

# "MAKING THE INFORMATION SOCIETY WORK FOR CULTURE"

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

A PILOT SURVEY CARRIED OUT BY ERICARTS  
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**QUESTIONNAIRE**

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

**Survey of 8 Member States of the Council of Europe**

***Background to the Questionnaire***

The concept of the *information society* dates back to the 1970s and to the idea of an exponential escalation of scientific and technological knowledge and its effective transfer of applications. In comparison, the contemporary 1990s conception of the information society is linked to the development of digital information and communication technologies (ICT), new interactive media and the emergence of "international information superhighways". In Europe, the so-called Bangeman Report (1994) of the European Commission can be considered as a turning point between the former and contemporary conceptions of information society.

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

Within this context the cultural sector has searched for – and even often found – a role for itself. Increasingly it has become recognised as an equal thematic pillar to technology and education in maintaining a modern "cultured" information society.

The purpose of our study is two-fold:

- to determine to what extent the cultural sector is taken into account in national information policy strategies and
- to determine to what extent cultural policy frameworks and programmes have been able to integrate ICT considerations and the new media in their strategies and other policy measures.

This study is, by its nature, exploratory and focuses only on the manifestations of policies in this field. We do not expect to carry out in-depth analyses of the real processes that integrate or separate the cultural sector into/from the main stream of information society due to time and financial constraints.

The following set of questions and Appendix 1 provide general guidelines to the main goals of this study. We hope that the national correspondents will follow these guidelines creatively and even omit them when the national policies and strategies deviate radically from the conceptions they imply.

## Questions

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

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

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

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

**Table 1. The main policy domains of developing information society**

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

- a) We first ask you to identify the main planning documents, government research and development programmes and financing schemes that distinctly served as initiators through which the concept of information society was introduced in the 1990 paying particular attention to the do-

main of cultural policy as applicable. Please limit your list to the most important ones, 3-4 all together. Please, focus on Cell IX but, if necessary, refer and review to more comprehensive plans, programmes and financing schemes of the other "policy cells" that bear upon cultural policy, for example Cell VI.

- b) If possible, briefly analyse to what extent and how do these documents, programmes and schemes reflect the cultural policy principles advocated by the Council of Europe including creativity, participation, promotion of cultural identity and cultural diversity (see Appendix 1).

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

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

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

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

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

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

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

\* \* \*

These questions provide a general guideline for the types of material we are requesting. Respondents should accommodate and expand upon them to suit better to the conditions of their respective country, for example, where there is no single ministry responsible for culture or where the priorities are shared between different ministries.

## Appendix 1

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

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

**B-Culture** covers the copyright/culture industries and the media<sup>1</sup>, including patterns of consumption and social participation

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

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

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

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

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

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

<sup>1</sup> Everitt offers an extensive list for B-Culture: music (instrumental and vocal), dance, drama, folk art, creative writing, architecture, and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording, the arts related to presentation, performance, execution and exhibition of such major art forms, and the study and application of art to the human environment.