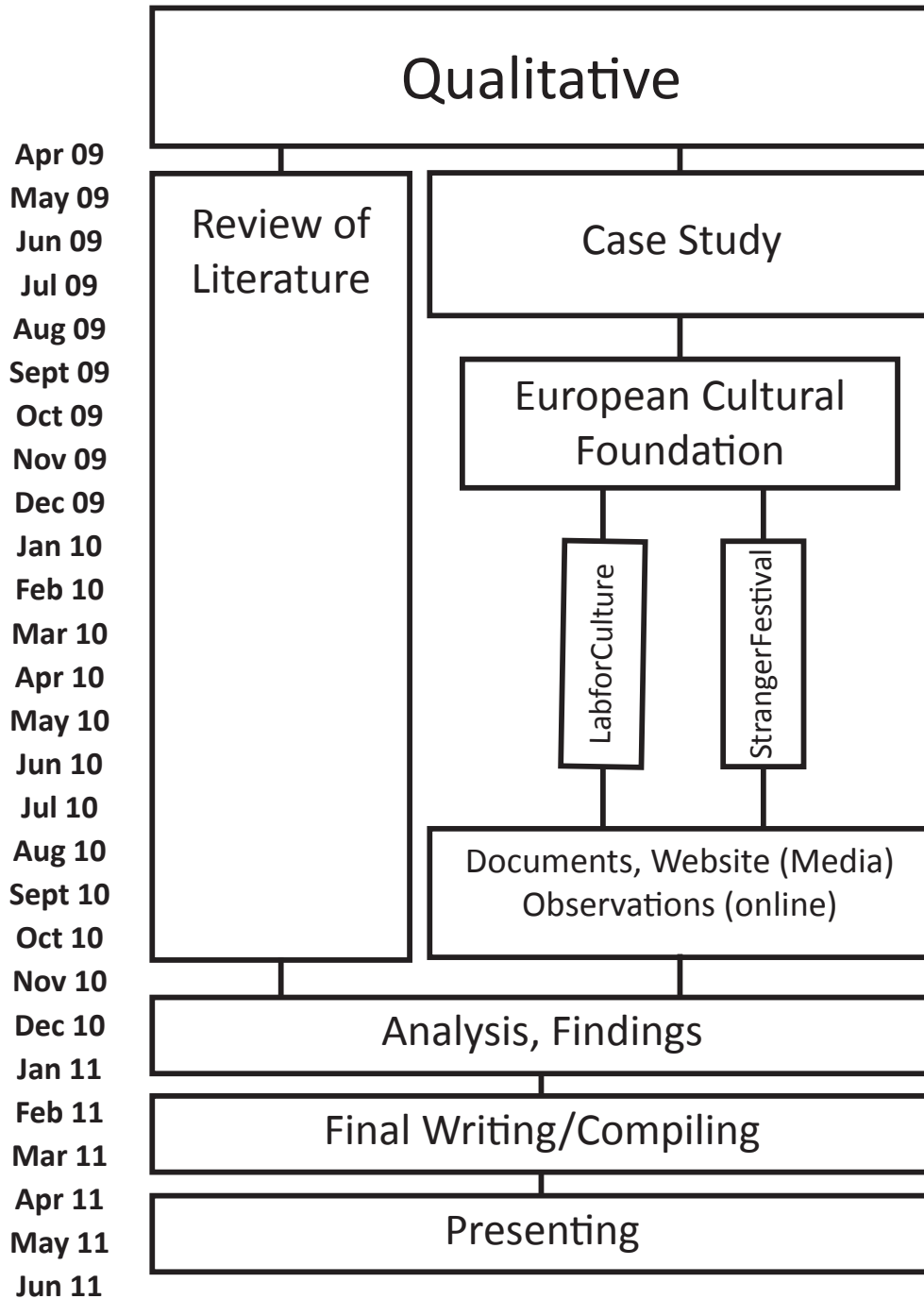
Data ID:

Media Type: ☐Audio ☐Video ☐Image ☐Multimedia
 ☐Interactive ☐Website ☐Blog ☐Other

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Appendix E | Research Design Schematic



Appendix F | LabforCulture | Home

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Community

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The networking platform for information on European arts and culture. Linking you across borders.

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Showing 6 most recent or selected items



Simultankontrast (21.04. - 03.05.2011), Vernissage: Donnerstag, den 21.04.2011 um 19 Uhr
Michael Zeuch, kuratiert von Silvia Netzakoven. Der Künstler Michael Zeuch arbeitet ...
Pavillon am Milchhof | 15 apr 2011



edition zinkhund
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"Culture can play a crucial role in urban development because of its multidimensional impacts": a short talk with Mariangela
Lavanga
Mariangela Lavanga is a lecturer at the Erasmus University Rotterdam. Her research ...
Lidia Varbanova | 31 mar 2011

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Marilena ...



youme_design



ALEXANDRE REGADA



Mirha Sozzi



Mel Melhado



elena bufta

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artists centre culturel de serbie conference contemporary art cultural policy culture dance education europe exchange exhibition festival intercultural dialogue lutte kultureni centar arbiye pariz labforculture mobility music network new media research social entrepreneurship theatre video workshop

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99

Appendix G | LabforCulture | Header

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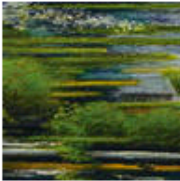
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Appendix H | LabforCulture | What's New


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Vernissage:
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Zeuch arbeitet ...

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**3rd Ward Spring Open
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**"Culture can play a
crucial role in urban
development because
of its
multidimensional
impacts": a short talk
with Mariangela**

Lavanga

Mariangela Lavanga is a lecturer at the
Erasmus University Rotterdam. Her
research ...

 **Lidia Varbanova** | 31 mar 2011

Appendix I | LabforCulture | Who's on the Site

Who's on the site?



Marilena ...



youme
_design



ALEXANDRE
REIGADA



Mirtha Sozzi



Mel Melhado



elena buftea

Appendix J | LabforCulture | What's Inside

What's inside?

artists **centre culturel de serbie** conference contemporary art
cultural policy **culture** dance education **europe** exchange
exhibition **festival** intercultural dialogue **iugte**
kulturni centar srbije pariz labforculture **mobility music**
network new media **research social entrepreneurship**
theatre video workshop

Appendix K | LabforCulture | Left Sidebar

Home

About Us

Culture News

Directory

Funding

Projects

**Resources for
Research**

Add new content...

Community

Keywords

Set my language

de | en | es | fr | it | pl

LfC Newsletter

RSS feeds

Sitemap

Appendix K.1 | LabforCulture | Left Sidebar | About

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[in this site](#) [in our selection of the world wide web](#)

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☐ Remember me

Home

About Us

Team

Funders

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Press and news

Culture News

Directory

Funding

Projects

Resources for Research

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Community

Keywords

Set my language

de | en | es | fr | it | pl

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Sitemap

Home | About Us

About Us

Find Ideas. Find People. Find Money. Find Events. Find Debates. One website, 50 countries, 6 languages.

We work with and for artists, arts and culture organisations and networks, cultural professionals and audiences in the 50 countries of Europe, as well as providing a platform for cultural cooperation between Europe and the rest of the world.

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

We provide

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

In this section

Team

Who works at LabforCulture?

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Governance

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LabforCulture blog

News straight from the team

Appendix K.2 | LabforCulture | Left Sidebar | Culture News

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[Home](#)
[About Us](#)
[Culture News](#)
[News](#)
[Events calendars](#)
[Discussions](#)
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[Resources for Research](#)
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Home | Culture News

Culture News

Find a wide selection of online magazines and newsletters, events calendars, email groups, forums and other news sources on cultural cooperation in Europe.

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Editor's highlight

The Spanish Presidency in 2010 : 'Innovating Europe'

The Spanish Presidency started a new phase for the EU, with a renewed Parliament and Commission and a new treaty in effect since 1 December. With this outlook ...

Timothée Guicherd | 15 jan 2010

Cultural Capital Newsletter

A newsletter published by Lord Cultural Resources, which is a global professional practice dedicated to creating cultural capital worldwide.

Online resource | 04 jan 2010

Feeds

Entries from selected external feeds

- the sound of premature ... the lazarus corporation | 15 apr 2011
- Progress on the Book of the ... the lazarus corporation | 15 apr 2011
- Sync or Swim the lazarus corporation | 15 apr 2011
- Papa November Interview the lazarus corporation | 15 apr 2011

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- News(letters)
- Directory
- Funding
- Resources for research
- LabforCulture Blog
- Community blogs

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In this section

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A comprehensive selection of newsletters and online magazines.

Events calendars
Events calendars generated by key cultural networks, organisations and online platforms.

Discussions
Online cultural discussion groups, forums, blogs and email lists.

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Theatre Producer: Corn Exchange Theatre Company Dublin, Ireland / Éires

Portfolio Manager, Creative Industries and Skills – Job Ref 112: Creative Scotland Edinburgh, United Kingdom

Portfolio Manager, Theatre, Talent Development and Own Art – Job Ref 111: Creative Scotland Edinburgh, United Kingdom

Programme Manager Digital and Web Development: European Cultural Foundation Amsterdam, Netherlands

Marketing Coordinator: Manifesta 9 Hasselt / Genk, Belgium / Belgique / België

104

Appendix K.3 | LabforCulture | Left Sidebar | Directory

LabforCulture.org

☒ in this site ☐ in our selection of the world wide web

MyLabforCulture

☐ Remember me

Home

About Us

Culture News

Directory

Networks

Artistic platforms

Research organisations

EU programmes and institutions

Intergovernmental & transnational organisations

National bodies

Region in focus

Funding

Projects

Resources for Research

Add new content...

Community

Keywords


Home | Directory

Directory

Find out about the key artistic and cultural organisations, networks, associations and programmes, both public and private, "official" and "independent" that work across borders in Europe.

[Add your content to this section of LabforCulture](#)

Editor's highlight



Make the best out of 2011!

The European Commission ...

Cristina Farinha | 23 dec 2010


Find directory items

[+] Type of organisation


[+] Arts & Cultural categories

1635 results


In this section

 **Networks**


Membership-based groups of individuals and organisations.

 **Artistic platforms**


Diverse artistic and cultural gatherings of organisations, communities or individuals.

 **Research organisations**


Research centres, think tanks and observatories that study, analyse, monitor and disseminate data and trends in the cultural sector.

 **EU programmes and institutions**


Find programmes, legislative frameworks and funding news through official EU portals, databases and documents.

 **Intergovernmental & transnational organisations**

Intergovernmental and transnational organisations that provide information, promotion and support for European cultural cooperation.

 **National bodies**

Governmental institutions, national agencies, resources, portals and other national organisations active in each European country.

 **Region in focus**

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CLIMATE CHANGE artists respond

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publication out now [▶](#)

Compendium

Key organisations and portals

Appendix K.4 | LabforCulture | Left Sidebar | Funding

LabforCulture.org

[in this site](#) [in our selection of the world wide web](#)

MyLabforCulture

☐ Remember me

Home

About Us

Culture News

Directory

Funding

Agencies & programmes

Foundations

Associations of funders

Alternative financing

Sponsorship

Philanthropy

Tips

Projects

Resources for Research

Add new content...

Community

Keywords

Set my language
de | en | es | fr | it | pl

LfC Newsletter

RSS feeds

Sitemap


Home | Funding

Funding

Find funding for your project, initiative or organisation. Learn more about mobility schemes, foundations, corporate sponsorship, philanthropy and alternative sources of funding.


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Editor's highlight



Marc de Montalembert Grant 2011


The Marc de Montalembert Grant (7,000 EUR) helps young people from countries bordering ...

 Sofia Nicolas M. | 31 oct 2010



Marc de Montalembert Fondation

A foundation that awards annual grants to young artists from the Mediterranean region.

 Organisation | 04 feb 2009

Find funding information

[+] Type of support


[+] Type of organisation

[+] Arts & Cultural categories


» Reset

329 results


In this section

 **Agencies & programmes**


National, regional and transnational funding agencies and programmes.

 **Foundations**


European and international grant-making and operational foundations.

 **Associations of funders**


Knowledge-sharing bridges between grant givers and grant seekers.

 **Alternative financing**


New approaches to funding art and culture

 **Sponsorship**


Corporate sponsorship for arts and culture is a negotiated partnership.

 **Philanthropy**

Websites that offer advice, case studies and practical tips about philanthropic giving.

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Links to funding tips.

 **Glossary**

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artists respond

Financial crisis
Online report

Compendium
Funding for culture

Funding glossary
Commonly used financial terms

Funding tips

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106

Appendix K.5 | LabforCulture | Left Sidebar | Projects

LabforCulture.org

☐ in this site ☐ in our selection of the world wide web

MyLabforCulture

☐ Remember me

Home

About Us

Culture News

Directory

Funding

Projects

Resources for Research

Add new content...

Community

Keywords

Set my language
de | en | es | fr | it | pl

LfC Newsletter

RSS feeds

Sitemap

Home | Projects


Projects

Inspiring & informative stories of cross-border cooperation in Europe


We are collecting stories of cross-border cooperation projects that suggest possible routes, themes and models of partnership. In this section, we present artists' own voices and the challenges they face.

- How did we collect and analyse these projects?
- What are the criteria for suggesting a project?
- Add your content to this section of LabforCulture
- Place a call for collaboration on the forum

Editor's highlight



Jardin d'Europe Wild Cards 2011
The objective of Jardin d'Europe Wild Cards is to encourage transnational ...
Dea Vidovic | 23 dec 2010



Jardin d'Europe
This project is dedicated to the establishment of a sustainable European infrastructure ...
Project | 29 apr 2010

Find a specific project

[+] Locations

[+] Type of project


[+] Arts & Cultural categories

266 results


Browse projects

- 10 Case Studies
The editor's monthly selection of ten in-depth projects
- See the ten most visited items
- Check what's new
- Micro production: culture in urban development
Ten projects that create a new economic, social, ideological and political role for culture in urban development
- Ongoing projects
Find projects currently in progress
- All projects
All 266 projects


What's new?




Nice to meet you – cultural collisions in 100 sec




Europe Now | Europe Next




Tracing Mobility: Cartography and Migration in Networked ...



The Art of Survival. Initiative for Culture and Sustainability



The Knot



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CULTURAL BLOGGERS INTERVIEWED

107

Appendix K.6 | LabforCulture | Left Sidebar | Resources

LabforCulture.org

[in this site](#) [in our selection of the world wide web](#)

MyLabforCulture

☐ Remember me

Home

About Us

Culture News

Directory

Funding

Projects

Resources for Research

Cultural & artistic databases

Education & training

Publications

Research in focus

Research tools

Add new content...

Community

Keywords

Set my language

de | en | es | fr | it | pl

LfC Newsletter

RSS feeds

Sitemap


Home | Resources for Research

Resources for Research

Get your hands on resources to enhance your knowledge and understanding of the European cultural cooperation scene. Keep up with the most recent research resources, current trends and debates via specialised publications and databases.


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Editor's highlight



SEAS Dock: a tool for people who engage in transnational collaboration


Black/North SEAS was a European cultural platform that connected two very different ...

 Lidia Varbanova | 03 apr 2011



SEAS

It is a multilateral, cross-sectoral, transborder collaboration – a pan-European, ...

 Project | 22 jan 2010

Find resources

[+] Locations

[+] Thematic scope


[+] Type of online resource

►Reset


[+] Type of publication

790 results


In this section

[Cultural & artistic databases](#)


Searchable databases of cultural institutions, operators, artists and researchers.

[Education & training](#)


Courses, workshops, university programmes, training centres and networks that are facilitating European cultural cooperation.

[Publications](#)

Publications (online and offline): books, reports, papers, studies, articles, conference proceedings and readers, research magazines and journals.

[Research in focus](#)

Thematic selections of publications and other research resources available online about current issues influencing cultural cooperation across ...

[Research tools](#)

Online research tools, including project websites, catalogues, e-libraries, encyclopedias, research guides, thesauri, dictionaries and ...

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Research in focus

Social entrepreneurship

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108

Appendix K.7 | LabforCulture | Left Sidebar | Add New Content



☒ In this site ☐ In our selection of the world wide web

MyLabforCulture

☐ Remember me

Home

About Us

Culture News

Directory

Funding

Projects

Resources for Research

Add new content...

Community

Keywords

Set my language

de | en | es | fr | it | pl

LfC Newsletter

RSS feeds

Sitemap

Home | Add new content

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110

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☒ in this site
 ☐ in our selection of the world wide web

MyLabforCulture
 Username:
 Password:

☐ Remember me

Home
 About Us
 Culture News
 Directory
 Funding
 Projects
 Resources for Research
 Add new content...
 Community
 Keywords

Home | Keywords

Keywords

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 culture
 dance
 education
 europe
 exchange
 exhibition
 festival
 intercultural dialogue
 lutte
 kulturni centar srbije pariz
 labforculture
 mobility
 music
 network
 new media
 research
 social entrepreneurship
 theatre
 video
 workshop

General keywords

Arts & cultural categories
 Architecture & Design, Audiovisual & Media, Community Arts, Cultural Heritage, ...
 Beneficiaries
 Artists, Arts producers, agents and dealers, Curators, arts critics, journalists, Researchers and cultural consultants, ...
 Geographical scope
 Countries in Europe, Regions in Europe, Beyond Europe
 Language
 Albanian, Basque, Belarusian, Bosnian, ...
 Thematic scope
 Artistic Practice, Arts Management & Entrepreneurship, Cultural & Media Legislation, Cultural Economics, ...

Online resources

Type of online resources
 Blogs, Database of Artists or Experts, Directory of Organisations, Discussion Groups & Forums, ...

Organisations

Type of organisation
 Arts, Cultural & Media Organisations, Commercial Co-producers & Consultancies, Educational & Training Institutions, Foundations, ...
 Type of support
 Awards & Prizes, Capital Subsidies, Individual Grants & Bursaries, Loans, ...

Publications

Type of publication
 Article, Bibliography, Book, Catalogue, ...
 Frequency of distribution
 Daily, Semiweekly, Weekly, Biweekly, Monthly, Bimonthly, Quarterly, Biannual, Annual, Not regular

Case studies

Type of project
 Artists Mobility, Artists Residency, Cultural Production, Documentation, ...

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 INTERVIEWED

European
 cultural policy

Set my language
 de | en | es | fr | it | pl
 LfC Newsletter
 RSS feeds
 Sitemap

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INTERVIEWED

European
cultural policy

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Beijing, China, Rest of World

[Theatre Producer: Corn Exchange Theatre Company](#)
Dublin, Ireland / Éire

[Portfolio Manager, Creative Industries and Skills – Job Ref 112: Creative Scotland](#)
Edinburgh, United Kingdom

[Portfolio Manager, Theatre, Talent Development and Own Art – Job Ref 111: Creative Scotland](#)
Edinburgh, United Kingdom

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- My news
- My profile
- My updates
- My network
- My blog
- My content
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to new knowledge
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INTERVIEWED

European
cultural policy

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☒ In this site
 ☐ In our selection of the world wide web

MyLabforCulture
 Welcome Mindy Linder
[Change password](#)

[Home](#)
[About Us](#)
[Culture News](#)
[Directory](#)
[Funding](#)
[Projects](#)
[Resources for Research](#)
[Add new content...](#)
[Community](#)
 Events and news
 People
 Blogs
 Groups
 Keywords
 Set my language
 de | en | es | fr | it | pl
 LIC Newsletter
 RSS feeds
 Sitemap

Home | My news

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Current keywords: new media & digital arts, Community Arts, arts in a social context, arts in schools, non-professional arts, intangible heritage, fiction, novel, poetry, storytelling, Multidisciplinary Arts, Performing Arts, circus, dance, music, puppetry, street arts, theatre, painting, Arts Management & Entrepreneurship, arts marketing, cultural consumption & participation, cultural employment, impact studies, Cultural & Media Legislation, international law, Cultural Networking, Cultural Policy & Administration, cultural diplomacy, cultural diversity, European cultural policy, intercultural dialogue, national, regional & local cultural policies, Cultural Theory & Research, anthropology, cultural studies, history, interdisciplinary, philosophy, Beyond Europe, Australia & New Zealand, North America, Countries in Europe

Oksana Shevchenko
Head of the Chair of Linguistics and Cross-Cultural Studies/Crimean University of Arts, ...
 Person Profile | 15 apr 2011

Rebecca Agbodjan
I have a Master in European Studies and a Diploma in Arts Administration and Cultural ...
 Person Profile | 15 apr 2011

3rd Ward Spring Open Call
Calling all Creators You have until Midnight FRIDAY April 22nd to join our Spring Open ...
 Artists Wanted | 14 apr 2011

EIGHT WEEK MEISNER INTRODUCTION COURSE
"What happens to you doesn't depend on you, it depends on the others fellow" ...
 Actors-Space Berlin | 14 apr 2011

SCRIPIT & SZENENANALYSE MIT PEER MARTINI
Wie lese ich einen Text richtig? Welche Wege muss ich beschreiten, um einen Text ...
 Actors-Space Berlin | 14 apr 2011

MEISNER TECHNIQUE FOR CHARACTER WORK
An exciting joint workshop with André Bolouri,
 Actors-Space Berlin | 14 apr 2011

MEISNER TECHNIQUE - A DIRECTOR'S TOOLBOX
Meisner Technique - a director's toolbox
 Starting from an exploration of the ...
 Actors-Space Berlin | 14 apr 2011

EINJÄHRIGES INTENSIVPROGRAMM IN MEISNER TECHNIK MIT ANDRÉ BOLOURI
Reich an Vorstellungskraft und gefühlvoll, spontan, lebendig, ehrlich und ...
 Actors-Space Berlin | 14 apr 2011

Monika Sadkowska
Aktorin, vokalistin, Tänzerin / Koordinatorin projektiv, tänzerisch, tänzerisch ...
 Person Profile | 14 apr 2011

CHARACTER WORK
Character work - Observation and Mimicry, Physical Centres Part of the ...
 Actors-Space Berlin | 14 apr 2011

International Physical Theatre Lab in Italy.
IUGTE. International Physical Theatre Laboratory with Russian Theatre
 Director and ...
 Ivan Rosenthal | 14 apr 2011

Ivan Rosenthal
IUGTE is the non-governmental non-profit organization founded in 2000. The organization ...
 Person Profile | 14 apr 2011

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☒ in this site ☐ in our selection of the world wide web

MyLabforCulture
Welcome Mindy Linder
[Change password](#)

[Home](#)
[About Us](#)
[Culture News](#)
[Directory](#)
[Funding](#)
[Projects](#)
[Resources for Research](#)
[Add new content...](#)
[Community](#)
[Events and news](#)
[People](#)
[Blogs](#)
[Groups](#)
[Keywords](#)
[Set my language](#)
de | en | es | fr | it | pl
[LFC Newsletter](#)
[RSS feeds](#)
[Sitemap](#)


[Home](#) | [My profile](#)

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Name:
Mindy Linder

Username:
mlinder

I'm a theatre artist and arts management graduate student at the University of Oregon in the United States.

Arts & Cultural categories:
new media & digital arts, Community Arts, arts in a social context, arts in schools, non-professional arts, intangible heritage, fiction, novel, poetry, storytelling, Multidisciplinary Arts , Performing Arts, circus, dance, music, puppetry, street arts, theatre, painting

Locations:
Beyond Europe, Australia & New Zealand, North America, Countries in Europe

Thematic scope:
Arts Management & Entrepreneurship, arts marketing, cultural consumption & participation, cultural employment, impact studies, Cultural & Media Legislation, international law, Cultural Networking , Cultural Policy & Administration , cultural diplomacy, cultural diversity, European cultural policy, intercultural dialogue, national, regional & local cultural policies, Cultural Theory & Research , anthropology, cultural studies, history, interdisciplinary, philosophy

[My news](#)
[My profile](#)
[My updates](#)
[My network](#)
[My blog](#)
[My content](#)
[My groups](#)

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115

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☒ in this site ☐ in our selection of the world wide web

MyLabforCulture
Welcome Mindy Linder
[Change password](#)

Home

About Us

Culture News

Directory

Funding

Projects

Resources for Research

Add new content...

Community

Events and news

People

Blogs

Groups

Keywords

Set my language
de | en | es | fr | it | pl

LfC Newsletter

RSS feeds

Sitemap

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My news

My profile

My updates

My network

My blog


My content

My groups

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116

Appendix M.4 | LabforCulture | Right Sidebar | My Network

LabforCulture.org

☒ in this site ☐ in our selection of the world wide web

MyLabforCulture
Welcome Mindy Linder
[Change password](#)

Home

[About Us](#)
[Culture News](#)
[Directory](#)
[Funding](#)
[Projects](#)
[Resources for Research](#)
[Add new content...](#)
[Community](#)

Events and news
People
Blogs
Groups

Keywords


Set my language
de | en | es | fr | it | pl
LfC Newsletter
RSS feeds
Sitemap


Home | My network

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2 people in my network


Darlington Egwim


Lidia Varbanova

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My news
My profile
My updates
My network
My blog
My content
My groups


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☒ in this site ☐ in our selection of the world wide web

MyLabforCulture
Welcome Mindy Linder
[Change password](#)

Home

About Us

Culture News

Directory

Funding

Projects

Resources for Research

Add new content...

Community

Events and news

People

Blogs

Groups

Keywords

Set my language
de | en | es | fr | it | pl

LfC Newsletter

RSS feeds

Sitemap

Home | My blog

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My news

My profile

My updates

My network

My blog

My content

My groups

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INTERVIEWED


European
cultural policy



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118

Appendix M.6 | LabforCulture | Right Sidebar | My Content



☒ in this site ☐ in our selection of the world wide web

MyLabforCulture
Welcome Mindy Linder
[Change password](#)

[Home](#) | [My content](#)

[About Us](#)
[Culture News](#)
[Directory](#)
[Funding](#)
[Projects](#)
[Resources for Research](#)
[Add new content...](#)
[Community](#)

[Events and news](#)
[People](#)
[Blogs](#)
[Groups](#)

[Keywords](#)

[Set my language](#)
de | en | es | fr | it | pl
[LFC Newsletter](#)
[RSS feeds](#)
[Sitemap](#)



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[My news](#)
[My profile](#)
[My updates](#)
[My network](#)
[My blog](#)
[My content](#)
[My groups](#)

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artists respond

Converging Pathways
to new knowledge
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INTERVIEWED


European
cultural policy

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MyLabforCulture
Welcome Mindy Linder
[Change password](#)

[Home](#)
[About Us](#)
[Culture News](#)
[Directory](#)
[Funding](#)
[Projects](#)
[Resources for Research](#)
[Add new content...](#)
[Community](#)
[Events and news](#)
[People](#)
[Blogs](#)
[Groups](#)
[Keywords](#)
[Set my language](#)
de | en | es | fr | it | pl
[LFC Newsletter](#)
[RSS feeds](#)
[Sitemap](#)

[Home](#) | [My groups](#)

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Partner link This group facilitates young cultural policy researchers to meet ...

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[My profile](#)
[My updates](#)
[My network](#)
[My blog](#)
[My content](#)
[My groups](#)


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INTERVIEWED

European
cultural policy



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Appendix N | StrangerFestival | Home

login

europaean cultural foundation

YOUTH & MEDIA PROGRAMME

Home

Video search

Stranger 08/09

About us

Strangers' finest

Vorarlberger Dream
What is, if you don't want to live the normal life like everybody. Do you ...
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Made by Mukan Kyzzy Gulnaz from Kyrgyzstan
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El Autostopista (The Hitchhiker)
What you feel, follows you
(more)

Independent
A film by Siergiej Kanarski
(more)

Reporting Stranger 1 (ATS)
Made by: Luc de Boer ("Reporting Stranger" workshop, StrangerFestival, ...)
(more)

What's next?

11/03/2010 - 15:06

This website is no longer updated
Building on StrangerFestival, the European Cultural Foundation is now working on a broader Youth & Media Programme. However, you can still search and view the video collection on this website!

17 / 28 nov
international documentary film festival amsterdam
www.idfa.nl

10/01/2010 - 15:58

Doc Next – a new generation zooms in on Europe
ECF and IDFA present Doc Next. Doc Next features short documentaries of young pro-amateur filmmakers, who use cheap media technologies to zoom in on different realities and peripheries in Europe.

facebook

10/01/2010 - 15:40

Find us on Facebook!
Our community on Facebook has an interest in video, new media and how these are used in expressing valuable opinions. Become our friend and stay up to date!

Narratives for Europe

10/01/2010 - 15:34

Narratives for Europe
ECF is now embarking on a search for Narratives for Europe – seeking people and communities who are building stories and visions which shape Europe of today and tomorrow.

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FACEBOOK

MY SPACE

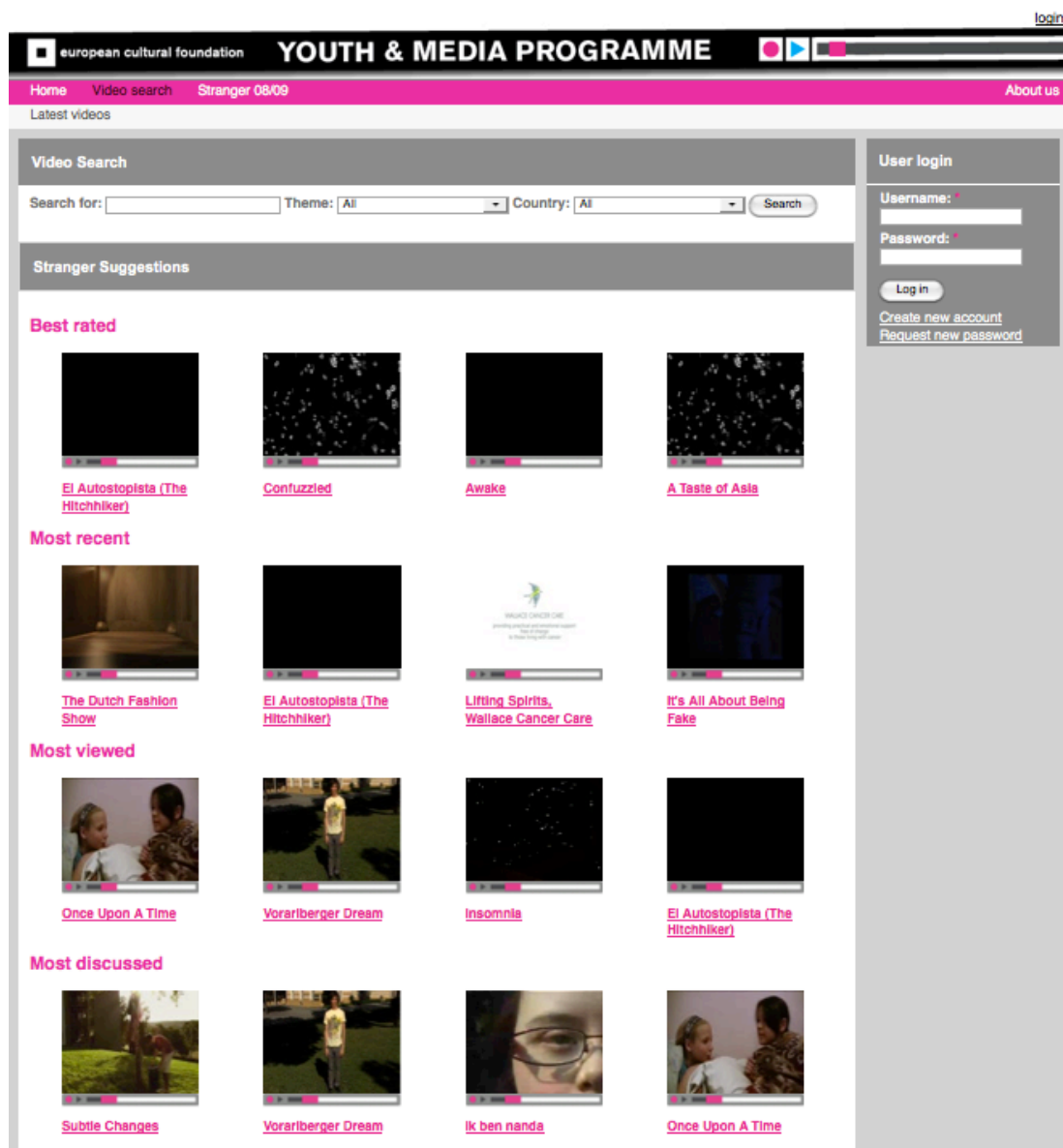
CREATIVE COMMONS

RSS

Appendix O | StrangerFestival | Top Navigation




Appendix O.1 | StrangerFestival | Top Navigation | Video Search



Appendix O.2 | StrangerFestival | Top Navigation | Stranger 0809

[login](#)

 **YOUTH & MEDIA PROGRAMME**

Home Video search Stranger 08/09 About us

Stranger 08/09

StrangerFestival (2008 and 2009) supported young peoples' video explorations on issues that matter to them, connecting these voices and the people behind them across Europe. StrangerFestival organized activities for talented young video-makers between the ages of 15 and 25, and found ways to show their work to a broad audience. StrangerFestival organized 25 workshops in 20 European countries, a competition and a travelling exhibition featuring the best films from these budding artists. All video's on this website are part of Europe's story. StrangerFestival was a core project of the European Cultural Foundation (ECF).

Building on the 2008 and 2009 editions of the StrangerFestival, the European Cultural Foundation is currently designing a Youth & Media Programme with a focus on documentaries by young makers. Below are links to the archives of StrangerFestival 2008 and 2009.

- [Video results of workshops StrangerAcademy 2009](#)
- [Winners StrangerFestival 2008](#)
- [Winners StrangerFestival 2009](#)
- [Calendar of international workshops 2009](#)
- [Calendar of international workshops 2008](#)
- [Touring Exhibition Calendar](#)
- [Media partners StrangerFestival 2008 and 2009](#)
- [Project partners StrangerFestival 2008 and 2009](#)
- [Sponsors and funders StrangerFestival 2009](#)

[DISCLAIMER](#)

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Password: *

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Appendix O.3 | StrangerFestival | Top Navigation | Login

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Appendix 0.4 | StrangerFestival | Top Navigation | About Us

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 **european cultural foundation** **YOUTH & MEDIA PROGRAMME** 

Home Video search Stranger 08/09 [About us](#)

About Us

CONTACT
Youth & Media Programme of the European Cultural Foundation, Jan van Goyenkade 5, 1075 HN Amsterdam, The Netherlands, Telephone +31 (0)20 573 38 68, [mail](#).

PEOPLE
Vivian Paulissen (programme manager)
Menno Weijs (project officer)
Puck de Klerk (consultant)

ABOUT THE EUROPEAN CULTURAL FOUNDATION
The European Cultural Foundation (ECF) is an independent foundation based in the Netherlands that has been operating across Europe for nearly 60 years. ECF champions and transmits cultural exchange and new forms of artistic expression. ECF shares and connects knowledge across the European cultural sector, and campaign for the arts on all levels of political decision-making. ECF is now embarking on a search for Narratives for Europe – seeking people and communities who are building stories and visions which shape Europe of today and tomorrow.

ABOUT THE YOUTH AND MEDIA PROGRAMME of the ECF
The Youth & Media Programme of the European Cultural Foundation (ECF) is a partner network that aims to bring forward the views and opinions of European emerging documentary makers and opinion formers. To ensure an inclusive public opinion and debate, the programme gives access to young people who are likely to be excluded from the mainstream public discourse. The network consists of strategic partners in different European countries that set up workshops and other activities to support the talent development of young emerging media professionals in their country.

THE VIDEO REPUBLIC
Cheap digital technology and broadband access have broken the monopoly held by production companies and broadcasters over moving-images. Videos made by young people spread quickly across the internet, television and festivals. This new place where videos are being created, published and exchanged is dominated by young people and called the 'Video Republic'. The European Cultural Foundation commissioned UK based think-tank Demos to explore the contours of this new public space. The resulting report outlines the inhabitants, shapes and regulations of the 'Video Republic'. The report gives teachers, cultural operators, the media industry, parents and journalists a fresh take and a better appreciation of what makes young European videomakers tick. Download the full report from Demos called the 'Video Republic' [here](#) and/or watch the video [here](#).

STRANGERFESTIVAL (2008 and 2009)
supported young peoples' video explorations on issues that matter to them, connecting these voices and the people behind them across Europe. StrangerFestival organized activities for talented young video-makers between the ages of 15 and 25, and found ways to show their work to a broad audience. StrangerFestival organized 25 workshops in 20 European countries, a competition and a travelling exhibition featuring the best films from these budding artists. All video's on this website are part of Europe's story. StrangerFestival was a core project of the European Cultural Foundation (ECF).

[DISCLAIMER](#)

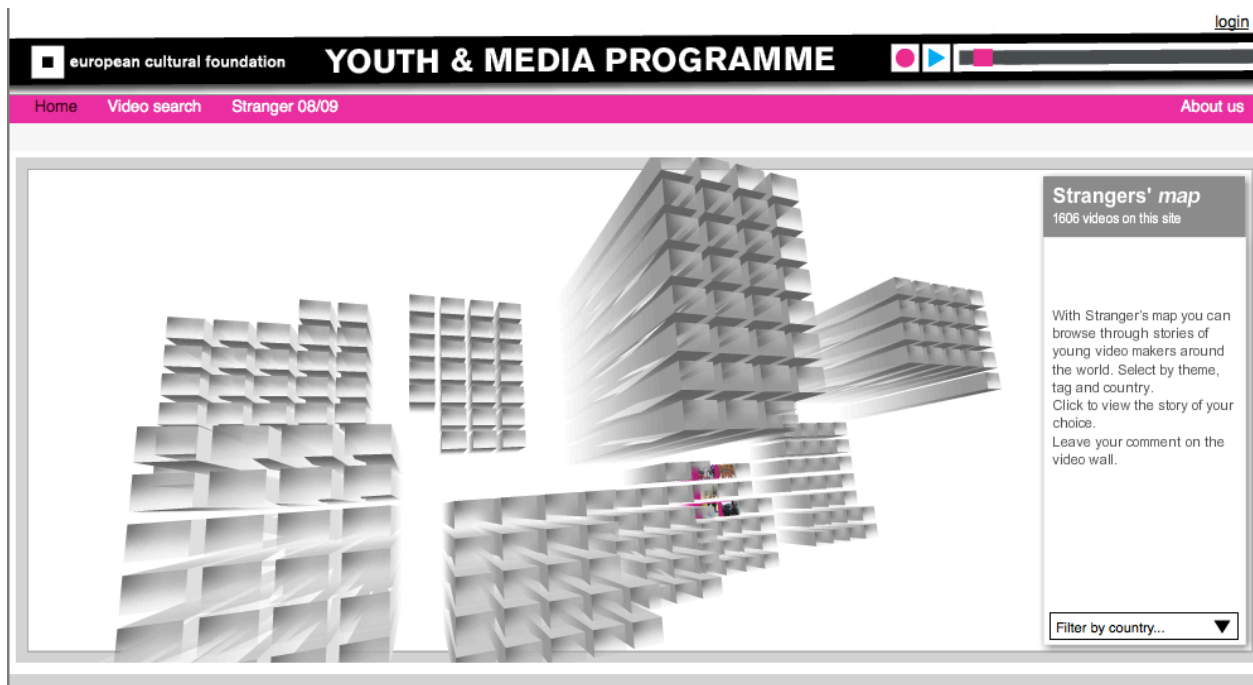
User login

Username:

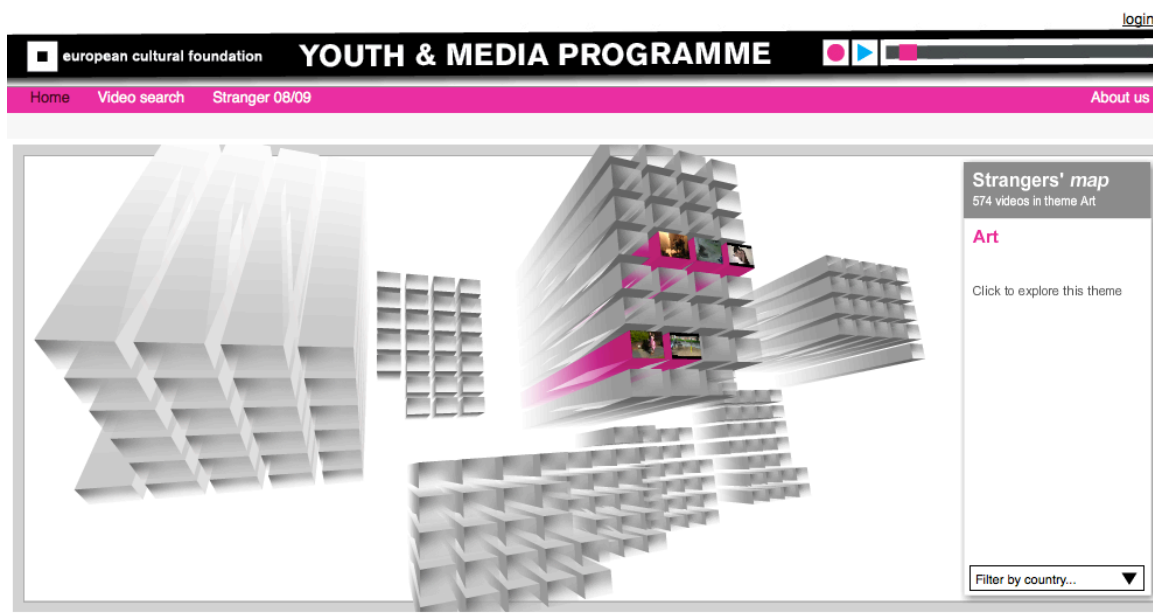
Password:

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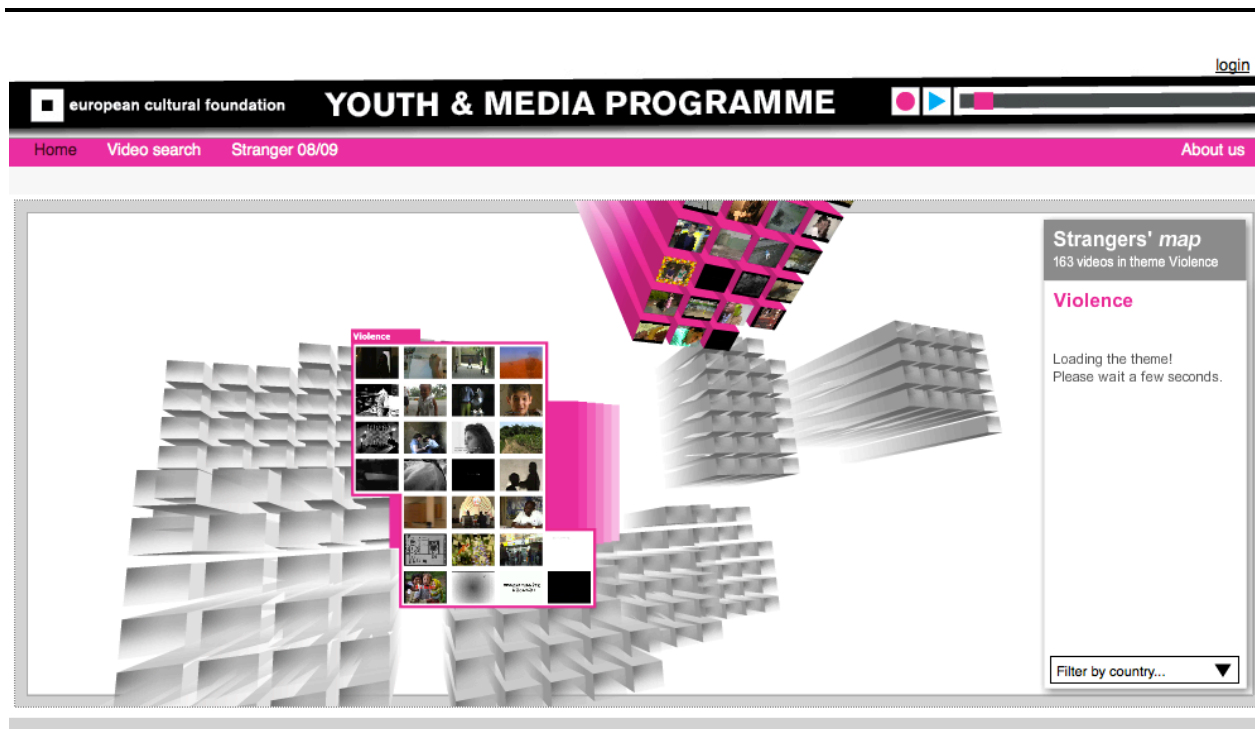
Appendix P | StrangerFestival | Stranger Map



Appendix P.1 | StrangerFestival | Stranger Map | 3-D Example




Appendix P.2 | StrangerFestival | Stranger Map | 3-D Video Example




Appendix Q | StrangerFestival | Bottom Content Areas


Strangers' finest



Vorarlberger Dream
What is, if you don't want to live the normal life like everybody. Do you ...
(more)




Once Upon A Time
Made by Mukan Kyzy Gulnaz from Kyrgyzstan
(more)




Insomnia
It's just pretty much Helsinki at night from my point of view.
(more)


Best rated



El Autostopista (The Hitchhiker)
What you feel, follows you
(more)




Independent
A film by Siergiej Kanarski
(more)



Reporting Stranger 1 (AT5)
Made by: Luc de Boer ('Reporting Stranger' workshop, StrangerFestival, ...
(more)


What's next?

11/02/2010 - 15:06
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17 / 28 nov
international documentary
film festival amsterdam
www.idfa.nl

10/01/2010 - 15:50
Doc Next – a new generation zooms in on Europe
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facebook.

10/01/2010 - 15:40
Find us on Facebook!
Our community on Facebook has an interest in video, new media and how these are used in expressing valuable opinions. Become our friend and stay up to date!



Narratives
for Europe
Stories that count.


10/01/2010 - 15:34
Narratives for Europe
ECF is now embarking on a search for Narratives for Europe – seeking people and communities who are building stories and visions which shape Europe of today and tomorrow.


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Appendix R | StrangerFestival | Video Player Top



Appendix R.1 | StrangerFestival | Video Player Bottom


Stranger related

WHY?




03/11/2009 - 18:14

Multi me



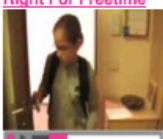
05/10/2009 - 22:17

Strong enough



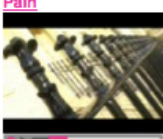
05/28/2009 - 21:48

Children Have The Right For Freetime



08/19/2009 - 13:19


Pain



05/12/2008 - 00:09

Vorarlberger Dream

Download this movie



About:

What is, if you don't want to live the normal life like everybody. Do you have an alternative?

Year of production: 2009


citrus, Austria

Login or register to post comments

send to friend

Average: 3.7 (30 votes)


March 29th, 2011 janinesharpe48 said:



Thank you for the inspiring post.

Login or register to post comments


March 29th, 2011 janinesharpe48 said:



I am sorry, I can help nothing. But it is assured, that you will find the correct decision. Do not despair.

Login or register to post comments


February 17th, 2011 saç ekimi said:



I just loved the desing of the website. I'm [Saç Ekimi](#) btw. what u guys used for it ?

Login or register to post comments


February 14th, 2011 server said:



<http://www.disbeyazlatmakalemli.com>

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February 9th, 2011 eva888 said:



Wonderful Post and look forward to reading more similar articles.

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February 7th, 2011 charmante said:



Thank you for this blog. That's all I can say. You most definitely have made this blog into something that's eye opening and important . [Medium](#) ; [Medium voyance](#) ; [Voyance par telephone](#) .

Video statistics

Views:

205603

Votes:

30

Comments:

114

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Embed code

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name="allowFullScreen"
value="true"></param><param
name="allowsriptaccess"
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129