Cultural Partnership Mapping
Towards the Development of a Multidisciplinary Asia-Europe Cultural Portal
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The contents of this publication document the progress made in Cultural Partnership Mapping, a process toward the development of a multi-disciplinary Asia-Europe portal. In the seven month period from December 2004 to July 2005, renowned cultural policymakers, artists, arts & cultural networkers, managers of cultural resources, scholars as well as legal and IT experts were brought together to discuss the content, structure, management, development, implementation and sustainability of what has been envisioned as an invaluable tool for the cultural communities of Asia and Europe.

Efforts have been made, through the commissioning of specialised research and the consultation of experts, to ensure that any decisions made concerning the development of the proposed portal will be grounded in fact. Much emphasis has likewise been placed on the consultative nature of the process, aimed at guaranteeing the portal’s relevance to the needs of its potential users engaged in the myriad of cultural activities in both Europe and Asia.

ASEF was tasked with spearheading this process. We are grateful to have had the support of the Ministry of Information, Communication and the Arts of Singapore (MICA) and the UK Trust Fund in what has no doubt been an enlightening, rewarding, sometimes frustrating and always inspirational journey.

Many individuals have contributed to the progress made during the last six months. Our sincere gratitude goes out to our researchers, Dion Goh, Lidia Varbanova, Nikko Zapata, Prunela Santos and Rod Fisher who have all worked tirelessly to provide the content of much of the discussions. We thank as well, all those who presented their work at the meetings allowing us the privilege of learning from them. Special mention must be made of Bryan Tan who has so generously contributed his legal knowledge and talents. Our utmost thanks and respect are due to the extraordinary and inimitable Krishen Jit, whose recent demise will surely be mourned by all of us.

We would also like to thank the French government for allowing us the opportunity to present the findings of this process at the 2nd ASEM Culture Ministers’ Meeting in Paris in early June 2005 as well as to the Informal European Theatre Meeting for the chance to present the findings.
to the potential portal users at the event aptly titled “Critically Speaking”.

Lastly, we at ASEF thank you in advance for any feedback you may give us after having read the documents contained within this publication and for all that you may contribute towards the successful development of this important tool.
The 1st ASEM Conference on Culture and Civilisations (Culture Ministers’ Meeting), held in Beijing in December 2003, suggested that ASEF strive to create an ASEM cultural information portal, which would allow the ASEM countries to initiate practical exchanges that would benefit the national, regional and eventually, global arts and cultural scenes. These sentiments were reiterated at the Asia-Europe Cultural Policy Seminar, in Bangkok in June 2004. Cultural professional and artists have likewise conveyed to ASEF their desire for such a resource tool.

To fill this gap, ASEF proposed a feasibility study on the development of a multi-disciplinary Asia-Europe portal, conceptualised with the Ministry of Information, Communication and the Arts of the Republic of Singapore.

Entitled Cultural Partnership Mapping, the process began in December 2004 with the commissioning of three sets of research, on the state of play of cultural resources in Asia and in Europe, as well as research into the technical and implementation aspects of portal development in both regions.

Running parallel to this research and constituting the consultative element of the Cultural Partnership Mapping process was a series of three meetings, which culminated in a “Vision Group Meeting on Cultural Partnership Mapping” in May 2005. This Meeting, built on the salient points that surfaced from the first two, aimed to distil, from the stakeholders, ideas about the practical steps towards the realisation of such a comprehensive information portal on cultural exchange, bearing in mind the current initiatives and models, learning from the existing approaches as well as adding value to them.

Throughout the process, which placed emphasis on research, consultation, utility and sustainability, ASEF aimed to form lasting partnerships with cultural organisations that could, together, see the Portal through, form conceptualisation to self-sustainability. The recommendations that arose from the Vision Group Meeting will be presented at several feedback sessions, including this
one, for further input from its potential stakeholders; governments, cultural policy makers, researchers, cultural managers and artists.

Below, you will find a diagram depicting these early stages of the proposed portal's development as well one suggestion of what the future might hold for this potentially indispensable cultural tool.

ASEF will be happy to provide you with further information on the Cultural Partnership Mapping process. Please direct all questions to Ms. Anjeli Narandran (Anjeli@asef.org) Alternatively, please visit the ASEF website http://www.asef.org/dir/CE/CPM_Vision for complete reports of the three meetings, the integrated research paper, the mockup of the proposed portal as well as conclusions and recommendations of the process and the proposed follow-up plan of action.

Cultural Partnership Mapping: A Process

![Diagram of Cultural Partnership Mapping Process]

**Feasibility Study**
Commissioning of three research papers on:
1. State of play of cultural resources in Asia,
2. State of play of cultural resources in Europe and
3. Technological and implementation aspects of portal development and maintenance.

**Feedback Sessions**
- Feedback Session (Policy makers)
  - Research findings and meeting conclusions to be presented at the Second ASEM Culture Ministers' Meeting (June 2005, Paris)
- Feedback Sessions (End users)
  - Research findings and meeting conclusions to be presented at the IETM performing Arts Colloquium, Critically Speaking (Singapore), Culture Mondo Roundtable (Aichi), 2nd World Culturelink Conference (Zagreb) All in June 2005.

**Mock-up of Portal**

**Integrated Research Paper**

**Pilot**
An initial phase of the portal could be built in order to give potential investors and collaborators confidence in supporting this endeavour.

**Portal Development**
Once a critical mass of collaborators and funders has been reached, the Portal could be developed in several phases.
PLAN

OF

ACTION
Developing an Information Tool
For Encouraging Asia-Europe Cultural Cooperation

1. Introduction

1.1 The need for instruments to improve information and facilitate cultural co-operation and exchange between ASEM countries has emerged as an issue in several conferences and seminars in recent years. The suggestion to create a cultural information portal was made at the first ASEM Conference on Culture and Civilisations, held in Beijing in December 2003. Concerns about the need to develop models to improve cultural information exchange were also expressed at the ASEF Asia-Europe Cultural Policy Seminar, held in association with the Ministry of Culture, Thailand, in Bangkok in June 2004.

1.2 Consequently, ASEF, in conjunction with the Ministry of Information, Communication and the Arts of Singapore, has initiated a consultation process to examine the practical steps that could be taken to improve the environment for cultural co-operation and exchange through the development of an information portal. Three meetings have been held in Singapore in 2005 to explore the issues. A Preparatory Meeting, on 21-22nd February, which brought together policymakers, artists and representatives of cultural networks, looked primarily at the content and scope of such a portal, especially in relation to what exists, what is missing and what is needed. A second Preparatory Meeting, on 31st March and 1st April, focussed on the technical, implementation and legal aspects of the development of an information portal. Most recently, on 9-10 May, senior policy makers and experts convened in a ‘Vision Group’ Meeting to consider future action that could be taken: their deliberations were made in the context of the findings of three pieces of research commissioned by ASEF: one that preliminarily mapped the state of the cultural co-operation information landscape in Europe; one that undertook a similar exercise in Asia: and a third which illustrated the technical potential of an online portal. The reflections of the consultation process and research inform this paper.
1.3 For purposes of clarification, the term ‘portal’ is used in this paper to denote a
gateway or entry point to cultural information online.

2. Why is a cultural information portal needed?

2.1 There is a complex ecology of information sources on culture operating at pan
European, transnational, national and regional levels in the 25 European Union
Member States. Some are discipline-based networks, working within and across
cultural sectors: others (including governments) operate on a territorial basis and are
sources of information on national or subnational cultural support systems; and yet
others have a thematic or issue-based focus. National cultural institutes promoting a
country's culture and language, Cultural Contact Points providing information on EU
culture programmes and commercial publishers of yearbooks and directories are
among other repositories of information.

There are many websites and a growing number of online cultural portals. In addition,
there remain important offline directories, which contain extensive information not
available online. However, although the information field may appear crowded, it is
fragmented and the scope, quality, relevance and currency of the information for
cultural co-operation within and beyond Europe varies considerably from country to
country and sector to sector.

2.2 If there are gaps in the cultural information landscape in Europe, the problem is even
more acute in Asia, where there are fewer information resources – something which is
pointed out in both the Asian and European research studies. The sources that have
been developed, or are developing are often insufficiently focussed and geographically
dispersed. Moreover, information in both regions is disparate and language differences
can be an obstacle.

2.3 The principal gap in information is an absence of orientation and awareness of the key
players in the cultural field. A lack of knowledge and appreciation on the part of
Europe generally of the artistic/cultural scene in Asia remains a major stumbling block
to the promotion of Asia-Europe cultural relations. Some interesting new information
instruments are emerging in Europe, but the studies reveal that there are no
comprehensive or multidisciplinary resources in Asia or Europe with a focus on
cultural co-operation between the two regions, or that act as an interface between the
interests of governments (i.e. ‘top down’) and those of artists and cultural organisations
(i.e. ‘bottom-up’). Any endeavour that will help ‘lift the veil’ of ignorance will
benefit practitioners and policymakers in Europe and Asia alike.
3. **Elaborating the concept**

3.1 **The research**

The research and the subsequent Vision Group Meeting considered an online solution as the most logical (but not only) tool to address the current information deficit, given the reality of the distances between and within Asia and Europe and the growth and potential of the new technologies.

3.2 **Content direction**

Several alternative approaches to the development of an information portal were suggested by the research:

1) Developing a structured gateway that signposts other relevant information sources and websites;
2) Promoting an online space for dialogue to generate knowledge and share ideas, research and good practice;
3) A stand-alone resource that collects, analyses and disseminates its own information.

Each of these have their own merits and drawbacks and the consensus at the Vision Group Meeting, reinforced by the research, is for a hybrid solution that combines elements of all three options (and perhaps others).

3.3 **Operational structures**

The research envisaged several possible scenarios for how an Asia-Europe portal might be operated:

1) The networking of existing information providers, building on what already exists through partners in different countries and/or sectors, and supplemented with new information to fill gaps. Management would be on a rotational basis between the partners.

2) A managed network also envisages a decentralised approach, but with central management provided by a permanent office.

3) Contracting an existing independent institution, such as an observatory or university to host and administer a portal.

4) Setting up a new dedicated organisation to manage and develop a portal.
5) **Two linked regional portals** – one located in Asia and one in Europe, whether newly created or based on existing resources – which would take responsibility for collecting information from their region and sharing it.

6) **An ASEF managed solution**

The consensus of the Vision Group Meeting was that options (2) and (5) offered the most interesting approaches for further study.

### 3.4 Technical considerations

The technologies required to develop the proposed portal are already available either commercially or as open source. These include portal frameworks, databases, information retrieval and content management systems.

Given the potential scope of the portal, an incremental development strategy would seem the most appropriate approach. In this way a set of features could be determined and prioritised by the stakeholders and gradually phased in over a period of time. The advantages of such an approach are:

- The portal could be made available to users in a shorter timeframe
- Developers have more time to plan and implement the features of the portal
- User feedback can be obtained throughout the development cycle, rather than when the entire portal is completed.

- Developers can be more responsive to users' needs since addition, removal and/or modification of features can be made much quicker.

### 3.5 Legal issues

Initial consideration has been given to factors that will need to be taken into account to ensure that a portal complies with applicable legal requirements related to private rights (intellectual property, privacy, defamation, confidentiality and ownership) and public rights (which governments regulate through such things as licensing and content regulation). Co-operation between partners will be required to address questions of ownership, administration and risk management.

### 3.6 Content priorities

Most experts that submitted evidence to the research studies saw its development as a
reference tool and forum for exchange. While a multidisciplinary approach was favoured, it was felt that some sectors, especially the performing arts and visual arts, should be given priority. It was also considered that redressing the information imbalance between Asia and Europe should be prioritised. The content most frequently mentioned included:

- information on current Asia–Europe cultural co-operation projects;
- examples of good and poor practice;
- sources of funding;
- touring logistics;
- venues and exhibition spaces;
- places of production (e.g. workshops and studios);
- research and development opportunities and artist residencies;
- partnership searching/match making;
- profiles of 'unknown' or lesser known artists;
- international cultural co-operation policies;
- contextual information on different cultural traditions, customs, etc.

3.7 A portal plus

It is important to emphasise that the development of a portal is part of a process of stimulating cultural engagement between Europe and Asia and not the end itself. The need for face-to-face meetings of practitioners, seminar debates between policy makers and assistance for mobility and training remain.

4. Added value of a portal

The consultation process has emphasized that an on-line portal has the potential to be a dynamic new instrument for promoting cultural co-operation between Asia-Europe, by providing information that is not otherwise readily available. For cultural practitioners it could be a space for dialogue and interaction and a source of inspiration and information on such things as good practice, expertise, funding and potential partnerships. Governments could benefit from its potential to monitor cultural co-operation actions and emerging policy initiatives and for measuring impacts. All would benefit from enhanced greater understanding between the two regions.

5. From concept to reality: possible next steps
5.1 There is a widespread acknowledgement that cultural co-operation between Asia and Europe is hindered currently by a lack of information resources. Accordingly, the Vision Group Meeting recommended a series of actions that would help address the information gaps and advance cultural collaboration.

5.2 Further research to map cultural information resources in Asia

Priority should be given to commissioning more in-depth research into online/offline cultural resources in Asia. This would look especially at the current involvement of Asian organisations with Europe, and identify those resources that could be empowered to contribute information to a new portal.

5.3 Mapping potential European information partners

Although the information landscape was clearer in Europe, it was considered that a more limited review should also be commissioned of European resources to identify those information providers that could be empowered to contribute to the development of Asia-Europe portal.

5.4 Online working group

Concurrently, it was agreed that a small online working group should be established to discuss the possible architecture and content development of a portal. Such a group could also advise on the most appropriate operational and technical solutions in the light of the preliminary research that has already been completed for ASEF, keeping in mind the need for solutions that will be sustainable. This does not preclude the need for research to supplement the work of the online group (e.g. investigating the factors that resulted in portal experiments that have failed in the past).

5.5 Development of a business and financial plan

A business plan and financial strategy would be essential to establish the anticipated development costs and continuing annual operational expenditure, likely sources of funding, the potential information partners, the target audience and management issues, such as collection of information, quality assurance and staffing, and a phased implementation timetable.

6. Recommendations

ASEF seeks the agreement in principle of ASEM Member States on further
investigation on the potential of a cultural information portal and, in particular, invites the support and resources of Member States to:

1) Commission further research to map cultural information resources and potential partners in Asia;
2) Commission the mapping of potential European information partners;
3) Participate in and also co-ordinate an on-line working group to consider the architecture, content development, operational features and technical solutions; Commission a business plan and financial strategy.

*This Plan of Action was developed at the end of the six-month Cultural Partnership Mapping process and was presented at several feedback sessions including the 2nd ASEM Culture Ministers’ Meeting in Paris, France in June 2005.*
Cultural Information Resources in Europe

A selective examination

By
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&
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1. **Introduction**

The need for instruments to improve information and facilitate co-operation and exchange between ASEM countries has emerged in several ASEF seminars in recent years. The suggestion for a cultural information portal was made at the 1st ASEM Conference on Culture and Civilisations, held in Beijing in December 2003. In conjunction with the Singapore Ministry of Information, Communication and the Arts, Singapore, ASEF has initiated a process to examine the steps that would be necessary to realise such a portal. This report is a contribution to that process. Its authors – Rod Fisher of International Intelligence on Culture, working with Lidia Varbanova – were commissioned by ASEF to undertake research on cultural information resources in Europe as part of an investigation that would identify potential partners for the possible development of the portal.

2. **Scope and Methodology and limitations of the research**

2.1 The original intention of the research was to identify the information resources that are currently available (e.g., networks, portals) by country and by sector in the 25 European Union States and indicate where the information gaps lay. Such an exercise suggested the need for an audit of cultural information resources in Europe. However, at the Preparatory Meeting in Singapore on 21 and 22 February 2005, it was agreed that, given the short timeframe and limited resources, it was more realistic to undertake a selective mapping of the cultural information landscape in Europe. It was considered this was just as likely to illustrate the nature of the information sources and current issues and concerns.

2.2 The study was also required to propose options for funding an Asia-Europe Portal and suggest who might be the potential key players or partners in such an enterprise.

2.3 From the outset, it was established that both online and off-line cultural information resources should be examined in the research.

2.4 The study has involved a combination of 10 face-to-face or telephone interviews, a
series of questionnaires and some desk research analysis of cultural websites. Research was undertaken from the end of February until the 26 April 2005.

2.5 Case studies were chosen by the researchers from a short list of organisations, networks and information resources they had previously identified. Questionnaires were sent to 12 of these, selected on the basis of the breadth of coverage of the cultural sectors or their different target audiences. In the event, 10 responses were received (see Annex I). Case study organisations were asked 16 questions, 11 specific to the aims, scope and operation of their information resources and a further five, that were related to a possible new Asia-Europe cultural co-operation information tool.

2.6 In addition, and to give added value to the research, 10 individuals involved in international cultural co-operation and exchange in Europe (and in several instances beyond) were interviewed. Most of these are key players and the aim was to elicit their opinions about current information gaps, with particular regard to cultural co-operation between Europe and Asia and the idea for an information portal. The information these experts provided is distilled in sections 4 to 11 of this report (which also contain a synthesis of views expressed in the case studies in response to the questions posed concerning those sections). With the objective of obtaining honest and frank opinions, it was agreed with the interviewees that comments would be non-attributable. Thus, the interviews are not reproduced in the report.

2.7 The researchers believe that this study was only possible in the time because of their extensive prior knowledge of Europe's cultural information landscape. Rod Fisher has been involved in research and information internationally for some 25 years, editing a number of European cultural information directories, eg, the first Performing Arts Yearbook Europe (1991) and the first directory of cultural networks (Networking in Europe, 1992 and 1997). His organisation has been running a dedicated telephone enquiry information service for 11 years for arts organisations and artists in the UK who have projects with an international dimension. He undertook a preliminary study for a European Observatory on Cultural Co-operation for the European Cultural Foundation in 2002. Lidia Varbanova's previous work as Programme Director for the Arts & Culture Network of the Open Society Institute has meant that she is very informed on the information landscape in Europe in general and Central, Eastern and South Eastern Europe in particular. As a consultant to the European Cultural Foundation on the development of a web portal (the Laboratory of European Cultural Co-operation) she examined more than 1000 websites of information sources across Europe. In addition the researchers were greatly assisted in the final stages by Sasha Koura, Ledy Leyssen and Ruth Hill at International Intelligence on Culture.
3. The Cultural Information landscape in Europe

3.1 There is a complex ecology of information sources on culture operating at pan-European, transnational, national and regional levels in the 25 European Union Member States. Some are discipline-based networks, working within and across cultural sectors; others operate on a territorial basis and are sources of information on national or subnational cultural support systems; and yet others have a thematic or issue-based focus. These sources include, by way of illustration:

- national, regional and city governments
- quasi governmental or arms-length arts/cultural councils
- cultural institutes promoting a nation's culture and language.
- cultural contact points (for EU programmes)
- European/international/national umbrella federations (eg. of artists)
- European/international sector-based or interdisciplinary networks
- European/international thematic networks
- cultural NGOs
- foundations supporting cultural co-operation
- dedicated cultural 'observatories' or cultural research and documentation centres
- independent consultancies
- commercial publishers of yearbooks, directories or magazines

3.2 There are dedicated bodies that help promote understanding of the cultures and societies of Asia and/or present their arts, such as Asia House in London which covers the whole of the Asian continent and Casa Asia in Spain, which has an Asia-Pacific focus.

3.3 There are extensive numbers of websites (see section 4) and a growing number of online cultural portals. In addition there remain important offline yearbooks and directories, which contain extensive information that is not available online (eg. The Performing arts Yearbook for Europe; Music, Opera, Dance & Drama in Asia, the Pacific and North America and Museums of the World.

3.4 Clearly, therefore, any new instrument that is created will not be operating in a vacuum. However, although the information field may appear crowded, it has to be said that it is fragmented and the scope, quality, relevance and currency of the information for cultural co-operation within and beyond Europe varies considerably from country to country, sector to sector and within sectors.
4. Gaps in information

Questionnaire respondents and interviewees were asked to consider the gaps in international cultural co-operation a) within Europe and b) related to co-operation with countries beyond Europe, with a specific focus on Asia – Europe cultural co-operation. The most significant gaps are highlighted in the field of Asia-Europe cultural co-operation. Not everyone feels that there are gaps within Europe, though there are several instances where respondents feel that there are. Specifically, respondents noted that information available in Europe is not unified, but rather 'dispersed and disparate' and language is still seen as a present barrier to co-operation. Moreover, some respondents noted that European networks often cover only specific country groupings and there are few which genuinely cover all EU Member States. In addition to geographical imbalances, information provision is not seen as evenly spread across the different cultural sectors and artforms.

Cultural information resources in Europe are often narrowly focussed on their sectoral interest and an inter-disciplinary approach is often lacking. Understandably most websites focus only on the specific interests of their network or organisation and most relate to their activities and programmes rather than broader issues that may affect their members or their cultural sector. In the new EU Member States the language employed online is often specific to the country and not often translated into one of the more commonly used European languages such as English or French.

In addition, there is little evidence of analysis of the trends and perspectives of European cultural co-operation; most of the resources are about exchange of information. Surprisingly little is presented on the 'commercial' aspect of arts and culture in Europe (cultural entrepreneurship, arts businesses, creative industries, marketing the arts, etc.). Alternative methods of financing, management and organisation of arts institutions are not so evident and innovative artistic aspects of cultural co-operation are touched on very little – more exists on the policy and research level. The gaps in information are often recognised and are seen as the result of a lack of resources, funding, labour, etc. with which to address them.

A significant barrier to Europe-Asia cultural co-operation is perceived to be cultural difference, manifest through a lack of understanding and knowledge, chiefly on the part of Europe towards Asia. The differences cited covered a broad spectrum from contextual issues such as climatic variances and food culture to religion, value systems and interpersonal communications; but the most frequent problem was seen as language. Cultural difference is not only observed on the level of Asia-Europe, but also within the continents themselves, which present an equal range of cultural richness and diversity. From a European perspective, lack of knowledge/awareness of
contemporary Asian culture and history (including art history) would also fall within this category.

All experts agree that the principal gap is absence of orientation and knowledge of the main players in the cultural and artistic field from Asian countries. Respondents feel that some of the resources available for co-operation within Europe are directly relevant to Asian cultural practitioners. However, there are generally felt to be fewer resources on the ground in Asia, coupled with less knowledge of what is available. Experts also noted that there are few existing European information resources that extend to Asia-Europe co-operation.

Experts said that insufficient information was readily available about Asian:

• cultural organisations;
• cultural co-operation initiatives;
• events: trans-national, Asia-wide and international (especially smaller events);
• networks;
• artists (especially little known artists, musicians, performers);
• cultural policies;
• logistics and red tape for arts touring
• and existing funding opportunities for Asia-Europe Cultural co-operation

Some respondents commented that where information is available it is frequently only available through official channels, (ie. foreign embassies, national cultural institutes and ministries of culture) and the quality of this information varies greatly from country to country.

Experts indicate a lack of information to assist artists wishing to tour Europe from Asia. Responses also indicate a lack of awareness on the part of Europeans of the need of Asian practitioners, policy-makers and artists with regard to co-operation with Europe.

In addition to the need for further information, our questions elicited a need for initiatives to facilitate Asia-Europe partnerships and to raise awareness of existing instances of Asia-Europe cultural co-operation, as well as highlight instances of good and poor practice.

Some experts mention the lack of information sharing and mutual work in cross-cutting areas, (not necessarily specific to Asia-Europe co-operation alone), such as cultural rights, arts therapy, cultural diversity and cultural industries.
In addition to these widely held views, individuals highlighted further factors hindering cultural co-operation between Europe and Asia:

- The growth in numbers of Asian initiatives makes it hard to keep track with developments and change.
- The fact that focus on relations with neighbouring countries often shifts resources from co-operation further afield.
- The large distances involved in Asia-Europe co-operation not only create logistical problems, but also increase costs (travel, etc)
- There is insufficient awareness of how deeply embedded western art history and practice is in former colonies.
- In Asia it is often hard to find good information on the country level.
- A big gap between those working internationally and those working nationally in Asia.

5. Addressing the gaps: online or offline solution(s)?

Respondents were almost unanimous in considering that an online portal would need to be part of the solution, because of the potential efficacy of regular updating. More than one respondent qualified this by saying that online presents the best solution, if it is relevant, attractive, functioning, sensitive to different cultural contexts and continually refreshed.

Online was favoured by some as being a more cost-effective solution, but it was also pointed out that keeping online sources alive is also expensive. However, a number of respondents believed that both online and offline resources would be useful. These could be hard copy directories/reference sheets downloaded from online sources or separately commissioned. This was justified on the grounds of a need to take into account the ease of access of practitioners in some countries and isolated regions (for example a high tech country such as Japan, compared with Laos where many people do not have access to a computer). Also, some practitioners still prefer hard documentation format or find it more practical (museums were cited in this context). Indeed more than half of respondents specifically said that an online solution was ‘not enough’ and should be linked with “face to face” meetings (artists, critics, managers, policy-makers, researchers, etc.). Other suggestions were the provision of information on CD-Rom and an e-zine.
6. Possible contents of a new information portal

The majority of respondents were keen to see any portal function as a reference tool, providing the information to facilitate Asia-Europe cultural co-operation and as a forum for exchange, though a few referred to its potential as an initiator of projects, or arts showcasing, especially of Asian artists/arts organisations. One respondent thought it would be very useful if the portal promotes "unknown" artists from both regions to raise awareness, especially if it is accompanied by an independent assessment of their work by experts. However, another respondent saw showcasing as 'problematic' and said it would be preferable to maximise hyperlinks to other sources.

Respondents pointed out the need for a thoroughly researched framework based on a mapping of current provision and needs and, in one case, suggested that the portal should only act as a link to existing provision. Experts felt that any portal should provide information on and links to

- cultural networks and institutions;
- venues and exhibition spaces, especially those with a focus and interest in presenting work from ASEM countries in Europe and vice versa);
- "red tape", i.e. information on visas, relevant local law, customs as well as practical information on cross-border travel and perhaps cultural tourism;
- who's who, a section containing information not only about artists, but key personnel in cultural institutions and producers as well as policy makers;
- places of production, ie. workshops and studios;
- international residences;
- research and development opportunities;
- sources of funding; and
- case studies on cultural co-operation.

Some experts also felt that a portal should act as a host for interactive measures such as:

- a partnership search facility;
- a forum for critical debate and exchange (cultural critique as well as cultural policy);
- a space for posting cultural and policy research (especially research on mobility, cross-border co-operation and collaboration);
- and a platform for good practice.

With regard to structure, it was suggested that a portal could present three interlocked matrixes:
CULTURAL PARTNERSHIP MAPPING: A PROCESS

- Region and country: Mapping the different arts organisations, institutional and non-institutional (galleries, residencies, museums, theatres, venues, non-profit organisations, etc.).

- Artform or sector: for example it is important to understand that most visual artists seek information related to their practice, rather than a territorial focus.

- Cross-cutting: issues relevant to users in all countries, such as good and bad practice, policy guidance and creative industries development.

In addition, the portal, if an online resource with potential for updating, could disseminate news of the latest developments in Asia-Europe cultural co-operation. One respondent also suggested that an online portal could include a translation engine.

7. Added value of an Asia-Europe cultural co-operation portal

On the whole, questionnaire respondents and interviewees consider there to be distinct overall benefits in the creation of a portal for Asia-Europe cultural co-operation. However, not all experts were in agreement and a few did not consider it to be a useful or practicable initiative. For instance, one respondent felt that an Asian portal would be a good initiative to facilitate co-operation between Asian countries, whilst another felt that models from existing European information provision could be replicated within Asia.

Some respondents chose to focus on the potential of a portal to meet gaps in current provision indicated in section 3, whilst others took a broader view, looking, for example, at the potential to effect attitudinal change.

Added value could come from a portal as a space for dialogue and interaction to aid cultural co-operation. One expert felt that an important starting point (before outlining the basic architecture) would be a discussion forum on fundamental issues (arts, culture, religion, professionalism, development of cultural industries, etc). This would validate the understanding of these terms and their practical implementation in both continents.

A portal was also seen as an ‘educational’ tool. Added value would be if the portal succeeds in changing attitudes, especially in Europe. If there is insufficient interest among the cultural sector in Europe to engage with Asia, it is partially because Asian cultural production is often not seen as relevant to European interests, because of a lack of profile.
The portal could be a useful tool if it monitors Euro-Asia co-operation. Many networks both from Europe and Asia do not have sufficient financial and human resources to collect and disseminate information only on their own. The portal could fill this gap.

One respondent observed that neighbouring countries in Central and South Asia should not be excluded, stating that they are isolated, living between Asia and Europe, and not much attention is paid to their existing cultural resources. Arguably, these are most in need for cultural visibility. The portal could be a good opportunity to present them on-line. It is recognised of course that this falls outside the remit of ASEF.

Physical measures such as information desks in the different regions to help in updating and spreading information might present added value. Other areas seen as providing added value were multilingualism and comprehensive links to existing online resources. Others felt a portal would add value if it contains information on best practice and how to measure the impact of cultural co-operation actions.

The identification of key players in each country and sources of expertise, with examples of past and present co-operation projects between Asia and Europe, was seen by several respondents as providing added value.

One respondent considered any information that ‘lifts the veil’ had potential to add value. Many local artists may be outstanding and potentially wonderful cultural ambassadors, but they are only known to a relatively small constituency. Therefore, a portal could be useful if it widens access and opportunities.

8. Potential sources of funding for a portal

8.1 There was a general agreement that finding resources for a portal would not be easy. The principal sources of financial assistance were considered to be:

- Foundations
- Governments and arts councils
- The European Commission
- Business sponsors
- Annual subscriptions from beneficiaries

We shall look briefly at each of these potential avenues on the basis of the opinions that were expressed to us.
8.2 Foundations were favoured by most respondents. Their independence was seen as a distinctive advantage: 'given that he who pays the piper usually calls the tune, foundations supporting the arts rather than (or perhaps better, in partnership with) governments' was the comment of one respondent. However, it was also noted that foundations often preferred to provide 'seed' money for a limited period, rather than on a regular basis.

8.3 There were mixed views about support from national governments. While the majority of respondents saw them as an obvious source, there were concerns that some might be tempted to intervene or even censor information content related to their own cultural sectors. Indeed one respondent considered the political involvement of states in funding a portal would be a mistake. Another respondent considered that governments would need to be persuaded as to why they should inject funds into an international project. Government agencies such as arts councils were cited as a potential channel of funding, as they could be better placed to recognise a possible benefit to the artistic community.

8.4 The European Commission was also cited by several respondents as a source of assistance, but on the basis of one-off project support through one of its programmes.

8.5 Only a few respondents thought business sponsors should be investigated, though they seem a serious potential source.

8.6 The possibility of generating revenue from some of the beneficiaries of the information on the basis of annual subscriptions was also suggested by a few respondents. These might include, for example, European venues that host Asian work and Asian venues that take European work, providing if they could see a benefit to their work through access to information not otherwise available. There was an acknowledgement that if a subscription fee were levied it would need to be 'modest' (though an understanding of what constituted 'modest' would need to be negotiated, eg. one respondent suggested up to 1,000 Euro for a European venue), A different fee weighted in favour of Asian organisations was suggested.

8.7 Other points made were:

- The ability to attract resources will be dependent on how convincing the artistic and the business case is for the Portal.
- The overall financial strategy is very much a consequence of the conceptualisation of the whole idea.
9. **Sustainability issues**

Diverse views were expressed about the sustainability of an information portal and the factors that would be necessary for its maintenance and further development. However, the overriding factor for almost all respondents was securing adequate resources – both financial and human. Other important issues that were cited fall into five broad areas: relevance of content; information provision; management; independence; and promotion.

The importance of the portal having relevant information was emphasised strongly. The portal will only survive if it is useful to the practitioners and therefore sufficient good will is generated (i.e. the cultural community must “buy into the concept). The issue of credibility within the cultural sector was therefore crucial. Good linkages with information gateways, so that information can cascade into other web sites and be disseminated through networks and other organisations to practitioners, was thought essential.

Quality control and filtering/selecting of information was seen essential. This in turn was dependent on the content providers. Which organisations will be capable of feeding the portal with information? The quality of partnerships established with key information providers was considered very important.

If setting up a good information portal was challenging, its maintenance and constant updating was even more so. The costs tended to grow exponentially. There would be a need for constant testing and user feedback.

Several of those interviewed reiterated the importance of guaranteeing a degree of independence for the initiative. As one respondent said, such an initiative is likely to work better if it is “bottom-up” rather than “top-down” and work best if bottom up initiatives are given resources from above, but allowed space and time to grow, at arms-length, from top-down control.

There was universal acknowledgement about the need to identify and target the audience. A portal will need extensive promotion and marketing. Once established it will continue to need visibility. One respondent considered the introduction of an annual awards scheme for the best initiatives promoting Asia-Europe co-operation could help sustain interest.

Another respondent considered that the Portal will be sustainable if network building is created to achieve a more balanced partnership between Asia and Europe (as is not currently the case).
10. Concerns and potential risk factors

Most commentators considered a lack of resources and sustainability of funding to be the chief risk. Several respondents, it has to be said, were sceptical that sufficient funding would be obtained to get the initiative off the ground.

Possible interference by national governments was also a recurring concern. ASEF is driven by multi-government arrangements and it is possible that the governments will push to see certain cultural organisations present, for purely representative purposes, and those organisations may not necessarily be the most interesting and innovative ones. One respondent warned that there is also a potential to deny opportunities to artists, because any managed information is in effect a locus of power. If you are approved you are in, if not, you are rendered “invisible”.

Another concern was how best to address linguistic diversity within the two continents. Despite its extensive use, having a portal in English alone may not be practical enough. On the other hand, a multilingual policy (from Chinese to Slovenian for example) is not feasible because of cost.

Several respondents questioned whether sufficient use would be made of the portal (users would need to see a direct “pay off”). For example, there is uncertainty whether museum practitioners necessarily recognise a need for such a portal (European museums with specialised Asian collections are already likely to have good contacts with museums in Asia). Even if good use of the portal were made initially, there was a concern that an insufficiently user-friendly portal could deter further use.

Another risk could be that information providers would not feel a sense of ownership of the project. As stated, they would need to be fully involved.

One respondent suggested that Europe, despite its diversity, is a much more coherent continent from the point of view of sharing similar cultural heritage, habits and history. Asia is very diverse, with significant differences between countries (economic, cultural, educational, social, political, etc.). Therefore, the existence of an ‘Asia-Europe” portal would need to reflect these differences and should adopt a different approach towards treating international cultural co-operation for each of these countries.

On broadly similar lines, another respondent thought there could be a danger that Europe might dominate and impose certain understanding and practices on Asia. That is why it is extremely important to first explore how Asians treat the issues
related to cultural co-operation and their implications, before starting such a portal. It is also important to explore how various other existing gaps (philosophical, diplomatic, conceptual, etc.) reflect on cultural co-operation and what they mean for its development.

Another big issue is how to make the portal relevant to a diverse audience in Europe and Asia; effective marketing would be key to this. In this connection, it was considered important to learn from lessons of failed portal experiments (Arts Council England's Arts On Line initiative was specifically cited in this context).

11. The potential for participation in and contribution to a portal

There was a largely positive response from those organisations and individuals with whom we were in contact as to the question of their involvement in the creation, development of and contribution to the portal. Most respondents felt that they would be able to contribute pre-existing information and content, as well as generate content if funds were made available. Some respondents were keen to be updated as to developments and several indicated a willingness to assist in an advisory capacity.

The following organisations either expressed an interest in acting as advisors in the formation of the portal or wanted to be kept informed of developments:
• Arts Council England – possible interest to sit in on early discussions;
• ERICArts for the Compendium of Cultural Policies in Europe;
• Cultural Co-operation (an organisation based in London) could advise on practitioner needs, as they have experience of running a portal for artists in London;
• EFA (European Festivals Association);
• LAB Portal on European cultural co-operation (which is in development);
• OTM (On The Move – mobility portal of the IETM);
• and Visiting Arts, UK.

These organisations felt that they could contribute with information:
• Artfactories in collaboration with their Asian partners (as such initiatives should be adapted to their needs and realities);
• Culturebase;
• Culturelink (who also suggested the Asia-Pacific Regional Centre of the Culturelink Network as a source of information);
• EFA (European Festivals Association);
• EWC (European Writers’ Congress) - covering issues such as literary creation and translation, books and reading, authors’ moral, social and economic rights in the
information society, intellectual property and public lending;
• Fondacio Interarts in principle
• Goethe Institut, London, said it was conceivable that that the Institute's network of national offices in Europe and Asia would be willing to offer advice and information;
• Intercult as a possible resource centre, especially for contacts related to Scandinavia;
• LAB Portal on European cultural co-operation in its capacity to provide information and orientation on European sources;
• OTM (On The Move – mobility portal of the IETM);
• and Visiting Arts, UK, which already had much information on Europe and Asia.

These organisations appear willing to act as a network contact for information:

• Culturebase;
• Cuturelink;
• EFA (European Festivals Association);
• OTM (On The Move – mobility portal of the IETM);
• and Visiting Arts, UK

12. Options and needs for development

12.1 Although our research has yielded a diverse range of views, as expected there was also a convergence of opinions on certain key issues. Without being prescriptive we should like to indicate some options that this research (together with our own knowledge) suggests. At this stage we deliberately, refrain from signalling any preferred options, but, where appropriate, we will comment briefly on the issues that certain alternatives raise. We have clustered our thoughts on possible future directions as follows: content issues; operational structures; management; and key factors to consider.

12.2 Content direction

Several alternative approaches could be envisaged for the content focus of a portal.

a. Portal as a gateway

Rather than seek initially to collect and develop its own information, a portal could be a structured gateway giving visibility to other information sources, websites etc. It will need to have a good search engine, which will demand resources. At some future stage, it could evolve into another solution if that were considered desirable.
b. Portal as an online space
An alternative would be to develop a portal as a space for developing and generating new knowledge, for sharing ideas and research. This would be, for example, by allowing space for online debate and discussion and posting of examples of practice and case studies.

c. Portal as a stand alone resource
Another approach would be to develop a portal as a stand-alone resource that collects and analyses its own information. However there could be significant cost implications in such a model, which also risks duplicating some of the efforts of other networks and organisations.

d. Hybrid Solution
Of course the portal could combine elements of all of these options.

12.3 Alternative Operational Structures

How might a portal be structured? We envisage several possibilities:

a. Networking of existing information providers
This solution builds on what already exists and could involve a number of bodies in Europe and Asia organised by sector or by country (or groups of countries). It could operate with an agreed division of labour between the partners and be administered by a committee or board representing the content providers, which would be responsible for agreeing how information is collected and disseminated. Alternatively, one institution could take a co-ordinating role, perhaps on a rotational basis. One advantage is that networks and other bodies already generating information would work to enrich their overall collective knowledge. However, horizontal structures are not necessarily easy to manage and access to information for those outside the partners may be problematic.

b. A managed network or partial network solution
This is a variation on the preceding option and envisages a decentralised approach, but with one body performing a central management function on a permanent basis. This has the advantage of stability. A network of content providers would be contracted to provide information.

c. An existing independent institution
In this option an exiting institution such as a university or observatory, probably based in Asia, would become the locus for the portal. A minimum of three or four full time permanent staff would be required and an independent editorial board
comprising experts from both Asia and Europe. They could ensure the views of stakeholders and users are reflected. Information providers could be contracted to regularly supply information.

d. *A newly created dedicated organisation*

This is similar to the preceding option except that it envisages the creation of an entirely new body to take responsibility for a portal. It would either collect its own information or contract others to provide it (or indeed do both). However, investment costs are likely to be high.

e. *Two linked regional portals*

This alternative is a variation on some of the previous options and envisages one portal located in Europe and one in Asia that would be linked so information on each region’s cultural landscape (and responsibility for collecting it) could be shared.

f. *An ASEF-managed solution*

Another option might be for ASEF to take a lead responsibility for the management of a portal. However, this would have significant resource implications for ASEF and we suspect it would be uncomfortable with such a task. Moreover its board of governors may not necessarily sanction it.

12.4 Management

As it was not in our research brief we would not presume to suggest the operational conditions and working methods that are most likely to make a portal productive and sustainable. It would, however, be sensible to highlight some of the key issues that will need to be confronted in advance of the establishment of a portal and if it reaches an operational phase.

a. *Collection of information*

A portal will stand or fall on the quality and usefulness of its content. Consequently, determining what information is to be collected and how it is gathered will be crucial. Whether the process is contracted out, generated by portal staff or both, it will have to be managed and getting this right at the outset is essential.

b. *Quality assurance*

The accuracy of the content will demand that a quality control function has to be built into the operations of a portal. This suggests the need for an independent editorial board comprising experts in cultural co-operation and in information from Asia and Europe.
c. **Partnership arrangements**

There are merits in 'buying in' information. It avoids duplication, can be a more cost-effective way of managing resources and can strengthen the relationship of the portal to the cultural sector. The nature of the partnership arrangements will be important. The key will be to ensure information suppliers are professional in their approach and feel some ownership of the portal itself. This is easier to achieve if they are properly remunerated for their work.

d. **Staff**

What factors will govern the recruitment of staff? Should personnel be appointed on the basis of experience in the cultural sector in general and cultural co-operation in particular? Or will the emphasis be on researchers and information providers or even civil servants?

e. **Evaluation and feedback**

Systematic evaluation of the portal will be essential. Ensuring stakeholders have a say in the evolution of the portal and users have an opportunity to provide feedback will be an important part of this process.

12.5 **Other key factors to consider**

a. It may seem odd, but we do need to pose the most fundamental of questions. Some thought needs to be given not simply to whether it is feasible to establish a portal, but whether it is necessary. Would the resources that would need to be set aside for the development and operation of a portal be justified or would they be better spent directly on Asia-Europe cultural co-operation activity (for example through a mobility fund)?

b. Although the cultural information landscape may be patchy, there is a lot of experience in Europe and it would make no sense for any portal not to draw on the knowledge of existing players.

c. If a new portal is to be created, a key factor in any kind of decision on its nature has to be the cost benefit ratios. Development costs won't stop once a portal is launched. What would be the anticipated annual operational costs? Which of the operational models would provide both effectiveness and value for money?

d. Is there sufficient political will in ASEM Member to provide an appropriate and sustainable level of investment in the information infrastructure of the portal and the staffing required? If not, what evidence is there of other potential sources in the private or foundation sectors?
e. Establishing the target audience for the portal will be crucial. Is it all of the following or just some: artists, arts organisations, presenters, promoters, festival directors, museum and gallery curators, film-makers, crafts people, heritage staff, cultural managers, researchers, policy-makers, critics, etc? Obviously the nature of the content will influence this.

f. The promotion and marketing of the portal will also be essential and demand resources.

g. We would caution against the temptation to be too ambitious at the outset. Rather than attempting to be comprehensive, it should focus on a small number of realistic and achievable tasks. Priorities can be phased over a period of time. It should start small covering a few areas and it can grow if there is a genuine demand.

h. A portal is only one aspect on which to concentrate. It needs to be supported and accompanied by a ‘portal+’ approach, with the set up of more extensive mobility funds and the organisation of more information/training sessions and network meetings on international cultural co-operation between Asia and Europe and within Asia.

12.6 In conclusion

This has been a limited piece of research. Although the individuals interviewed are almost all highly experienced in the field of cultural co-operation and the case studies provided are illustrative of potential sources of relevant information, we can not pretend this is a comprehensive mapping of the situation in Europe. If the idea of a portal is to be taken further as a result of the Vision Group meeting, we consider that more in depth research is necessary to determine such things as the content focus, likely take-up by users, the partnerships and management arrangements and the extent to which financial resources are likely to be forthcoming to sustain such an initiative.
ANNEX 1

CASE STUDIES RESPONSES

ARTFACTORIES

I. RELATED TO YOUR ORGANISATION

1. Aims, objectives and main programme areas of your organisation (organisational profile in brief).

Artfactories is an international platform of resources, created in 2002, to represent, promote and support existing and emerging 'project/spaces'. A 'project/space' is defined as a place of creativity, artistic production and elaboration, cross-pollination, experimentation, invention, social encounters and conviviality. The intention of such spaces is to offer a step towards new possibilities, offering a vision of contemporary creation linked to community development.

The Artfactories association aims to develop an environment that supports the growth of artistic 'project/spaces' by providing a set of tools that contribute to their development. By identifying and mapping the development of 'project/spaces' and explaining their role in contemporary culture and society - locally, regionally, nationally and internationally - we aim to generate awareness at all levels through the arts and highlight best practice.

One of our underlining goals in this process is discovering possibilities for effective collaboration.

Objectives

• Identify and give visibility to the phenomenon of creative citizens' project/spaces in Europe, as well as in other continents, whilst respecting their diversity and their uniqueness.
• Create possibilities for projects to develop and become sustainable by encouraging exchanges of skills and knowledge, by providing awareness about particular experiences, and ensuring the continuous flow of information.

• Encourage artistic exchanges by acting as an intermediary.

• Make the debate and analysis on autonomous project/spaces accessible (such as texts, reports, evaluations, studies) to cultural operators and public authorities.

• Emphasise the architectural value of project/spaces. These are mostly former factories, military barracks and warehouses that appear to respond to the current needs of artistic creation. Such buildings lend themselves to large, open, flexible and multi-purpose facilities.

• Call for a closer relationship between artists and audience. Go beyond the simple “consuming attitude” of artistic production and diffusion, to foster citizen involvement and community development.

• Highlight artistic projects that stem from grassroots initiatives based on engaging with local populations. Such artistic projects interact with other fields such as heritage, education, sustainable development, training, solidarity and research.

Activities

• Resource centre, resource website: www.artfactories.net, documentation, information centre, monthly e-newsletter: @rtfactories, information, advice, sign-posting, guidance, networking, mediation, participation in debates, seminars, workshops on questions relating to art spaces and evolution of art practices, facilitation and accompaniment for emerging art spaces

• Organisation of training, research, workshops, and seminars - see above.

2. What is your organisational structure (Board, directors/managers, staff, and volunteers).

Co-ordination team:

Chantal Lamarre  President
Fazette Bordage  General Co-ordinator
Anne Lalaire  French projects / Information and documentation centre / Architecture
Sandrine Crisostomo  European and International projects / Mobility / Artistic
Cultural Information Resources in Europe

**International antennas:**

**AFRICA**
Marion Louisgrand
Ker Thiossane
Villa n°1695
Sicap Liberté II Dakar
BP 242 Colobane Dakar, Sénégal
Tel: + 221 864 47 18 / + 221 567 76 19

**ASIA**
Davide Quadrio and Xhing Yu Chen
Bizart Art Center
50 Moganshan Road, Building 7, 4/F
Shanghai 200060, P.R.C.
Tel/Fax: ++86 21 6277 5358

**Board Members**
Chantal Lamarre (Culture commune), France, Artfactories president
Dragan Klaic, The Netherlands
Carl Biosmark (K@2), Latvia
Marek Adamov (Truc Sphérique), Slovakia
Philippe Foulquié (Friche la Belle de Mai), France
Karine Noulette (Emmetrop), France
Marion Louisgrand (Ker Thiossane, Artfactories antenna in Africa),
Davide Quadrio (Bizart, artfactories antenna in Asia)

**Website external services**
Emmanuel Lamotte - webmaster, maintenance of the website Medias-cité - server

No volunteers

3. **If you have a membership structure, how is this arranged and how many members do you have?**

The members of Artfactories are the board members. There are no membership fees due to our international scope. We don't consider ourselves a formal network but more of a platform of information and resources open to all.
II. RELATED TO THE INFORMATION YOU DISSEMINATE.

4. What is the nature and scope of the information you collect and disseminate?

Artfactories is a platform of international resources dedicated to art and cultural centres, which are born from citizen's artistic initiatives and based on involvement with communities.

**The site Artfactories.net**
- A growing database of autonomous project-spaces around the world (see "PLACES" section in the menu)
- Practical tools to encourage the mutual sharing of skills (see "TOOLS" section)
- A document archive: conferences papers, government reports and media coverage ("THINKING" section)
- Qualitative data on activities, projects, funding, networks and training ("CONTENTS" section)
- News flashes for artists and project-spaces ("NEWS" section).

**Artfactories is**
- A platform offering support, solidarity, advice and reflection for existing or projected structures;
- A tool that aims to encourage mobility, exchanges and multiple co-operation both formal and informal between project space centres;
- A resource for converting our industrial and military legacy into multidisciplinary spaces to suit emerging artistic and social practices.

The information we provide relates to independent art spaces (activities, residencies, locations). The information distributed through our @rtfactories e-newsletter is composed mainly of calls for proposals for artists, funding opportunities, seminars, relevant debates and issues, call for residencies, innovative projects between art/society and reports of seminars.

5. To what extent is this information related to international cultural co-operation: A) Within Europe, B) Beyond Europe C) Relevant to East or South East Asia?

Our main office is based in Europe and, as the former co-ordination office of the European network Trans Europe Halles, we often link with European projects/spaces and cultural operators. Nevertheless, through our projects (website, newsletter, training, organisation of workshops, meetings) we aim to promote international and transcontinental exchanges at many levels (cultural, artistic, skills, ideas, information) between independent art spaces.
6. **How do you disseminate information? (Please describe the informational tools of your organisation – e.g. website, directory, on-line bulletin, journal, brochures, etc)**

Artfactories promotes its activities via the website www.artfactories.net. We also send a monthly e-publication (@artfactories) to all the spaces/projects that are on our database and to others upon request. At present, the newsletter has 1,300 subscribers. This year we will publish the report of an Asia-European seminar between independent art spaces that we co-organised, which took place in Shanghai in September 2004 (available soon). We also distribute a book, Factories of Imagination, about art spaces in Europe (produced and published when we co-ordinated the Trans Europe Halles network).

7. **How do you maintain your communication tools? (e.g. how often you update your website or how regularly do you send on-line newsletters)**

The permanent staff of the organisation provide the content of the website and make the updates on a regular basis. New information is put online about once a week. The news online is also the information that is sent by e-mail to our subscribers.

8. **Approximately how many person days (or hours) is spent on collecting and updating this information?**

We believe that, to be more efficient, updating and maintaining the website is really a full time job. At present about 20 hours per week are given to collecting the information, summarising, translating and updating the website, but this is not enough.

9. **Can you estimate approximately the cost of collecting and updating this information including staff time per year?**

We consider that this figure would include:
- The costs of a webmaster for the maintenance of the website and its evolution (necessary for a website)
- The costs of one full time job co-ordinator, including the work of translation of the news
- Translation costs would be necessary for bigger documents (such as essays and reports)
- Server costs
- Overhead costs
- Travel (that contributes to the content of the website)

Total: about 55,000 Euros.
10. **How much do you know about the profile of the users of your information? How do you collect information about them?**

We use a French editing system called SPIP, through which we can access statistics. With this tool we can monitor:
- the websites visits evolution (evolution profile, incoming links of the day)
- visits distributed by section

For instance, from 2002 to the end of 2004, our website was visited about 82,000 times, of which 55,000 visits took place during the year 2004. About 262 visits are made on a daily basis. The most visited sections are LIEUX/SPACES (39% of visits) and CONTENUS/CONTENT (26%). The type of users of are not clearly defined through the website, but according to the number of requests we receive daily and the subscribers to our newsletter they are mostly cultural operators, artists, architects, institutions and students.

We know that users mostly arrive on our website through a 'google' web-search, as our website is only referenced/linked to a few other websites so far.

11. **Could you evaluate the strengths and weaknesses of the information you accumulate and disseminate?**

So far, Artfactories is the only worldwide tool on independent art spaces and many artists and cultural operators find it quite easily. The strength of the information we disseminate lies mostly in the uniqueness of the resources and also on the co-ordinators who are knowledgeable about their topic and can provide advice and information to cultural operators, professionals and students who contact us on a regular basis. In addition, our strength lies in the fact that we work with continental antennas, who can contribute new information directly to the website. The weaknesses, though, could be that because we address multidisciplinary spaces world wide, we gather a wide spectrum of completely diverse information (for instance from visual arts residencies to organisation of a space) that can be difficult to articulate clearly for someone who is not familiar with the topic. We receive quite a lot of information that is not relevant to our to our work, which takes time to work through.
COMPENDIUM OF CULTURAL POLICIES IN EUROPE

I. RELATED TO YOUR ORGANISATION

1. Aims, objectives and main programme areas of your organisation (organisational profile in brief).

The Council of Europe/ERICarts “Compendium of Cultural Policies and Trends in Europe, 6th edition”, 2005 is a web-based and permanently updated information and monitoring system of national cultural policies and trends in Europe. It is a long-term project which aims to include all 48 member states co-operating within the context of the European Cultural Convention.

The Compendium is targeted towards a broad audience of policy makers and administrators, arts institutions and networks, researchers and documentation professionals, journalists and students. The information and statistics presented online can help to inform decision-making processes, to conduct comparative research and analyses or to maintain data collections. The Compendium country profiles are written by independent experts and address current cultural policy issues such as:

- The role of new actors in a changing system of governance;
- Cultural identity, diversity and intercultural dialogue;
- Support to creativity;
- Participation in cultural life;
- Economic, legal and educational dimensions of cultural policies.

The Compendium is a project without end; an interactive tool that is updated and maintained by a growing and dedicated network of national partners, ministries, cultural policy experts and research institutes throughout Europe. New indicators and are constantly being incorporated to improve upon the system and to regularly monitor policy developments and cultural trends in Europe.

Statistics regarding the average use of the Compendium show that it has become a working tool consulted on a daily basis by authorities, institutions and individuals involved in cultural policy making and research not only in Europe, but world-wide.
2. **What is your organisational structure (Board, directors/managers, staff, and volunteers)?**

Four different organisations have key roles in the Compendium process:

a) The Council of Europe Secretariat (Cultural Policy and Action Department) is jointly responsible, together with ERICarts, for the concept and overall functioning of the Compendium project. The Cultural Policies Research and Development Unit (RDU) of the Department and ERICarts are recognised as co-editors.

b) ERICarts is the co-partner of the Compendium and is commissioned by the Council of Europe to maintain the integrity of the concept and methodology. It administers and co-ordinates the programme and ensures content and linguistic quality control over country profiles. ERICarts is equally responsible for the creation, ongoing development and maintenance of the Internet presence and databases together with the Council of Europe.

c) The administrations responsible for cultural policy in the members states which are signatories to the European Cultural Convention (otherwise known as ACP’s). Each national government announces its participation in the Compendium programme to the Council of Europe Secretariat and appoints a corresponding partner within their respective ministries responsible for cultural affairs to feed relevant information and data to the author in the preparation and updating phases of the Compendium country profiles.

d) The author is an independent expert with cultural policy expertise commissioned by ERICarts to prepare and update their respective Compendium country profile. In some countries groups of authors are formed, but there should always be one responsible author who co-ordinates the profile and communicates with ERICarts on a regular basis. ACP, ERICarts and the Council of Europe need to agree on the selected author.

The author should have cultural policy research experience and could, for example:
- have participated in the Council of Europe’s National Cultural Policy Review Programme, and/or
- be an independent expert having worked for the Council of Europe, and/or
- be proposed by an ACP or by ERICarts because of his/her expertise in the fields covered by the Compendium.

3. **If you have a membership structure, how is this arranged and how many members do you have?**
The only membership structure is comprised of those countries that are signatory to the European Cultural Convention.

II. RELATED TO THE INFORMATION YOU DISSEMINATE.

4. What is the nature and scope of the information you collect and disseminate?

1. Historical perspective: cultural policies and instruments

2. Competence, decision-making and administration
2.1 Organisational structure (organigram)
2.2 Overall description of the system
2.3 Inter-ministerial or intergovernmental co-operation
2.4 International cultural co-operation

3. General objectives and principles of cultural policy
3.1 Main elements of the current cultural policy model
3.2 National definition of culture
3.3 Cultural policy objectives

4. Current issues in cultural policy development and debate
4.1 Main cultural policy issues and priorities
4.2 Recent policy issues and debates
4.2.1 Provisions for cultural minorities
4.2.2 Gender equality and cultural policies
4.2.3 Language issues and policies
4.2.4 Media pluralism and content diversity
4.2.5 Culture industries: developments, programmes and partnerships
4.2.6 Employment policies for the cultural sector
4.2.7 New technologies and cultural policies
4.2.8 Arts education: programmes and models
4.2.9 Heritage issues and policies
4.2.10 Other relevant issues and debates

5. Main legal provisions in the cultural field
5.1 General legislation
5.1.1 Constitution
5.1.2 Division of jurisdiction
5.1.3 Allocation of public funds
5.1.4 Social security frameworks
CULTURAL PARTNERSHIP MAPPING: A PROCESS

5.1.5 Tax laws
5.1.6 Labour laws
5.1.7 Copyright provisions
5.1.8 Data protection laws
5.1.9 Language laws

5.2 Legislation on culture

5.3 Sector specific legislation
5.3.1 Visual and applied arts
5.3.2 Performing arts and music
5.3.3 Cultural heritage
5.3.4 Literature and libraries
5.3.5 Architecture and environment
5.3.6 Film, video and photography
5.3.7 Culture industries
5.3.8 Mass media
5.3.9 Legislation for self-employed artists
5.3.10 Other areas of relevant legislation

6. Financing of Culture
6.1 Short overview
6.2 Public cultural expenditure per capita
6.3 Public cultural expenditure broken down by level of government
6.4 Sector breakdown

7. Cultural institutions and new partnerships
7.1 Re-allocation of public responsibilities
7.2 Status/role and development of major cultural institutions
7.3 Emerging partnerships or collaborations

8. Support to creativity and participation
8.1 Direct and indirect support to artists
8.1.1 Special artists funds
8.1.2 Grants, awards, scholarships
8.1.3 Support to professional artists associations or unions
8.2 Participation trends and figures
8.3 Programme or policy initiatives to promote participation in cultural life
8.4 Amateur arts, cultural associations and community centres
8.4.1 Amateur arts
8.4.2 Cultural houses and community cultural clubs
5. To what extent is this information related to international cultural co-operation: A) Within Europe, B) Beyond Europe C) Relevant to East or South East Asia?

This transnational programme is an example of international cultural co-operation in and of itself. There is also a specific chapter in the country profiles devoted to the way in which national governments approach international cultural co-operation, how they implement such policies and provide examples of specific activities and/or events. Information on grants or mobility schemes is not included in the profiles.

The information and statistics presented online can help, for example:
- policy makers and administrators to inform their decision-making processes,
- students and researchers to conduct comparative research and analyses
- documentation professionals to maintain data collections.

The Compendium has also become a “model” for different regions including Latin America, the Caucasus and Asia. Information contained in the Compendium is used by policy makers or researchers from these regions in their work.

6. How do you disseminate information? (Please describe the informational tools of your organisation – e.g. web site, directory, on-line bulletin, journal, brochures, etc)

Users can subscribe to a newsletter that is sent out about 3-4 times per year. A brochure and CD-Rom have also been produced. Plans to hold local meetings in the different countries participating in the Compendium project are currently being explored. A yearly meeting of all authors is organised and is being held in different European countries as a tool to help promote the project in the different countries.

7. How do you maintain your communication tools? (e.g. how often you update your website or how regularly do you send on-line newsletters)

A major update of the website content occurs once a year and the website is constantly maintained.

8. Approximately how many person days (or hours) is spent on collecting and updating this information:
The yearly update of country profiles is undertaken by 38 authors. Feedback shows that updates take on average between 6-10 weeks to realise.

9. **Can you estimate approximately the cost of collecting and updating this information including staff time per year?**

The budget target for what the Compendium programme really costs is 250,000 Euros. The existing funds available indicate that this target is far from being reached. [Researchers note: In a number of countries the work involved in updating is, in effect, subsidised by the authors].

10. **How much do you know about the profile of the users of your information? How do you collect information about them?**

User statistics are collected on a quarterly basis. Results consistently show that the user profile is international, from all parts of the world. Myanmar has even compiled information from the Compendium project for its own cultural website.

11. **Could you evaluate the strengths and weaknesses of the information you accumulate and disseminate?**

The strength is in the community partnerships and the content produced and updated on an annual basis. A major weakness is the lack of proper resources to fully develop the enormous potential of the Compendium content and partnerships.

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**CULTUREBASE**

I. RELATED TO YOUR ORGANISATION

1. **Aims, objectives and main programme areas of your organisation (organisational profile in brief).**

Culturebase.net is a collaboration between four of Europe's leading arts organisations engaged in cultural exchange: Haus der Kulturen der Welt (Berlin), Intercult (Stockholm), Danish Center for Culture and Development (Copenhagen) and Visiting Arts (London). It comprises an online database of contemporary world artists active in Europe and a growing strategic network for artistic development, presentation and exchange.
Separately, each of the four partners have been active over many years creating opportunities and advocating for the presentation of international artists and artforms in Europe. The partners know from their own work that two of the fundamental barriers to cultural exchange are: a) a lack of objective, high-quality information on international artists targeted at European presenters, and b) a lack of information exchange between European presenters themselves. Assisted by a Culture 2000 grant from the EU, these four organisations have now pooled their resources, experience and knowledge in a strategic initiative to overcome these barriers and assist international artists to develop their careers and artistic practice in Europe and beyond.

At the centre of the culturebase.net initiative the four partners have created an online database of 1000 artists in more than 150 countries and territories that have either been presented or funded by one or more of the four partner organisations, or by one of several similar institutions which have been invited to contribute to the project. Culturebase.net is targeted at other artists, programmers and curators of arts events, cultural journalists and commentators, academics and researchers, cultural policy makers, and the wider audience interested in high-quality international arts. The aim is to provide a reliable and easily accessible information network (online and offline) that will facilitate a greater level of communication between European and Asian contacts and to aid the development of new opportunities for international cultural exchange.

Culturebase.net covers contemporary performing, music, visual, digital, media and applied artforms. The work and practice of each artist is described in detail in the form of a ‘portrait’ which covers the major themes of their art, their presentations or exhibitions, CVs, merits, details of their representation or management and illustrations of their work. It can be browsed by country, artform or theme, and enables users to create links between artists or groups of artists through a tool called ‘Crossroads’. The material is written by experts and specialists, and is continuously updated and edited by the four partners who exercise an essential role in the quality control of the content.

All material is presented in English with many profiles also available in German, Swedish and Danish. Over the next two years, the project will be extended to other European countries (and languages) including France, Spain and Italy, and to new partners outside Europe.

The four partner institutions established culturebase.net for the following reasons:
• To archive data on artists and events
• To increase the knowledge about foreign artists
• To open a worldwide platform for the exchange of information between artists,
institutions, experts from the international cultural exchange programs and the public.
- It meets the need to link international organizations (networking)
- It leads to new inspirations
- It encourages crossover marketing for new events and audiences
- It helps connect local cultural diversity and international artists
- The database enables participating partners to publish more thorough and extensive information on their work by presenting the artists to the public
- An online database is less expensive than hard-copy when presenting information to an international public
- To link their own plans to establish an information system with the existing idea of culturebase.net

Target audience/User groups
- producers, project co-ordinators
- artists
- presenters
- interested public audience
- researchers
- critics/media
- educators

Who is presented in culturebase.net?
- artists who present / would like to present their work outside their own country
- world artists touring to Europe
- artists with a world background
- national artists with multicultural background
- immigrant artists
- artists involved/engaged in cultural exchange
- artists with special qualities, e. g. contemporary, not folkloristic, avant-garde
- artists who are professionals,
- from all arts fields, with the emphasis on Fine Arts

2. What is your organisational structure (Board, directors/managers, staff, and volunteers).

The most important aspect in the creation of culturebase.net was the dialogue between the partners and the co-operation that led to the final webpage. A course of partner meetings and events led to the final web-project. The whole concept of the CMS, which had to be programmed, as well as the concept of the public site of culturebase.net was discussed and agreed on by the entire group of partners. Every
decision, whether regarding the overall database concept or software details, was carefully considered and discussed in the group of partners before the final decision was made. This must be emphasised as a particular sign of the quality of culturebase.net: the concept and its implementation have been carefully developed by a group of 13 – 15 persons with a wide range of backgrounds (institutional directors, knowledge managers, editors, content managers, programmers). The development of the software, as well as its user friendliness, has been closely documented, meaning that it will pose no problems for third parties to carry on the project or for future partners to be integrated.

The writing and editing of texts is done in a decentralized way: each institution edits its own content and is responsible for it. The overall project management is maintained by the House of World Cultures; the server and the IT supporting company are situated in Berlin.

**Partnership structure:**

**Original Core Partners**
- Visiting Arts, London
- Intercult, Stockholm
- House of World Cultures, Berlin

Additional core partner:
- Danish Center for Culture and Development, Copenhagen
- Since Autumn 2004: Baltic Sea Arts Center, Gdansk

For the core partners, it is crucial that the structure of the database culturebase.net provides for future participation by further partners from Europe and abroad.

**Associate partners**
Chosen by the core partners; they feed in their information directly into the CMS (limited rights) and are displayed prominently alongside artist portraits:
- DSV Du store verden, Norway
- Transmediale, Berlin, Germany

**Contributors**
Contribute an artist’s name or a short description; they have no direct access to the CMS: International Festival of Literature Berlin (ilb) (they will become an associate partner in 2005) Neue Gesellschaft für Bildende Kunst, Berlin

All core partner institutions are working to acquire additional partners. The “filter function” that the core partner institutions are exercising in selecting further partners is meant to ensure that the established quality standards are maintained and that the choice of artists presented is not arbitrary.
CULTUREBASE.ltd
In 2004 the four core partners founded a society in order to act independently of the "mother institutions", mainly to be able to apply for funding themselves. The society has its registered office in London and is directed by a board of four directors consisting of representatives from the respective institutions. Every year, two culturebase meetings take place that are organised by one of the partners. These meetings are at the same time board meetings of CULTUREBASE.ltd.

3. If you have a membership structure, how is this arranged and how many members do you have?

We don't have a membership structure

II. RELATED TO THE INFORMATION YOU DISSEMINATE.

4. What is the nature and scope of the information you collect and disseminate?

The initiating institutions are dealing with artists and their work who are not very well known in Europe, so we are all trying to give as much background information as possible and to motivate our visitors to step into this (mostly) unknown world of art.

5. To what extent is this information related to international cultural co-operation: A) Within Europe, B) Beyond Europe C) Relevant to East or South East Asia?

A) culturebase.net is already a tool for close networking of the initiating partner institutions, which are all European. B and C) culturebase.net is very much related to international cultural co-operation within and beyond Europe and, to a certain extent, to East and South East Asia. All four partners already have strong individual contacts with artists and organisations in Asia who are active in cultural exchange with Europe. These partners are playing a strategic role in the development of the network. The culturebase.net partners had already planned to approach ASEF to support a feasibility study in Asia that will help them design a strategic plan for developing these contacts (and new contacts) into an 'culturebase.net for Asia'.

6. How do you disseminate information? (please describe the informational tools of your organisation – e.g. web site, directory, on-line bulletin, journal, brochures, etc)
7. **How do you maintain your communication tools?** (e.g. how often you update your website or how regularly do you send on-line newsletters)

Culturebase.net is updated in a decentralised way (each partner institution is updating its own content). This happens approximately once a week. A newsletter is sent out about twice a year.

8. **Approximately how many person days (or hours) is spent on collecting and updating this information?**

For all four-five institutions 10-15 hours a week. 40 hours.

9. **Can you estimate approximately the cost of collecting and updating this information including staff time per year?**

Each partner institution of culturebase.net “promised” to spend about 10,000 Euros a year for the common portal. With the new partner in Poland, 50,000 Euros are spent only for updating data; around 5,000 Euros are spent for technical support, IT, in-kind costs.

10. **How much do you know about the profile of the users of your information? How do you collect information about them?**

We have not undertaken a survey as yet, but from the emails we get regularly we know that our users are mostly artists and people working in the field of research, cultural management and exchange.

11. **Could you evaluate the strengths and weaknesses of the information you accumulate and disseminate?**

Strengths: it is a unique resource on the Internet; presenting newly written portraits following high quality standards; introducing a new key-wording system called “cross roads”; a strong identification between the project managers from all partner institutions and the project; being already well known in the scene of cultural workers.

Weaknesses: not having enough resources to do visitor surveys and to evaluate them, to implement more services for our visitors, to do more marketing activities and to add more profiles constantly.
CULTURAL PARTNERSHIP MAPPING: A PROCESS

CULTURELINK

I. RELATED TO YOUR ORGANISATION

1. **Aims, objectives and main programme areas of your organisation (organisational profile in brief).**

Culturelink, the Network of Networks for Research and Cooperation in Cultural Development, was established by UNESCO and the Council of Europe in 1989 in Paris, at the Consultation of Representatives of Regional and Sub-regional Networks for Cultural Development Research and Cooperation. The Institute for International Relations in Zagreb, Croatia, has been the focal point of the Network since its inception. The aim of the Network is to strengthen communication among its members; to collect, process and disseminate information on worldwide cultural development, cultural life and policies; and to encourage regional, interregional and international joint research projects and cultural cooperation. Besides research, activities of the Culturelink network include development of the Culturelink web resources, publication of different thematic special issues and proceedings, and the (co)organisation of international conferences and courses.

2. **What is your organisational structure (Board, directors/managers, staff, and volunteers).**

Culturelink functions within the organisational infrastructure of IMO, the Institute for International Relations, and reports to the IMO Scientific Council, which evaluates its scientific quality. The Culturelink team draws from the staff of IMO’s Culture and Communication Department, volunteers are accepted upon request. Culturelink Editorial Board: B. Cvjetičanin (president), H. Butković, S. Dragojević, A. Ivir, D. Jelinčić, M. Mencer Saluzzo, M. Meštrović, M. Mileusnić Skrtić, N. Obuljen, Z. Peruško, J. Primorac, N. Švob Đokić, A. Uzelac (members).

3. **If you have a membership structure, how is this arranged and how many members do you have?**

The Culturelink Network involves about 1000 networks, institutions and individuals from some 100 countries in all parts of the world, who deal with and are interested in cultural research, cultural and artistic development, cultural policies and co-operation.
II. RELATED TO THE INFORMATION YOU DISSEMINATE.

4. What is the nature and scope of the information you collect and disseminate?

Culturelink exchanges publications with its members and gathers information on current events and research activities from its members and other relevant organizations and institutions in the field of culture.

5. To what extent is this information related to international cultural co-operation: A) Within Europe, B) Beyond Europe C) Relevant to East or South East Asia:

The Culturelink Network has established the Asia-Pacific Regional Centre that focuses on specific information related to the Asian region. (http://www.culturelink.or.kr/)

6. How do you disseminate information? (please describe the informational tools of your organisation – e.g. web site, directory, on-line bulletin, journal, brochures, etc)

One of the main goals of the Culturelink Network is to serve all of its members, especially through the use of the Internet. The Network has thus been accessible via the Internet since 1994, and has established its WWW information services as early as 1996. The Network's long-term objective is the development of a worldwide information system for the study of cultural development and co-operation. The Culturelink WWW Resource Centre (www.culturelink.org) has a rich information base including an electronic newsletter (www.culturelink.hr/news/c-news/index.html), an on-line version of the Culturelink review and its proceedings (www.culturelink.hr/publics/index.html), different on-line databases (www.culturelink.hr/dbase/index.html), a calendar of international conferences (www.culturelink.hr/conf/index.html), and a directory listing links to relevant cultural networks and organisations.

The Culturelink review is published in English, containing some 200 pages. It compiles and disseminates information on new concepts, research challenges, trends, experiences and practice in the field of cultural development, cultural life and policies. It aims to provide members of the Network with information on their activities of mutual interest, including networking, current or planned research projects, research results, reports from and announcements of meetings and conferences, reviews of publications and documents. The review is produced on the basis of inputs received from the members of the Network, UNESCO and the Council of Europe, as well as from other sources (e.g. international organizations, government agencies, institutions and individual experts).
By popular demand, in 2004 Culturelink started to publish its e-newsletter called C-News, with the intention of periodically keeping its members up-to-date with a reminder of current events, calls and deadlines, and an overview of important recent announcements arriving too late for a timely inclusion in the paper edition of the Culturelink review. The Culturelink Network also publishes proceedings from the conferences it organises. The updated list is available at www.culturelink.hr/publics/joint/index.html.

7. **How do you maintain your communication tools? (e.g. how often you update your website or how regularly do you send on-line newsletters)**

The Culturelink website is updated regularly, at least on a weekly basis, and when necessary on a daily basis. C-News, Culturelink’s e-newsletter, is sent out approximately once every 4-6 weeks.

8. **Approximately how many person days (or hours) is spent on collecting and updating this information:**

The Culturelink team includes a full-time information manager and Internet services administrator.

9. **Can you estimate approximately the cost of collecting and updating this information including staff time per year?**

The total personal cost of Culturelink’s electronic information services lies at approximately one person-year, technical operation costs not included.

10. **How much do you know about the profile of the users of your information? How do you collect information about them?**

Culturelink Network members’ profiles are publicly available in the online Culturelink Members Database at www.culturelink.hr/address/index.html. For an insight into non-member users (their number and geographic origin for example), Culturelink relies on statistical data derived from the web access logs – no personal information is collected.

11. **Could you evaluate the strengths and weaknesses of the information you accumulate and disseminate?**

Through its networking activities, Culturelink regularly receives up-to-date information from numerous, very diverse sources worldwide. Thus, one of the major
strengths of Culturelink’s information is its timely publication. In addition, all dat
is strictly screened for relevance and accuracy. Currently, a slight weakness may be
found on the technological side – a migration of the currently static website to a
full-fledged content management system is planned as soon as adequate funding
can be secured.

EUROPEAN FESTIVALS ASSOCIATION (EFA)

I. RELATED TO YOUR ORGANISATION

1. Aims, objectives and main programme areas of your organisation
(organisational profile in brief).

The European Festivals Association is a network representing 89 individual arts
festivals, 12 national festivals associations and four European cultural colleague-
networks, making it the biggest network of arts festivals in Europe. EFA’s overall
aim is to promote the significance of festivals and their important role in
international cultural co-operation; and to stimulate the collaboration amongst its
members. At a strategic level EFA offers opportunities for festival practitioners to
access management, research, cultural data and debate. Setting up a database of
thousands of contacts and information sources EFA offers the opportunity to gain
and exchange information on a structured way. At a practical level EFA offers
opportunities to access a range of practical activities focused on special topics
(including the annual General meeting, the ARS NOVA meeting on New Music
and the bi-annual Young managers Programme) to aid professional development.

2. What is your organisational structure (Board, directors/managers, staff, and
volunteers)?

The Association has a permanent secretariat near Ghent, Belgium, headed by the
Secretary General. Among other responsibilities, it disseminates information about
member festivals and edits different publications on the Association. An executive
secretary, an assistant as well as some trainees complete the secretariat. The General
Assembly, the supreme body of the Association, meets once a year. The European
Festivals Association is governed by the Board made up of 10 board members from
among the membership, the Presidency and the Secretary General.

3. If you have a membership structure, how is this arranged and how many
members do you have?
EFA is a classical membership organisation and currently consists of 89 individual members, 12 national festivals associations and 4 European networks.

II. RELATED TO THE INFORMATION YOU DISSEMINATE

4. What is the nature and scope of the information you collect and disseminate?

At an external level the scope of the information EFA collects and disseminates is to provide festival lovers with information about the member festivals of the European Festivals Association (music-dance-theatre). EFA seeks to encourage people to visit festivals by travelling throughout Europe and the world. The bi-annual EFA Brochure is an information dossier presenting all members in a light and handsome image-booklet. The EFA website gives information on each festival with a profile and the current programme, a brief history and past programmes, plus contact information. Through this website and database we collect information from our members and partners, and we present this information in a structured, quick and easy-to-use way, for professionals e.g. press, governments, researchers, cultural institutions and training centres. On an internal level, EFA aims to be at the service of its members, to provide a database of contacts, to enable co-operation, to keep members informed about important news and challenges concerning the festival phenomenon and the cultural debate in Europe and worldwide in general.

5. To what extent is this information related to international cultural co-operation: A) Within Europe, Yes, very much B) Beyond Europe, Yes, but only partly C) Relevant to East or South East Asia, Yes!

6. How do you disseminate information? (Please describe the informational tools of your organisation – e.g. web site, directory, on-line bulletin, journal, brochures, etc)

EFA has developed different tools and ways to disseminate information: by means of the bi-annual EFA Brochure, an EFA poster, press campaigns worldwide in close co-operation with our members, a members’ as well as the public EFA website, by means of the regular EFA Newsletter, the EFA INFO BOX sent to the members twice a year and through personal contacts, visits and the daily correspondence.

7. How do you maintain your communication tools? (e.g. how often you update your website or how regularly do you send on-line newsletters)
We are editing the EFA brochure on a bi-annual basis while at the same time permanently updating our website with news, press releases on behalf of EFA, but also on behalf of EFA members etc. Based on an automatic upload system, we ask our members to upload their respective festival programmes individually. Furthermore, up to 20 e-mail EFA Newsletters are sent out per year.

8. **Approximately how many person days (or hours) is spent on collecting and updating this information:**

   Not specified

9. **Can you estimate approximately the cost of collecting and updating this information including staff time per year?**

   The costs including staff, editing and publication of the EFA Brochure and the EFA poster amount to about 50,000 Euros (website not included).

10. **How much do you know about the profile of the users of your information? How do you collect information about them?**

    The EFA extranet (accessible for members only) is accessed by more than 500 individual users, classified in different groups: festival directors, artistic directors, communication, marketing, administrators, etc. It is our aim to open up the extranet also to EFA partners and colleagues worldwide. At an external level, we analyse the page usage of our website weekly, elaborating visitors' reports, referrals reports etc based on the server's web statistics. We can almost register 40,000 visitors per month on the public EFA website, coming from all over the world. Furthermore the brochure is distributed in a structured and systematic way; it is sent not only to our members but also to the international press, to cultural partners in Europe and worldwide, to the tourist sector specialising in cultural journeys, to other festivals, cultural conferences etc.

11. **Could you evaluate the strengths and weaknesses of the information you accumulate and disseminate?**

    A strength would be accuracy, but a weakness would be knowing whether members use the information regularly. It is not yet used for daily input.
I. RELATED TO YOUR ORGANISATION

1. **Aims, objectives and main programme areas of your organisation (organisational profile in brief).**

   The EMC is the leading professional organisation in Europe dedicated to the development and the promotion of all kinds of music. The European Music Council contributes to a better mutual understanding among peoples and their different cultures and to the right for all musical cultures to coexist. Therefore it provides exceptional value to its membership by building knowledge, creating networking opportunities, supporting and enhancing the visibility of initiatives that help sustain people's participation in music and cultural life.

2. **What is your organisational structure (Board, directors/managers, staff, and volunteers).**

   The European Music Council EMC is a platform for representatives of the national Music Councils and all organisations involved in the fields of music from all European countries. As a European umbrella organisation, it gathers the European members of the International Music Council (IMC). Since March 2003 it is registered under German law as non-profit organisation. The secretariat is located in Bonn, Germany and directed by the Executive Director. The Board of the EMC currently consists of eight members: seven are elected in frequency of three years, one adopted member, representing the Working Group Youth, as well as the President and Secretary General of the IMC.

3. **If you have a membership structure, how is this arranged and how many members do you have?**

   Two types members exist: National Music Committees and European/International Music organisations. At the moment the EMC has about 60 member organisations.
II. RELATED TO THE INFORMATION YOU DISSEMINATE

4. What is the nature and scope of the information you collect and disseminate?

The EMC collects and disseminates the news of its members and their members. It also informs about current projects the EMC is involved in and about the political developments at a European level.

5. To what extent is this information related to international cultural co-operation: A) Within Europe, B) Beyond Europe C) Relevant to East or South East Asia?

A) Within Europe, The main Focus of the EMC lies on Europe.

B) Beyond Europe. Since the EMC is a member of the IMC, the information of the EMC sometimes also relate to international issues.

C) Relevant to East or South East Asia. View

6. How do you disseminate information? (Please, describe the informational tools of your organisation – e.g. web site, directory, on-line bulletin, journal, brochures, etc)

The information are mainly disseminated through our website. There one can find links to the newest Newsletter of the EMC and also to those of its Member's. Additionally project related publications, e.g. final reports, are produced and disseminated.

7. How do you maintain your communication tools? (e.g. how often you update your website or how regularly do you send on-line newsletters)

The website is approximately updated once a week. The newsletter is launched online about every fourth month.

8. Approximately how many person days (or hours) is spent on collecting and updating this information?

One day per week or one week per month.
9. Can you estimate approximately the cost of collecting and updating this information including staff time per year?

About 10% of the total costs

10. How much do you know about the profile of the users of your information? How do you collect information about them?

Through the constant contact between the EMC and its members, the EMC is always informed about its member’s projects and activities. Mainly information is exchanged through the newsletters.

11. Could you evaluate the strengths and weaknesses of the information you accumulate and disseminate?

A weakness is the fact that communication only takes place on an electronically basis. At the same time this is also one of the strengths of the EMC, since through the electronic communication the information are accessibly for everyone from everywhere. Another strength is the diversity of information sources that are considering all styles and genres of music.

EUROPEAN WRITERS’ CONGRESS (EWC)

I. RELATED TO YOUR ORGANISATION

1. Aims, objectives and main programme areas of your organisation (organisational profile in brief).

The EWC defends the professional interests of authors (writers and literary translators) at the European and national levels, in legal and political contexts, concerning social and cultural policy. It champions both the diversity of literatures and cross-border cultural exchange for a better understanding among the peoples of Europe via expert meetings, public events and media projects. The EWC stands up for the democratic principles of freedom and equality – in particular the Human Rights to freedom of expression, freedom of information and authors’ moral rights.

2. What is your organisational structure (Board, directors/managers, staff, and volunteers).
A Board of 7, including the president and two vice presidents, elected by the delegates at the biennial Congresses. A general secretary (part time), a treasurer (part time), a representative in Brussels (part time); voluntary work by the members of the (Managing) Board and individual members' members (a lot).

3. If you have a membership structure, how is this arranged and how many members do you have?

The EWC was founded in 1977 and established with the first set of statutes in 1985 as The Federation of European Writers' Associations. As of March 2005, there are 53 member organisations in 29 countries of Europe, representing some 54 000 individual writers and literary translators, plus two associate members.

II. RELATED TO THE INFORMATION YOU DISSEMINATE

4. What is the nature and scope of the information you collect and disseminate?

Information relevant for EWC member organisations on the development at European Union level (Commission, Parliament, etc.) concerning trans-border cultural policy, copyright legislation, audio-visual policy, multimedia & information society, competition in the digital era, cultural industries & civil society – proposals & co-ordination of creators' joint initiatives.

5. To what extent is this information related to International Cultural co-operation: A) Within Europe, B) Beyond Europe, C) Relevant to East or South East Asia,

   A) 98%
   B) 2%
   C) 0%

6. How do you disseminate information? (Please describe the informational tools of your organisation – e.g. web site, directory, on-line bulletin, journal, brochures, etc)

Web site www.european-writers-congress.org, EWC Newsletter 3-4 times a year, monthly e-newsletter, and publications under The European Writer ISSN 1560-4217
7. How do you maintain your communication tools? (e.g. how often you update your website or how regularly do you send on-line newsletters)

On-line news monthly, website as necessary, several modifications per month

8. Approximately how many person days (or hours) is spent on collecting and updating this information?

Collecting requires 3 person hours.

9. Can you estimate approximately the cost of collecting and updating this information including staff time per year?

10. How much do you know about the profile of the users of your information? How do you collect information about them?

Extensive inquiry among member organisations in 2004, published on the EWC website.

11. Could you evaluate the strengths and weaknesses of the information you accumulate and disseminate?

Strengths: focussed on the needs and interests of EWC member organisations, inter-linked with other creators’ organisations, cultural operators, protagonists of civil society. Weaknesses: for financial reasons (more money needed to employ sufficient staff) there are deplorable gaps.

LABORATORY OF EUROPEAN CULTURAL COOPERATION (THE LAB)

I. RELATED TO YOUR ORGANISATION

1. Aims, objectives and main programme areas of your organisation (organisational profile in brief).

Contemporary cultural practice increasingly transcends the boundaries of nation states. “Speaking in the voice of translation” (Stuart Hall) is not simply a utopia, but a realised practice of many artists, cultural workers, and intellectuals across Europe.

Transnational cultural co-operation can stimulate imagination and production and enhance mutual understanding of individuals and communities across points of differences and conflict. Within the context of globalisation and a rapidly changing Europe, deep and lasting cultural dialogues, exchanges and co-operation across cultural, geographic and imaginative borders are more than ever needed.

However, limited mechanisms exist at European level to complement local, regional
Cultural Information Resources in Europe

and national co-operation efforts. A range of recent studies and debates revealed that - next to an obvious lack of European funding for cultural co-operation - there is a great demand for increased knowledge management and sharing of information, as well as a need for proactive stimulation of exchange, debate and innovation. The independent European Cultural Foundation took up this challenge and initiated, along with a coalition of private and public partners, the Laboratory of European Cultural Co-operation, The LAB, a four-year pilot project (2004 – 2008) which will benefit the cultural sector by:

• Providing better access to and co-ordination of the multiple but dispersed existing information sources across Europe
• Filling considerable information gaps, and generating new knowledge by monitoring and analysing activities and trends in trans-national cultural co-operation
• Developing innovative pilot schemes to encourage co-operation and mobility e.g. in the media sector
• Creating communication and dialogue between a wide range of actors in the cultural sector

Providing practical services to artists and practitioners, and informing journalists and policy makers, the LAB will become a major point of reference for European cultural co-operation. It ultimately aims to enhance cultural co-operation and intercultural dialogue in the broader Europe.

The key elements are:

The Portal
The Portal (partly developed with On the Move, ERICarts, Fitzcarraldo Foundation-the G2CC partnership) will be the major instrument of communication, information and service. The Portal will connect and promote existing websites in Europe as well as fill gaps and generate new content. It will especially in the later stage, provide a dynamic and interactive tool for co-operation, for instant through the innovative approach of multilingual search capacity and content provision. The launch date of the portal is spring 2006 with the main features of the portal described below, developing in planned stages:

First phase:
- Information on mobility and funding opportunities
- Practices and case studies in the field of European Cultural Co-operation
- Virtual library and critical views and news

Second and third phase:
- A range of interactive features such as consultation with experts on funding or legal issues
- Careers in Art and Culture
CULTURAL PARTNERSHIP MAPPING: A PROCESS

- Training opportunities
- Forum and community spaces for reflection

Applied Research Projects
Based on an ongoing needs assessment the LAB is supporting transversal research and development in new areas of cultural cooperation in Europe, serving operators and policy makers alike. For the 2004/2005 period, two topical proposals have been identified:
- Mobility: Dynamics, Causes and Consequences in European Arts and Culture (prepared by the ERICarts Institute, and independent experts).
- Cultural Components of European Foreign Policies (in consultation with independent experts).

Pilot projects to encourage trans-national cultural co-operation
The LAB is initiating a limited number of exemplary European cultural co-operation projects, such as the Public European Space Project, PES, developed by Bundeszentrale für Politische Bildung, BPB - Federal Agency for Civic Education, which aims to stimulate and enhance cross-border debate on European topics, allowing multilingual access to current European media debates and topical articles.

2. What is your organisational structure (Board, directors/managers, staff, and volunteers).

The LAB is working, for its first years (to be evaluated), under the legal umbrella of the European Cultural Foundation. The ultimate financial and legal responsibility lies with the ECF (its Board); the Treasurer of the ECF and independent external auditors will monitor its finances.

The LAB is an independent project - separate from ECF’ core business (separate financial administration and management), governed and advised by the alliance of supporters, and by the LAB stakeholders.

The Stakeholders from the field will be represented through the (open) Stakeholders Forum (SHF), which comprises European trans-national cultural organisations and networks. The SHF strategically advises the LAB and its management team, and elects two representatives who will have seat and voting right on the Lab’s Steering Committee.

The LAB Assembly gathers once a year all financial supporters, who will advise on strategy and secure that the LAB is well connected with the local, regional, national and European needs and trends at decision making levels, and that their investment is well used.
The assembly elects four voting members of the SC (two public, two private).

The Steering Committee meets minimum two and maximum three times a year and on a more hands on basis – take the main strategic and financial decisions, in accordance with the ultimate legal and financial responsibility of the ECF. The current members are a representative from each of the following bodies: the Cultural Ministry of Poland, Kulturstiftung des Bundes, Germany, The Bank of Sweden Tercentenary Foundation (Mats Rolén, Chair) and Compagnia di San Paolo, Italy. Two representatives from the Stakeholders Forum (Carla Delfos, ELIA – Co-Chair; Peter Inkei, Budapest Observatory). Two representatives from the ECF (Kathinka Dittrich van Weringh, Gottfried Wagner) as well as Gerard Kalff, Treasurer of ECF, as observer. The associated (non-voting) member for the “Public European Space” project is the Bundeszentrale für Politische Bildung.

The LAB’s manager, who will prepare the decision-making process in close consultation with the stakeholders, will be responsible to the Steering Committee and to the ECF’s Board. During the pilot phase, the legal framework and overall financial responsibility will remain with the ECF, (to be evaluated), as the European Cultural Foundation is a major financial contributor.

3. If you have a membership structure, how is this arranged and how many members do you have?

Not applicable

II. RELATED TO THE INFORMATION YOU DISSEMINATE.

4. What is the nature and scope of the information you collect and disseminate?

The LAB is in the very first phase of its setting up and existence. As outlined above, it aims at gathering and disseminating information on European cultural co-operation and cross-border projects, initiatives, events, news by variety of ways-research projects, on-line tools, etc.

5. To what extent is this information related to international cultural co-operation: A) Within Europe, B) Beyond Europe, C) Relevant to East or South East Asia?

The information collected and disseminated by the LAB is 100% related to cultural co-operation, mainly within broader Europe, but also to a limited extend-internationally. There are no specific plans for co-operation with Asia, but it is not excluded at a later stage of the LAB’s development.
6. **How do you disseminate information? (Please describe the informational tools of your organisation – e.g. web site, directory, on-line bulletin, journal, brochures, etc)**

The main on-line tool of the LAB is the Portal to European cultural co-operation, which is currently in a process of technical and content development. This will be also the web site of the LAB. Its first phase of basic set up and development is called “G2CC project”, supported by the European Commission for the period 2005-2006, and run by a consortium of four partners, mentioned above. The G2CC project will encourage cultural professionals in Europe to co-operate and share knowledge. By working horizontally, G2CC will set up a model of good practice and innovation. Part of the G2CC project is also the dissemination of on-line newsletter/bulletin on the “in-house” activities of the LAB and the Portal development. The LAB also distributes has off-line handout materials, summarising its main current programs and partners.

7. **How do you maintain your communication tools? (e.g. how often you update your website or how regularly do you send on-line newsletters)**

The LAB works with a very small core team, based on a matrix organisational structure and dealing with multiple tasks and responsibilities. Currently, one person is in charge of the communication and co-ordination activities of the LAB. The question about maintaining the web site is not applicable, as the web site is in a process of development.

8. **Approximately how many person days (or hours) is spent on collecting and updating this information?**

Currently, a huge amount of time by the whole LAB team is spent on communication, as the LAB has a multi-layer structure of stakeholders, partners and supporters.

9. **Can you estimate approximately the cost of collecting and updating this information including staff time per year?**

Too early for estimation as of the complexity of the whole Portal project.

10. **How much do you know about the profile of the users of your information? How do you collect information about them?**

The potential users/target groups for the Portal are artists, cultural operators and
managers, researchers, newcomers (those who are not enough experienced in cross-border cultural co-operation and need orientation and general knowledge), journalists. To a less extent (but not excluded): cultural policy-makers, cultural administrators.

11. Could you evaluate the strengths and weaknesses of the information you accumulate and disseminate?

Not applicable at this stage of development.

ON-THE-MOVE (OTM)

I. RELATED TO YOUR ORGANISATION

1. Aims, objectives and main programme areas of your organisation (organisational profile in brief).

OTM (www.on-the-move.org) is an evolving international partnership framework structure that exists to bring together existing cultural information providers at national and sub-national levels in order to make information regarding professional mobility in the arts sector more accessible, coherent, understandable and useful for artists, cultural operators and other interested users.

OTM’s objectives are:
• using ICT (Information Communication Technologies), notably a database and portal giving links to independent websites;
• encouraging opportunities for cultural data holders and ICT experts to meet and share information and strategies in order to avoid duplication and share data;
• identifying, undertaking or/and encouraging more professional training opportunities linked to arts mobility issues (diffusion of examples of best practice etc)
• collecting, encouraging, commissioning news, articles, studies, documents, bibliographies etc concerning arts mobility, and making them more accessible via OTM.

To facilitate this partnership structure OTM has created an independent association in the form of an international not-for-profit organisation under the Belgian law (aisbl).
OTM will concentrates in 2005-6 on the following areas:

**Information: the OTM database:**
Adding new countries and regions as well as other artistic disciplines – which will depend on partners to research and input this information into the portal; adding new languages; creating “digest” newsletters extracting existing national info and announcements; commissioning specialists articles to be downloaded on the site. The site will have a permanent (part time) editor.

**Innovation**
To ensure constant renovation of the site and the use of the latest technology, being mindful of a future where other types of cultural online-database could be compatible, OTM has set up an international, interdisciplinary and inter-sectoral Steering Committee composed of 8 experts in the fields of ICT and in public provision of cultural info and databases.

**Training/ Diffusion of Findings**
OTM aims to create a flexible system to link the more experienced with the less experienced, whether professionals or organisations, in order to transfer knowledge and experience concerning cross-border cultural co-operation and in order to catalyse new partnerships. OTM will focus on ‘training the trainers’ and similar “multiplier” situations. In this way, OTM will constantly observe, collect and gain information about needs and trends in actual practice.

**Growth and Partnerships**
OTM, now an independent AISBL (international non-profit association) with its own statue and Board, is still being ‘accompanied’ by IETM until it is strong enough to find its own independence, office and total operational costs. At the same time, OTM is negotiating with ‘full’, ‘national’ partners, following the model of France; the Netherlands (SICA); Germany (Goethe Institute, now an associated partner); Spain (Minister of Foreign Affairs); Asia (ASEF). These (and others) would contribute to the national or regional information in the site as well as contributing the core of OTM.

Depending on funding, OTM hopes to be able to employ a permanent (part time) sales manager to develop the earning possibilities of the project.

In addition, OTM is a partner in the two-year “G2CC” (Gateway to Cultural Co-operation) project, funded by the European Commission DGEAC (preparatory measures) alongside the European cultural foundation, Fondazione Fitzcarraldo and ERICarts. OTM’s tasks are:
- collection, classifying and editing data on the site (working towards European compatibility and shared classification standards)
- open our expert meetings and Nantes conference to facilitate cross border sharing of ideas for better sharing of data
- training the trainers (see below)
- creating on line materials for learning about mobility

2. **What is your organisational structure (Board, directors/managers, staff, and volunteers).**

A **central co-ordination point**— based with one of the partners and with it’s own funding (currently sharing offices with IETM, in Brussels but employing 1 part time outsourced editors and 2 people in IETM office are part time working in OTM). The central co-ordination point is responsible for:
- Co-ordinating the setting of the overall vision, mission, aims and objectives
- partner development and partner training
- communication and marketing
- co-ordination and organisation of meetings and conferences (trainers, steering committee)
- co-ordination, quality control supervision and part- input into database
- co-ordination and editing of newsletters

A **partner structure** with national co-ordination points (OTM national), presently France, Germany, Finland and in negotiations with Spain and the Netherlands. The national partners are responsible for:
- contributing to and agreeing the vision, mission, management, joint fundraising of OTM
- providing resources (staff – funding – contacts ) for local/national input in OTM’s database
- proposing members of the steering committee,
- federating national and regional resource centres and preparing them for OTM collaboration,
- training nationally,
- newsletter info,
- expert articles on the OTM site

An **expert steering committee** made up of ICT experts, resource centre directors and cultural operators/artists. Currently they are: Georges Albert Kisfaludy (Ecole des Beaux-Arts, Nantes, France); Corina Suteu (‘Policies for Culture” / ECUMEST France, Romania); Kimmo Lehtonen, (Lasipalatsi Finland); Alekzandra Uzelac (Culture Link Zagreb Croatia); Judith Staines (OTM UK); Katelijn Verstraete
The not-for-profit association OTM – established in December 2004. OTM has 4 board members and no members yet.

3. If you have a membership structure, how is this arranged and how many members do you have?

The association was only set up in December 2004. Members should come from the following sectors: art, culture, research, library, education, informatics or related sectors. It is not intended to have a large membership; OTM’s partners will be its members.

II. RELATED TO THE INFORMATION YOU DISSEMINATE

4. What is the nature and scope of the information you collect and disseminate?

Links related to mobility in the performing arts and music in Europe and beyond Europe:
- information sources
- funding opportunities
- administrative legal and fiscal info
- practical tips for travellers (transportation, visa...)
- Articles related to mobility issues
- Extensive search option
- News and announcements

Static texts in English and German. Translation in French ready but not yet online.

5. To what extent is this information related to international cultural co-operation: A) Within Europe, B) Beyond Europe, C) Relevant to East or South East Asia?

Mobility is a prerequisite for setting up international cultural co-operation. OTM maps international cultural co-operation tools in Europe, including opportunities for professionals in Europe to work elsewhere in the world. The relevance to East or South East Asia might include people from outside Europe being able to get a view of the landscape of cultural co-operation/mobility opportunities within Europe, many of which are open to people from around the world. We also commissioned an article on opportunities outside Europe including Asia -Global Roaming
http://www.on-the-move.org/EN/publications.lasso
6. How do you disseminate information? (please describe the informational tools of your organisation – e.g. web site, directory, on-line bulletin, journal, brochures, etc)

- IETM website: best reference site; total of 770 reference sites
- Newsletter to over 6630 subscribers
- Dissemination of articles commissioned for OTM
- OTM leaflets flyers
- journal, radio - only at time of launch

7. How do you maintain your communication tools? (e.g. how often you update your website or how regularly do you send on-line newsletters)

Weekly updates
Monthly newsletters

8. Approximately how many person days (or hours) is spent on collecting and updating this information?

Each week.: 14 hours (UK editor) + 7h (Goethe Brussels) + 4h (Finland theatre institute)

9. Can you estimate approximately the cost of collecting and updating this information including staff time per year?

Budget editor for 2 days a week = 30 000 Euro
Other partner's work is paid by their own organisations, not by OTM

10. How much do you know about the profile of the users of your information? How do you collect information about them?

Subscribers’ info contains:
- Optional information: country and professional field
- Obligatory info: email, which sometimes includes the country suffix
The initial subscription database was drawn from the performing arts sector in Europe but we have little additional information for this group, now comprising around 70% of the 6600+ subscribers. Since late 2003, subscribers are invited to give their country and professional field and the majority do so. We therefore have this information on some 30% of subscribers. Work has started on analysis of the subscription database and the results will guide future information gathering and content.
Statistics on visitor use show that there were around 100,000 visits in 2004. Usage figures are rising in 2005. Visitors currently come from 89 countries, including many from East and South East Asia.

11. **Could you evaluate the strengths and weaknesses of the information you accumulate and disseminate?**

**Strengths:**
- strong locality: performing arts / mobility: clear focus
- central editing /continuous updating done rigorously
- large subscription base – good dissemination from that base
- portal shows landscape of mobility and analysis of gaps...shows what is clearly missing and what we therefore need
- clear search – multiple search
- good written commissioned papers
- clearly structured database
- comprehensive statistics for database use are an excellent tool for analysis and planning
- well-connected to the professional field: much of the news section content is contributed by subscribers and there is regular sharing/crossover of information with other providers
- monthly newsflash is widely read (statistics show a large increase in number of visits in the two days after it is sent)

**Weakness:**
- broken links: time to update is long
- search results display
- partners input is not necessarily of equal quality and quantity
- “not multidisciplinary – however, the focus on performing arts remains a strength for OTM in its current form.”
- Limited languages on website
- Some countries and regions are less well represented than others (due to language, lack of knowledge of cultural infrastructure, time constraints etc).
- The portal is designed to encourage active research by users, however it is not resourced to respond in detail to individual inquiries. Many users expect such a service.
- The feedback and share sections of portal (designed to encourage user interaction) are under-used.
VISITING ARTS

I. RELATED TO YOUR ORGANISATION

1. Aims, objectives and main programme areas of your organisation (organisational profile in brief).

To strengthen and enrich international awareness and understanding in the UK through the arts and cultural exchange. Our work covers England, Wales, Scotland and Northern Ireland and countries overseas prioritised by the Board.

Visiting Arts services are:

• Presentation and artist support by means of awards to artists, residencies and collaborations, artistic presentations and exhibitions, promoter, presenter and curator development;
• Professional development and networking through placement programmes, in-country training, UK training, alumni co-ordination, cultural attaché programmes, networking events, seminars and conferences
• Information, research and evaluation by providing on and off-line information, marketing, communication, country/cultural profiles, evaluation reports and publications;
• Consultancy and networking with one-off short and long-term projects which further the organisation's objectives or which move it in new directions which reflect the wish of stake-holders, the artistic community, foreign embassies in the UK and other key partners both in the UK and overseas.

2. What is your organisational structure (Board, directors/managers, staff, and volunteers).

Visiting Arts is an independent educational charity registered Charity Number 1085506 and is registered as a company in England and Wales under Company Number 4162404. The Board is chaired by Gordon Conway. Other Board Members are Cathie Boyd, Ajay Chhabra, Iwona Blazwick, Francois Matarasso and Romesh Gunesekera.
There are 11 permanent staff and a changing number of project staff and student placements/volunteers.

The organisation is led by the Director and five senior staff.

3. If you have a membership structure, how is this arranged and how many members do you have?

N/A

II. RELATED TO THE INFORMATION YOU DISSEMINATE

4. What is the nature and scope of the information you collect and disseminate?

Visiting Arts produces information products and services about the UK arts sector, about artists and about overseas countries in order to bring about an increase in the number, and the quality of, presentations of international arts in the UK. These services are primarily aimed at the UK arts sector and representatives of overseas governments, and secondarily at overseas artists and groups themselves.

Information services are delivered online, in print, via electronic newsletter and in response to phone/fax/e-mail enquiries. The medium is chosen based on cost-effectiveness and being appropriate to the material being conveyed. Formats include: practical guidance, signposting to other resources, hints and tips on where to start/approach to take and actual programming tools.

Information of a more contextualised or targeted nature is generally provided by art form specialists within Visiting Arts to prioritised enquirers or partners.

Types of information include:
**Visiting Arts Activities and Programmes**
- VA’s Funding Programmes
- Events taking place in the UK funded by Visiting Arts
- Information on artists involved in projects/residencies funded by Visiting Arts
- Case Studies of VA funded and organised activities/events

**Opportunities applicable to International arts in the UK**
- Other UK sources of funding and help for presenting international work in the UK
- UK Festivals programming international work
- Calls for artists (that are open to overseas artists) to take part in projects, festivals, exchanges, competitions, programmes and residencies taking place in the UK.
Cultural Information Resources in Europe

• Calls for submissions to conferences, seminars and publications (all based in the UK) related to international arts and culture.
• Training opportunities for artists and cultural workers that are related to international arts and for open submission
• New venues dedicated to the arts of a particular region or country
• Web resources

Promotion of Events taking place in the UK
• High quality international arts and cultural events, exhibitions and performances taking place in the UK that have a clear country/regional focus and are open to the general public. Priority is given to events related to developing countries and countries in transition.

Information about Artists
• Through culturebase.net
• Artists that are available to tour the UK

Information about Red Tape bringing artists and art into the UK
• the care of travelling artists
• the handling of works of art
• work permits and visas
• tax

Country Cultural Profiles
• An introduction to the country’s society and history and government.
• Extensive overviews of the country’s arts and cultural sectors covering their development, current practice and significant features, accompanied by detailed directory listings.
• A guide to current cultural policy issues, and to the country’s cultural infrastructure
• an International exchange section, listing organisations engaged in developing collaboration between artists in this country and the rest of the world and a guide on how to approach working in that country

5. To what extent is this information related to International Cultural co-operation: A) Within Europe, B) Beyond Europe, C) Relevant to East or South East Asia?

All of the information that we disseminate is related to International Cultural Co-operation. Our remit is global but we prioritise developing countries and countries in transition. Please see below for a list of specific information resources by country:

China: Included as a chapter in Asia Pacific Arts Directory published in 1996. We pass on information and contacts on Chinese arts gathered from a series of specific projects carried out in and with China since 1999, the most recent is the 2005 China-UK Arts Managers Placement
CULTURAL PARTNERSHIP MAPPING: A PROCESS

Programme due to take place in Autumn 2005.

Japan: Included as a chapter in Asia Pacific Arts Directory published in 1996, new Cultural Profile in preparation

Korea: Included as a chapter in Asia Pacific Arts Directory published in 1996

Brunei: Included as a chapter in Asia Pacific Arts Directory published in 1996


Indonesia: Included as a chapter in Asia Pacific Arts Directory published in 1996

Malaysia: Included as a chapter in Asia Pacific Arts Directory published in 1996

Myanmar: Included as a chapter in Asia Pacific Arts Directory published in 1996

Philippines: Included as a chapter in Asia Pacific Arts Directory published in 1996

Singapore: Included as a chapter in Asia Pacific Arts Directory published in 1996


Viet Nam: On-line comprehensive Cultural Profile to Viet Nam launched in March 2005 (www.culturalprofiles.org.uk/vietnam)

Visiting Arts is also a partner in the culturebase.net project. I believe that culturebase.net is the subject of a separate questionnaire for this research. Visiting Arts has 44 profiles of artists from the above countries on culturebase.net.

6. How do you disseminate information? (Please describe the informational tools of your organisation – e.g. web site, directory, on-line bulletin, journal, brochures, etc)

Electronic newsletter available on open free subscription. It is an alert to new opportunities and news for those wanting to work internationally in the arts in the UK. At present there are 700 subscribers.

Visiting Arts main website
The website is a primary tool for the delivery of information. It includes downloadable resources
such as Information Sheets and the guide to Red Tape as well as html/searchable pages of information. Some of the specific items are:

- Guidance notes on red tape and practical issues for both performing and visual arts
- Current news and opportunities for artists (primarily overseas) and arts practitioners (primarily UK)
- A guide on the UK-funding scene and Visiting Arts' own funding programme
- List of UK Festivals that programme international work
- Features of international initiatives/events that have taken place in the UK

The website also contains comprehensive information about all of Visiting Arts activities and programmes; it totals 1,100 pages. As at December 2004, the Visiting Arts website is getting 20,000 visits per month, over 600 visits a day and on average 35,000 pages per month are now viewed.

Cultural Profiles

Based on Visiting Arts' successful series of Arts Directories, the Cultural Profiles will constitute the most comprehensive overviews of the arts and cultural systems of the countries covered, and during the next year, Visiting Arts will be publishing 9 Cultural Profiles on this website.

The Profiles are aimed at cultural professionals, artists and cultural officials, to encourage exchange and co-operation within the region and throughout the world, and also for those members of the general public who are interested in the arts and cultures of the countries profiled.

Each Cultural Profile will focus on a particular country, and provide a thorough analysis of the country's cultural policy and cultural infrastructure and outline cultural exchange practices with the emphasis on developing future collaborations. The profile will also contain objective, authoritative overviews of the development of contemporary culture across all art forms, a detailed directory of contacts in every arts and cultural sector and several case studies of artists and companies.

The web site is powered by a content management system developed by Visiting Arts and the UK software company Librios Ltd. www.librios.com

Live Cultural Profiles so far:
Afghanistan, Slovenia, Scotland, Vietnam and Norway.

Upcoming Cultural Profiles:
Cambodia, Laos, Egypt, Lebanon and Japan.

Printed Publications

We produce printed versions of our guides to Red Tape. We can also provide printed versions of any information available on the Visiting Arts Website for those without access to the Internet.

We are piloting a print version of the Cultural Profiles with Slovenia which will be available later
this year.

Enquiry Service
We run an open access enquiry service on all of the aspects of information outlined above. This is by phone, e-mail and fax.

7. How do you maintain your communication tools? (e.g. how often you update your website or how regularly do you send on-line newsletters)

Electronic Newsletter:
Once every 4 to 6 weeks.

Visiting Arts main website
We have an in-house web manager so content is updated as needed. The News section in particular is updated regularly. Other sections are updated as activities are announced/change. At least one significant item a week is updated on the site.

The information published on-line is reviewed regularly. Major on-line resources such as Red Tape and the List of Festivals are completely overhauled on an annual basis.

Information collection is integrated into all of Visiting Arts’ other work and therefore all VA staff are constantly gathering information which is then turned around and disseminated to a wider audience.

Cultural Profiles
In order to guarantee sustainability, each Cultural Profile is researched and developed in partnership with an in-country agency (usually the government of the country profiled); as part of this partnership local staff are trained in research methodology, project management skills, editorial work and the management/processing of cultural information via the Librios Content Management System, so that they participate fully in the process of researching, developing and editing the site and become responsible for updating and maintaining it after it has been launched. This process is only made possible thanks to multiple remote terminal access by Visiting Arts and its in-country partner to a single database which is housed on a server in the UK. After
the launch of the site the typical contractual arrangement between Visiting Arts and its in-country partners requires an in-country partner to allocate an agreed number of days per month to the task of proactively updating the database, with a complete telephone check of the entire site at six-monthly intervals. Visiting Arts also undertakes on completion of the English-language website to assist its local partners to develop an indigenous-language version of the website, in order to maximise their sense of ownership and further facilitate the regular updating of information in both sites.

8. Approximately how many person days (or hours) is spent on collecting and updating this information?

We have a full time Web Manager and Research and Information Assistant who are responsible for the Electronic Newsletter, VA main website and the general enquiry service. In addition to this other staff in the organisation collect information as part of their work and this is passed on to the Information team for dissemination. They also deal with specialist enquiries and the provision of mediated information. Approximately 50% of a senior member of staff oversees this work. Within Visiting Arts the Cultural Profiles project as a whole is managed by 1 full time senior member of staff and 1 full time manager. Each individual profile has its own project team during the developmental stage (generally in-country staff working under the editorial supervision of Visiting Arts) which can range from one to three people according to the size (and available budget) of the project. After the launch of the profile the in-country partner will then be responsible for maintaining the site; this normally requires only one person to proactively check the database for around 5 working days per month, with a complete telephone check of the entire database (ranging from one to four 5-day weeks of telephoning) being organised every subsequent six months.

9. Can you estimate approximately the cost of collecting and updating this information including staff time per year?

See above for staff time

Direct Costs (all per year unless otherwise stated):

General
Electronic Newsletter and webhosting = £4 700
Costs of materials, conference attendance etc = £7 000

Culturebase.net
Artists Profile creation and maintenance = £7 000

Cultural Profiles
software licence = £10 000
Cost of website design per profile = £3 500
10. How much do you know about the profile of the users of your information? How do you collect information about them?

At present we collect comprehensive statistics on the users of the electronic newsletters and all of our websites through statistics tracking software as follows:

**Electronic Newsletter**
This is managed through a dedicated mailing service so as well as knowing how many subscribers we have we can track number of readers per article of the newsletter and how many click throughs on any url’s that we have included in the article. Users can subscribe automatically to the newsletter and at present we collect user name, e-mail address and country that they are based in.

**Websites**
We have full statistics tracking on all of our websites. This gives the usual information in terms of numbers of hits, page views, visits, geographical breakdown by ISP, common referrer search engines and common referrer search terms etc.

More complete information on the profile of our users would be gleaned from market research. We are reviewing our information services at present and will probably be conducting some market research within the next 6 months.

11. Could you evaluate the strengths and weaknesses of the information you accumulate and disseminate?

Previous market research has identified specific information gaps in some of our services. However we are at present reviewing all of our information services to identify their strengths and weaknesses and how appropriate they are to meet the needs of our customers. We would be happy to talk about this in the coming months when we have concluded our review.
ANNEX 2

LIST OF INDIVIDUALS INTERVIEWED

Jordi Balta and Annamari Laaksonen, Interarts Foundation, Barcelona, who have managed a number of EU funded cultural co-operation research projects.

Prakash Daswani, Director, Cultural Co-operation, London, with more than 25 years experience of organising international 'Music Village' festivals involving more than 3000 artists and performers from South and South East Asia, Africa, Europe, the Middle East, etc.

Tim Eastop, visual artist and, Visual Arts Officer, Arts Council England, responsible among other things for setting up an international fellowship programme for artists,

Sue Harrison, previously Director of Arts Division, British Council, Chief Executive of North West Arts Board, and Deputy Director, Yorkshire Arts in the UK.

Pr. Dragan Klaic, Professor of theatre, writer, Past President of the European Forum for Arts & Heritage; former Director of the Netherlands Theatre Institute, etc.

Robert Palmer, Director, Palmer-Rae Associates; consultant to governments internationally (including Singapore, Canada, UK) and foundations. Previously Director of Glasgow and Brussels celebrations as European Capital of Culture in 1990 and 2000, respectively.

Dr. Ulrich Sacker, Director Goethe Institut, London, responsible also for the network of such institutes in North West Europe; previously Director, Goethe Institut Hong Kong and San Francisco.

Mark Taylor, Chief Executive of the Museums Association and founder of the Network of European Museums.

Chris Torch, Director of Intercult, Stockholm, involved in international cultural and intercultural co-operation for many years.
ANNEX 3

ASEF CULTURAL PARTNERSHIP MAPPING QUESTIONNAIRE

I. RELATED TO YOUR ORGANISATION

1. Aims, objectives and main programme areas of your organisation (organisational profile in brief).

2. What is your organisational structure? (board, directors/managers, staff, and volunteers).

3. If you have a membership structure, how is this arranged and how many members do you have?

II. RELATED TO THE INFORMATION YOU DISSEMINATE

4. What is the nature and scope of the information you collect and disseminate?

5. To what extent is this information related to international cultural co-operation: A) Within Europe, B) Beyond Europe. C) Relevant to East or South East Asia?

6. How do you disseminate information? (Please, describe the informational tools of your organisation – e.g. web site, directory, on-line bulletin, journal, brochures, etc)

7. How do you maintain your communication tools? (e.g. how often you update your website or how regularly do you send on-line newsletters)

8. Approximately how many person days (or hours) is spent on collecting and updating this information.
9. Can you estimate approximately the cost of collecting and updating this information including staff time per year?

10. How much do you know about the profile of the users of your information? How do you collect information about them?

11. Could you evaluate the strengths and weaknesses of the information you accumulate and disseminate?

III. RELATED TO A POSSIBLE NEW ASIA – EUROPE CULTURAL CO-OPERATION COMMUNICATION TOOL

12. What do you think are the main gaps in information in your field, related to cross-border cultural co-operation:
   A) Within Europe
   B) Related to co-operation with countries beyond Europe in general and co-operation with Asian countries (as defined in Question 5, footnote) in particular.

13. What could be the “added value” of an Asia-Europe Portal to cultural co-operation?

14. Which would better serve the purpose to improve cultural and artistic links and mobility between Asia – Europe: an on-line communication tool or an off-line one(s), or both?

15. If such a Portal were to be established what should be the content focus?

16. Would you or your organisation like to be involved in the creation and development of the Portal?

   If Yes, please indicate in which of the following ways:

   A) As an information provider
   B) as a network contact for information
   C) as an adviser
   D) other (please indicate).
ANNEX 4

BACKGROUND OF THE RESEARCHERS

Rod Fisher
Rod Fisher is Director of International Intelligence on Culture (formerly The International Arts Bureau), an independent company specialising in international consultancy, research, information, policy advice and project management that he set up in 1994. He is also Honorary Senior Research Fellow at City University, London, Director of the UK National Committee of the European Cultural Foundation, and a Fellow of the Institute of Leisure and Amenity Management. Rod co-founded the CIRCLE (Cultural Information and Research Centres Liaison in Europe) network and was its Chairman from 1985-94. He leads international cultural policy modules at City University, London, and Goldsmith’s College, University of London. Rod worked in various capacities at the Arts Council of Great Britain, initially as its first Information Officer and latterly as International Affairs Manager. Rod chaired the European Task Force which produced In from the Margins, a major report on culture and development for the Council of Europe (1994/96). He has conducted research or lectured in 27 countries worldwide, including 13 European and 6 Asian member states of ASEM. He has written co-authored or edited more than 20 reports or directories including the first Performing Art Yearbook Europe (1991) and the first directory of Cultural Networks, Networking in Europe (1992 and 1997). He provided programme advice to and edited a report on an ASEF Cultural Policy Seminar in Bangkok 2004 and he has been working with Colin Mercer on a study of arts and cultural indicators in Hong Kong.

Lidia Varbanova
Dr. Lidia Varbanova is an international consultant, researcher and lecturer in cultural policy, cultural economics, arts management and related fields. Currently, she works as a Project Manager with the Laboratory of European Cultural Cooperation (and the European Cultural Foundation), Amsterdam, on the development of the web Portal for European Cultural Cooperation. She contributes as a member of the Editorial Committee of the Canadian Cultural Observatory, Ottawa, and is a consultant with the UNESCO Institute of Statistics, Montreal. Lidia is a Visiting Professor at the University of Arts, Belgrade and the OKOM Institute of Management, Sofia. She
contributes as an external examiner at the Utrecht School of Arts, the Netherlands. From 2000-2003 she served as Programme Director of the Arts and Culture Network of the Open Society Institute (the Soros Foundations' headquarters in Hungary) and she is still consultant with the Network on the development of cultural policy documents and practices in Central Asia. Lidia is the Vice President of the Canadian Cultural Research Network and a member of the Advisory Board of the Fitzcarraldo Foundation, Italy; member of the Editorial Board of the International Journal of Cultural Policy. She is formerly Vice-President of the European Network of Cultural Administration Training Centres and Member of the Board of the CIRCLE network. She has received the following major awards and fellowships: FULLBRIGHT fellowship in cultural economics; RSS-OSI grant; NISPAcee fellowship; Fellowship Grant from the Japan Foundation; Project Grant by the North Atlantic Treaty Organisation; ARTSLINK visiting fellowship, UCLA, California; Scholarship, the Webb Memorial Trust, Ruskin College, Oxford. Lidia has an outstanding teaching, consulting and research experience internationally, especially in the countries from Central and Eastern Europe, Central Asia and the Caucasus. She obtained a Ph.D. in Economics, MA in Industrial Management and Minor in Journalism.
Cultural Information Resources in Asia
A selective examination

By
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Cultural Center of the Philippines

&
Prunela Santos,
National Commission for Culture and the Arts
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Annexes

1. Case Study Questions
2. Questionnaire
3. Case Studies responses
4. Interview responses
5. Profiles and directory of respondents
6. Profiles of the researchers
1. **Introduction and background of the study**

The research was identified by the Asia Europe Foundation (ASEF) through the Cultural Exchange Department with the title Cultural Partnership Mapping (CPM). This was undertaken to achieve the following objectives: (1) to identify the existing cultural information portals and resources in Asia; (2) to selectively map the landscape and range of sectoral or cross-sectoral resources and tools; and (3) to identify the gaps and to look for possible partnership in developing a multi-disciplinary Asia-Europe cultural portal.

For the purpose of the study, Asia is used as a collective term that includes the following countries: Japan, Korea and China and the ten (10) ASEAN countries such as Brunei, Cambodia Indonesia, Laos, Malaysia, Myanmar, Philippines, Singapore, Thailand and Vietnam. While the portal is defined by ASEF as being any online or off-line tool that promote or assist transfrontier cultural co-operation and exchange and the mobility of cultural practitioners within the country, region and the world. Further, it is a distinguished website that functions as a gateway or doorway to a broader volume of online resource.

In this study, some of the respondents refer to their site as a website; however, technically, their sites function as a portal. This could be attributed to the reason that in Asia most were initially intended as a website, but through time and due to the demand of visitors, the website built-up and expanded into a portal.

2. **Scope, methodology and limitations of the research**

To fulfill the requirements of the study, the researchers employed and followed this series of methodologies:

2.1 Collecting and screening of portals that are available in Asia through searching the World Wide Web using Google as a search engine. Out of over 700,000 portals that turned out using the key words culture, Asia, portal, approximately, 350 of which were examined. Out of these, 100 portals were selected.
2.2 These portals were short-listed based on these criteria:
   a) the portal must have/contain a focus on arts & culture; and
   b) the portal is initiated & maintained in the 13 Asian countries.

2.3 Twenty (20) portals that satisfied the criteria were selected and were therefore sent case study questionnaire through email with the covering letter in 2nd week of March 2005 and the CPM brochure and handout were also sent as attachment. See Annex A for the sample questionnaire.

2.4 Likewise, artists and practitioners, cultural professionals (from cultural management, education, policy and network arenas), technical experts and commercial players who are based in Asia were selectively identified and had been sent questionnaire or formally interviewed. See Annex B for the sample questionnaire.

2.5 Frequent follow-up via email and telephone calls were conducted to ensure the prompt retrieval of the questionnaires.

2.6 The process was also complemented by a real time browsing and regular monitoring of the selected portals for three (3) weeks (April 7-28, 2005) to determine the trends and monitor the frequency and amount of updating that is being conducted by the administrators of the site.

2.7 Minimal research was also conducted through a brief survey of off-line resources such as magazines, journals and newsletters that serve the similar purpose of creating a platform of inter and intra-regional communication.

2.8 In the absence of the response of the identified portals as case study, the portals were documented to obtain the needed information and fully relied on the information available in the site.

3. Documentation of portals

Eleven (11) portals were included in this research. The objectives, characteristics and its current state is briefly presented in the documentation of portals.

1. Asia-Pacific Regional Centre of the Culturelink Network (APRCCN), www.culturelink.or.kr

APRCCN was established in 1997 by the Korean National Commission under the auspices of UNESCO and the Ministry of Culture and Tourism in Korea, in accordance to an agreement with the world focal point of the Culturelink Network. It aims to encourage an exchange of information, research and cooperation among those institutions concerned
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with cultural development throughout the Asia-Pacific Region. It also seeks to strengthen regional participation in the Culturelink Network and serve as a catalyst for co-operative research in the field of cultural development at regional, inter-regional and international levels.

It has focal points in thirteen (13) countries: Australia, Bangladesh, China, Fiji, Korea, Malaysia, Maldives, Mongolia, New Zealand, Papua New Guinea, Philippines, Thailand and Vietnam. APRCCN also cooperates with national organizations, institutions and research institutions, NGO's and inter-governmental organizations. Structurally, APRCCN is supported by two (2) permanent staff. Lee Sunkyung is responsible for coordinating the website/programme, and a technical staff in managing the website.

In the early three (3) years, the APRCCN was able to establish a basic framework of networks and actively initiated many programs from its position as a regional facilitator through the financial support from the Ministry of Culture and Tourism. The discontinuation of financial support created the difficulties and brought to a refocusing in 2002 which is mainly on web-information service. At present, the membership of APRCCN totals to 300 for national members and 500 for international members from institutions, cultural organizations, international organizations and individuals. They take part in the portal development by acting as a focal point and as an information provider in the designated country.

APRCCN has collected, processed and disseminated data on regional cultural development with focus on cultural policy, cultural law, and cultural institutions. The database has been updated on a regular basis since December 1997, while the data collected from the focal points of APRCCN on cultural policy and cultural law is made accessible through the APRCCN website.

The information dissemination was initially made through newsletter. The information is collected through web-search and voluntary contribution by members. The APRCCN is in charge of the information selection, processing and dissemination. One to two hours a week is allotted in updating the current news on culture section. The main contents of the site (cultural policy and law database) was last updated in 1998.

SOURCE: Lee Sunkyung, Programme Specialist


Cambodia Portal provides great information access on a wide variety of topics. It is accessible in 22 Community Information Centers (CICs) around Cambodia. Content for the web portal is collected and managed by the CIC Web Portal Team at Open Forum of Cambodia, a Cambodian NGO which specializes in information technology issues and has been promoting information exchange since 1994.
The portal aims to: (1) provide access to news and information on a wide range of development-related topics for Cambodians, (2) allow NGO's, government institutions and development-related organizations to provide and share information between offices throughout the country and between organizations in Cambodia, and (3) promote the use of information and communication technologies for information exchange by the researchers.

The portal is continuously being expanded, adding more information categories and sub-categories on a broad range of topics related to development. The information on the Cambodia Portal is in the form of articles, press releases, reports, announcements and photographs. Some materials collected and distributed can be found in CD-Rom and hardcopy materials.

SOURCE: www.cambodia.org


Gateway2china is currently managed by Zhenqin Li. Its purpose is to provide a single point of entry for China-related online information resources and classified advertisements. Preference is given to the selection of English-language resources which facilitate global understandings, communications, and trades with China. A small collection of links to high-quality and informative Chinese-language websites are also included. Currently more than 10,000 China-related web pages are linked to the site. The site collected and distributed a comprehensive resource information on China. Included in the portal are entire sets of China-related data from Open Directory-Regional: Asia: China and Open Directory - World: Chinese Simplified for search and browsing at Gateway2china/Open Directory - China and Gateway2china/Open Directory-Simplified Chinese. Its users could liberally post messages in the Gateway2china classifieds and forum sections. The portal also functions as a search engine powered by Google.

SOURCE: www.gateway2china.com


Getforme.com is a gateway to the online resources on a wide-range of topics about Singapore. It was established in November 1999 without corporate support. They were able to produce earnings from the services that are offered in the website from the advertisements placed on the site and support services such as hosting and private client services. It hopes that when visitors think of Singapore, Getforme.com comes to mind.
If and when that happens, getforme.com will have accomplished its mission. It continually source and post whatever information the reader looks for and about Singapore.


5. Integrated Performing Arts Guild (IPAG), www.msu-it.edu.ph/artscul/ipag/

The Integrated Performing Arts Guild (IPAG) is the resident theater company of the MSU-Iligan Institute. Its site was initially created as a webpage in the Mindanao State University-Iligan Institute of Technology (MSU-IIT) website in November 1995. It was the first Philippine cultural group to be online with a homepage. The performing group flourished and has traveled most parts of the Philippines and in various sites in Europe and Asia participating in competitions and festivals. The company's expansion in terms of network in local and international arts scene is evident in the paralleled expansion of its website into a full blown portal.

The portal functions as a search engine and is providing a hyperlinked directory of artists, art galleries, museums, government cultural institutions both in the Philippines and abroad; news and updates about events in the local arts and cultural scene; and art forum.


Kakiseni Sdn Bhd is a private limited company, established in 2001. The company operates both online and off-line arts magazine which is free access and has the most comprehensive listing of art events and online arts directory exclusively related to the arts in Malaysia. The website was initiated by Kathy Rowland and Jenny Daneels to address the need of a current and updated information on arts events.

The website provides two (2) key functions – it acts as a marketing platform for arts organizers by publicizing their works, and it acts as a source of information to audiences/general public. It has accumulated a 1000 strong online arts directory, with an active notice board for news and announcements. The materials posted at their site are acquired through: 1) soliciting information from their network of artists and producers, and 2) the materials are oftentimes submitted by the organizers for inclusion in their listing. Aside from the Kakiseni site that receives over 7,500 unique visitors per day, information dissemination is also conducted through a weekly newsletter with approximately 9,500 subscribers around Malaysia.

The Kakiseni portal is maintained by three (3) staff: An Editor who is responsible in editing the articles written by commissioned freelance writers, and uploads it to the web;
The Events Editor, is responsible in collecting information on events, rewriting and uploading the materials on the website. They spent five (5) hours a day in five (5) day week work schedule. The webmaster is paid a monthly retainer plus a fee for any other additional work rendered. Kakiseni works with a pool of 40 freelance writers. Additional staff is hired on a per project basis. The total running cost per month incurred in information collection, updating and dissemination is approximately RM20,000 per month (RM3.80 to US1.00).

SOURCE: Kathy Rowland, Executive Director


Kelola aims to enhance the overall artistic vitality of the Indonesian arts and cultural community by constantly improving its services and broadening its links in the international arts and cultural community. Its main objective is to support the growth of the arts in Indonesia by facilitating access to learning opportunities, funding, and information in the international arts and cultural community. While the main program areas include learning opportunities (Workshops, National Internships, and International Residency), funding (Arts Grants), and information (website, direct e-mails, brochures, and annual bulletin).

The foundation is governed by a Board of Trustees, Executive Board, Director, Program Coordinators, Communication Coordinator, Administration, and Finance.

The nature and scope of the information collected and disseminated covers important issues about arts and culture that have values for sharing of expertise, cultural exchange and deepening the cultural understanding between Indonesian and international arts and cultural communities. To date, the available information materials about Indonesian arts and cultural communities are limited. However, Kelola continuously strives to gather information and seeks to establish links with both local and international arts and cultural communities that share the vision. Kelola's website is supported by a freelance writer and two staff (a full time & a part time).

SOURCE: Dhani Hadisuryo, Communications Coordinator

8. Living-in-Indonesia, www.expat.or.id

The Living-in-Indonesia website aims to provide information that will help ease the transition of foreigners moving to Indonesia. The portal was initiated by a group of three (3) expatriate women and later on led the development of the site. The site tries to cover every single facet of living in Indonesia as a foreigner.
The content of the site originates from inquiries that are received through email. Subsequently, the articles and information about these topics are written and passed to several people for their comments. Conversely, the volunteers post requests for information on a subject on the forum section. A core group consists of two (2) people who manage the website (Gene Sugandy and Danielle Sukatty), assisted by a technical person. Since it is maintained by volunteers and is heavily reliant on the availability and resources that assist throughout the year, there are no schedules related to updating the site.

According to the statistics, they get visitors from over 110 countries each month. These are comprised of expatriates planning to move in and have resided in Indonesia, those already living in Indonesia and those that have lived in Indonesia, as well as Indonesians that live outside Indonesia and Indonesians who wish to interact with expatriates in Indonesia.

Considering the existing system adopted by the volunteers, they are able to maintain the exceptional quality of information that they provide. The users recognize how vital the site is. They were selected by the BBC several years ago as the “Best country-specific expatriate site in the world.”

SOURCE: Danielle Sukatty, Member of the Organizing Committee


The Japan Information Network is operated by the Japan Center for Intercultural Communications (JCIC). JCIC is an independent public-interest incorporated association that was established in 1953 to introduce Japan’s politics, economy, society, and culture and enhance overseas understanding of Japan, as well as to familiarize the Japanese people with information about foreign countries.

Taking the global spread of the internet into consideration, JCIC took its JIN Project one step further in 1995 by establishing the Japan Information Network (JIN) website. This website not only offers a wide-variety of information about Japan but also links people to other websites about Japan, thus it serves as a true portal for/about Japan. JCIC operates JIN today in cooperation with the Japanese Ministry of Foreign Affairs and other private organizations.

SOURCE: Japan Information Network Website

Web Japan was launched with the aim of helping people around the world to get to know more about Japan and the Japanese. With more than 200 million hits per year around the world, it has become one of Japan’s leading websites for information in the country.

The site provides information on Japan across many different genres including culture, sightseeing, society, history and nature. The content is provided primarily in English, but a portion of the site is multi-lingual. Web Japan is sponsored primarily by the Japanese Ministry of Foreign Affairs (MOFA) and operated by a Japanese non-government organization.

The portal is linked to the following websites and portals: Japan Foundation, Japan Information Network (Japan Link), MOFA, Japan International Cooperation Agency, Japan Embassies and Consulates and Japan comprehensive study guide. The site is administered by the Public Diplomacy Planning of the Japan Ministry of Foreign Affairs.

SOURCE: Japan-Web

11. 2Bangkok.com, www.2bangkok.com

2Bangkok.com is a news research and analysis organization. 2Bangkok.com was started by Ron Morris in 1999 to disseminate information on Thailand that was not readily available from other sources. It seeks to bridge the gap between the Thai-language and English-language worlds in terms of presenting the mood and prevailing views of the Thai populace.

The emphasis of the information collected and disseminated in the website is on news from Thai-language newspapers and analysis on politics, mass transit and development, historic sites, and history. There are also links to Thai-related stories from other sources.

Structurally, 2Bangkok.com has no full-time staff. There is semi-permanent staff such as the Main Editor (Ron Morris) who works with a network of sources, and three (3) Thai Analysts/Translators from all sides of the political spectrum. Some of these sources are voluntary while some are paid.

2Bangkok.com is updated daily. It takes the Editor, three (3) hours a day to edit, research, and format the material for posting. $150-$200 a month is spent on the site (not counting the Main Editor’s time). Based on statistics, 2Bangkok.com has 5000-6000 unique visitors per day. 60% are from outside of Thailand, 40% from within Thailand.

SOURCE: Ron Morris, Editor
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4. Impression on the idea of creating an Asia-Europe cultural portal

The study gathered the views and contributions of artists, cultural practitioners, cultural professionals, technical experts and commercial players. Based on the consolidated interviews and commentaries of the respondents, the idea of creating a portal generally generated a positive response and was counted to be a good initiative. This endeavor is perceived to be beneficial to all ASEM countries because it can be a venue to explore cultural cooperation work.

Conversely, few have expressed that if the portal will just serve as a platform and would not provide and mediate any practical and real exchange, there is no need to create an Asia-Europe portal. Some stated that it should give enough information and maximize its use as a tool to build a real network and exchange. An impression was stated that country-specific sites are more effective, that if one try to do and cover too much, it may end up not able to reach the goals due to lack of resources or knowledge.

Some expert stated that “as with any website the main idea is to start it, it may start with a manifesto”. The material will build up over time. Another expert stressed that the portal always needs to be updated with topics that reflects and responds to the changing needs of the arts and cultural communities”.

5. Opportunities and future-long term implications of an Asia-Europe cultural portal

The Asia-Europe portal can be an opportunity to: 1) facilitate leveling-off and increase understanding about the cultures of both regions, 2) provide an easy, closer and more vibrant information exchange and cooperation between Asia and Europe, 3) empower local communities/groups to communicate directly with potential cultural partners elsewhere in the world, 4) the accessibility of opportunities for local artists, institutions, and to the artists’ works, and 5) some experts mentioned that the portal could produce an Asia-Europe mobile multi-disciplines biennale.

6. Content of Asia-Europe cultural portal

Wide-range recommendations regarding the focus and content of the Asia-Europe portal were expressed. These are the following : 1) marketing and promotions of activities, 2) presenting Asia-Europe events, festivals and joined productions, 3) cultural statistics and baseline data, 4) directories/database and links to cultural education programs, 5) links to major cultural institutions, and 6) presenting individual artists’ work.
7. **Asia-Europe cultural portal structure and operations**

Three (3) options are offered how Asia-Europe portal can be maintained and sustained. These are the following:

1st option: Centralized design & management with an advisory network. Having three (3) full-staff (Editor, Developer, Technical) and a country expert as a local administrator.

2nd option: Centralized design & management with an advisory network and three (3) full-staff (Editor, Developer, Technical).

3rd option: Centralized design & management with an advisory network and a country expert as a local administrator.

8. **Involvement in the development of the Asia-Europe cultural portal**

In the Asian region, majority of the respondents, the artists and practitioners, cultural professionals (from cultural management, education, policy and network arenas), technical experts and commercial players, and organizations/institutions that are based in Asia are willing to cooperate provided that they are knowledgeable of the extent of their involvement.

They can be a source of information, a national/regional coordinator and an advisor/consultant. However, some expressed a conditional support that is dependent upon the availability of resources such as time, funding, manpower and expertise.

9. **Potential stakeholders and partners of the Asia-Europe cultural portal**

The Asia-Europe portal can tap the following stakeholders as potential partners: 1) Arts and cultural institutions/organizations, 2) Ministries of Culture 3) Individual artists and arts administrators, 4) Foundations, 5) Corporations, 6) Existing international organizations/networks in Asia, and 7) Universities and Libraries.

10. **Concerns needed to be considered to die cooperation in die cultural sector in Asia and Europe**

Cooperation entails people to people exchanges, one considerable concern is very limited information materials related to international cultural cooperation and another is the distance and cost of travel between Asia and Europe. Other concerns that need to be considered are:
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Country Cultures. Language may be a basic barrier to the meeting point and leveling off to cooperation. Asia and Europe do have very extreme differences in conveying, sending and receiving information and messages because of the countries traditions.

Country Prioritization. Different approaches towards prioritization of culture as a consequence of different variables that permeate each country. Most often result to the less or non-funding and support to arts and culture.

Country Development. Technological and digital gap in Asia (e.g. lack of computers, lack of internet facilities, bad lines, poor postal service) which cause the little or lack of access to sufficient information and most often deficient data.

11. Other findings

Sites & portals in Asia are presented aesthetically appealing, with an easy access and links that are becoming more interactive.

Sites and portals are striving to start to link with both local and international arts and cultural communities.

Still contact is often established via personal networks, and this perpetuates into a particular inner circle that is exclusive to emerging artists/organizations.

A multi-disciplinary cultural portal in Asia is a new idea.

12. Options and factors to be considered

The Asian research yielded a diverse and various range of both views and opinions but still there is a found commonalities on key concerns and issues.

The research has been very limited and would not really represent a good generalization to the Asian needs, hence, it is recommended that further and continued research be done to the build-up of information for Asia.

The research and for the portal to be realized, there is still the need to make an adequate awareness to more potential users, partners, recognized and well-experienced in the field of cultural co-operation.
The Asia-Europe portal could be an important tool in increasing all levels of partnership and filling the gap in Asian region thus any initiative can be a jumpstart to the cultural partnership process.
ANNEX 1

CASE STUDY QUESTIONS

1. RELATED TO THE ORGANISATION

(1) What are the aims, objectives & main program areas of your organisation (Organizational Profile in brief)?

(2) What is the organisational structure of your organisation (Board, Directors/Managers, Staff & Volunteers)?

2. RELATED TO MEMBERSHIP OF THE ORGANISATION

(3) Who are the members of your organisation (Profile & Composition)?

(4) How many members do you have? How do you recruit your members?

(5) How do you include them in terms of structure?

3. RELATED TO THE PORTAL

(6) Who initiated the portal? What are the reasons of this initiative?
(7) What is the nature & scope of the information collected & disseminated?

(8) What are the extent of materials available & information usage related to international cultural cooperation (e.g. Within Europe, Beyond Europe, East or South East Asia***)

(9) Describe the mechanism of information collection & dissemination process used by your organization. What are the methods of selections and the manner of invitation? Please indicate the reason/purpose of its use to the Portal.

(10) What schedules do you follow in terms of information collection, updating & dissemination? Please include the time spent & procedures adopted in maintaining, updating & sending of communication tools.

(11) What are the qualities of information accumulated & disseminated? Please include significant instances/examples of feedbacks & comments from browsers/users.

(12) What is the average cost of the portal production and the estimate cost of information collection, updating & dissemination?

(13) How many staff are assigned to work in the information collection, updating & dissemination? Please specify the full-time & part-time.

(14) Give a profile of the users/browsers of your portal. Please include the composition, representation & average number.

4. RELATED TO A POSSIBLE NEW ASIA-EUROPE CULTURAL COOPERATION COMMUNICATION TOOL

(15) What information tool form (on-line communication or off-line communication) can improve cultural & artistic links & mobility between Asia-Europe?

(16) What can be the possible opportunities & outcome of an Asia-Europe cultural cooperation that can be achieved thru a portal?

(17) What are the possible content & focus of the portal that should be established? If there is a need to expand the portal, which areas can be covered?

(18) Please share your views regarding an Asia-Europe Portal?
(19) What possible involvement can you/your organisation can take in to the development of the portal (e.g. as an information provider, as a network contact for information, as an adviser, etc.).

(20) What is the current state of Arts & Culture in your region that could possibly affect your involvement?
ANNEX 2

QUESTIONNAIRE

1. What is your general impression of the idea of creating a portal* to increase cultural cooperation between Asia and Europe? (Do we need another one?)

2. As a browser, which portals have interested you? Why? (Please list website addresses if possible. For print publications, please give titles and author/editor/institution)

3. Which features of the cultural portals you have visited are more important/have appealed to you most? (Interactivity, user-friendliness, aesthetic appeal, regular updates, featured artists/events etc.)

4. What do you think are the strengths and weaknesses of the existing cultural information portals in Asia?

5. What opportunities do you think an Asia-Europe cultural portal can/should offer? (Directories of cultural institutions? Calendars of events? Funding and grant opportunities? Audition/exhibition announcements? etc.)

6. What are the more long-term future implications of having such a cultural portal?

7. What, in your opinion, could the content and the focus of the proposed Asia-Europe cultural portal be? (Mobility, cooperation, funding awareness...etc.) Why should this be the focus?
8. **Who could be the stakeholders and potential partners of the cultural portal?**

9. **How do you think this cultural portal could be best maintained & sustained?**
   *What structures could support this in your opinion? (Centralised management by one institution? Individual content providers in each of the 38 ASEM countries? Content providers in each cultural sector? Partnerships with other organisations? Corporate funding? etc.)*

10. **What possible involvement could you or your organisation have in the development of the proposed Asia-Europe cultural portal?**

11. **What, in your opinion, are the existing gaps and obstacles to cooperation in the cultural sector in Asia and Europe?**

12. **Kindly attach a brief profile of yourself and/or of your organisation**
ANNEX 3

CASE STUDIES RESPONSES

ASIA-PACIFIC REGIONAL CENTRE OF THE CULTURELINK NETWORK (APRCCN)

I. RELATED TO THE ORGANISATION

1. What are the aims, objectives & main program areas of your organisation (Organisational Profile in brief)?

Aims: encourage an exchange information, research and cooperation among those institutions concerned with cultural development throughout the Asia-Pacific Region. It also seeks to strengthen regional participation in the Culturelink Network and serve as a catalyst for co-operative research in the field of cultural development at regional, interregional and international levels.

APRCCN has focal points in Australia, Bangladesh, China, Fiji, Korea, Malaysia, Maldives, Mongolia, New Zealand, Papua New Guinea, Philippines, Thailand and Vietnam (13 countries). APRCCN also cooperates with national organizations, institutions and research institutions, NGO’s, inter-governmental organizations, and so forth.

For the first three years, with the benefit of financial support from the Ministry of Culture and Tourism, the APRCCN was able to establish a basic framework of networks and actively initiate many programs from its position as a regional facilitator. The discontinuation of financial support created the difficulties encountered brought to a refocusing since 2002 which is mainly on web-information service.

2. What is the organisational structure of your organisation (Board, Directors/Managers, Staff & Volunteers)?
a. one staff (myself, Sunkyung LEE) responsible for coordinating the website/programme
b. one technical staff technically managing the website
c. irregular/ temporary volunteers for searching information resource

II. RELATED TO THE MEMBERSHIP OF THE ORGANISATION

3. Who are the members of your organisation (Profile & Composition)?
   a. Individuals from cultural/art institution, international organisation

4. How many members do you have? How do you recruit your members?

   Number of Members:
   International 500 (individual and institutional)
   National 300 (individual and institutional)

5. How do you include them in terms of structure?

   As a national focal point acting as a information provider in the designated country
   (13 countries)

III. RELATED TO THE PORTAL

6. Who initiated the portal? What are the reasons of this initiative?

   As a regional center of world network, it was recommended by the world network
   (Culturelink); then our Commission, in the need of information exchange in the Asia-
   Pacific region (few by now), initiated the Portal

7. What is the nature & scope of the information collected & disseminated?

   APRCCN has collected, processed and disseminated data on regional cultural
   development, with focus on Cultural Policy, Cultural Law, and Cultural Institutions.
   The cultural institutions database has been updated on a regular basis since December
   1997, while the data collected from the focal points of APRCCN on cultural policy
   (Bangladesh, Fiji, Korea, Malaysia, Myanmar, New Zealand, Philippines, Thailand,
   Vietnam) and cultural law (Bangladesh, Malaysia, New Zealand, Philippines, Korea,
   Thailand) is made accessible through the APRCCN website.
8. **What are the extent of materials available & information usage related to international cultural cooperation (e.g. Within Europe, Beyond Europe, East or South East Asia)***

a. Information focusing on the Asia-Pacific region
b. Promoting Cooperation within Asian-Pacific region and between the region and outside of the region

9. **Describe the mechanism of information collection & dissemination process used by your organisation. What are the methods of selections and the manner of invitation? Please indicate the reason/purpose of its use to the portal.**

a. information collected though web-search and voluntary contribution by members
b. information disseminated through website and used to be through newsletter
c. selections/process/dissemination made by staff

10. **What schedules do you follow in terms of information collection, updating & dissemination? Please include the time spent & procedures adopted in maintaining, updating & sending of communication tools.**

a. current news on culture’ updated in normally weekly basis
b. website contents irregularly updated
c. 1-2 hour per week (approximately)

11. **What are the qualities of information accumulated & disseminated? Please include significant instances/examples of feedbacks & comments from browsers/users.**

a. unfortunately main contents of the site (cultural policy and law database in the region) is out-of-date
   ( registered in 1998)

12. **What is the average cost of the portal production and the estimate cost of information collection, updating & dissemination?**

a. since it can't be separately calculated.(all the necessary conditions (man power and technical infrastructure) are belonging to our office)

13. **How many staff are assigned to work in the information collection, updating & dissemination? Please specify the full-time & part-time.**
a. mentioned in No. 2 (there used to be a full time staff from 1997-1999 besides technical manpower)

14. Give a profile of the users/browsers of your portal. Please include the composition, representation & average number.

Not identified

IV RELATED TO A POSSIBLE NEW ASIA-EUROPE CULTURAL COOPERATION COMMUNICATION TOOL

15. What information tool form (on-line communication or off-line communication) can improve cultural & artistic links & mobility between Asia-Europe?

Balanced approach between online and off-line (more online focused due to budgetary barriers)

16. What can be the possible opportunities & outcome of an Asia-Europe cultural cooperation that can be achieved thru a portal?

a. Collected cultural information (especially that of in Asian region which is relatively lack)
b. Possibility of cooperation (between Asia and Europe and within Asia)
c. Research materials

17. What are the possible content & focus of the portal that should be established? If there is a need to expand the portal, which areas can be covered?

a. directories of cultural institutions
b. research works classified by topics
c. data and statistics in the field of culture

18. Please share your views regarding an Asia-Europe portal?

a. since there is lack of collected information in Asian region, more efforts in collecting information and making partnership is required.
b. try hard to make it known to stakeholders in order to be effectively utilized

19. What possible involvement can you/your organisation can take in to the development of the portal (e.g. as an information provider, as a network contact for information, as an adviser, etc.).
We (KNCU) can be advisor (consultant), information provider, national/regional facilitator

20. **What is the current state of Arts & Culture in your region that could possibly affect your involvement?**

In the region, not enough web-based information available, especially in English; lack of digital infrastructure; and lack of awareness of information exchange are fundamental problem.
1. RELATED TO THE ORGANISATION

1. What are the aims, objectives & main program areas of your organisation (Organisational Profile in brief)?

To provide information that will help ease the transition of foreigners moving to Indonesia who intend to reside there.

Featuring practical information for expatriates relocating to or already residing in Indonesia. The Living in Indonesia web site provides a wealth of information on the everyday concerns of foreigners moving to Indonesia. The site’s goal is to help ease the transition of expats moving to Indonesia … and provide a one-stop source of information to meet the expat family’s needs both before and after arrival.

Features of the web site include the interactive Expat Forum, Community Organizations and Events listings, Housing Forum, and International School listings. Articles provide down-to-earth, practical advice on Preparing for your Move, Documentation, Doing Business in Indonesia, Indonesian Culture, Household Staff, Your Relationship with your Embassy, Getting Involved with the Community and many more subjects. All the information on the site is available free of charge, due to the support of our sponsors.

2. What is the organisational structure of your organisation (Board, Directors/Managers, Staff & Volunteers)?

We are managed and run by a loosely organized group of volunteers who sit on an “Organising Committee”. We are assisted greatly in the collection and updating of information by members of the expatriate community in Indonesia.

There is a group consists of two people – Gene Sugandy and Danielle Surkatty… assisted by one technical person. Countless hundreds of people assist us throughout the year providing updates and new information and articles for the site.

Articles are written by web site volunteers and professionals in various fields who, for the most part, are seasoned expats having lived in Indonesia for many years.
II. RELATED TO MEMBERSHIP OF THE ORGANISATION

3. Who are the members of your organisation (Profile & Composition)?

There are no “members” we are an online community of expatriates who are planning to move to Indonesia, are already living in Indonesia or have lived in Indonesia.

4. How many members do you have? How do you recruit your members?

5. How do you include them in terms of Structure?

III. RELATED TO THE PORTAL

6. Who initiated the portal? What are the reasons of this initiative?

A group of three expatriate women, assisted by staff of the ISP – Indo.net.id. Originally the initiative came from the ISP through a consultant from Singapore. But he was not involved past the first month, and the expat volunteers led the development of the site.

7. What is the nature & scope of the information collected & disseminated?

Basically we try to cover every single facet of living in Indonesia as a foreigner. View the range of information on our Site Map [http://www.expat.or.id/info/sitemap.html](http://www.expat.or.id/info/sitemap.html)

8. What are the extent of materials available & information usage related to international cultural cooperation (e.g. Within Europe, Beyond Europe, East or South East Asia***)

The information is truly international in scope, as it applies to all expatriates living in Indonesia and helping them to understand the ways of lives of Indonesians. This isn’t a form of official “cultural cooperation” .. but people living together and getting along and understanding each other on a daily basis.

9. Describe the mechanism of information collection & dissemination process used by your organisation. What are the methods of selections and the manner of invitation? Please indicate the reason/purpose of its use to the portal.

Basically we start writing articles based on inquiries that come into the website … or because we identify a need ourselves. A lot of the information is based on our life experiences, and then we pass the article by several people for their input. OR … we
post a request for information on a certain subject on our Forum .. and people send in their input, which we compile and add to. The purpose is stated in the first answer on this questionnaire.

10. **What schedules do you follow in terms of information collection, updating & dissemination? Please include the time spent & procedures adopted in maintaining, updating & sending of communication tools.**

We have no schedules, since everything is done volunteer we just have to wait until people have the time to do things they said they would do.

11. **What are the qualities of information accumulated & disseminated? Please include significant instances/examples of feedbacks & comments from browsers/users.**

Without a doubt we get exceptionally high kudos on the quality of our information ... people are always saying how vital the site is. The number of sites linking to our site is evidence of this too as we have very authoritative articles (in English) on subjects that you can’t find elsewhere on the net. We were selected by the BBC several years ago as the “Best Country-specific expat site in the world”

12. **What is the average cost of the portal production and the estimate cost of information collection, updating & dissemination?**

No idea .. volunteers just pay for any expenses of gathering information on their own.

13. **How many staff are assigned to work in the information collection, updating & dissemination? Please specify the full-time & part-time.**

No staff . all volunteers

14. **Give a profile of the users/browsers of your portal. Please include the composition, representation & average number.**

No way to do that, as I said our visitors are comprised of expatriates planning to move to Indonesia, those already living in Indonesia and those that have lived in Indonesia, as well as Indonesians that live outside Indonesia and Indonesians who wish to interact with expatriates in Indonesia. Our statistics usually show visitors from over 110 countries each month.
IV. RELATED TO A POSSIBLE NEW ASIA-EUROPE CULTURAL COOPERATION COMMUNICATION TOOL

15. What information tool form (on-line communication or off-line communication) can improve cultural & artistic links & mobility between Asia-Europe?

Quality country-specific website with excellent content and great external links.

16. What can be the possible opportunities & outcome of an Asia-Europe cultural cooperation that can be achieved thru a portal?

Increased understanding and communications.

17. What are the possible content & focus of the portal that should be established? If there is a need to expand the portal, which areas can be covered?

No idea.

18. Please share your views regarding an Asia-Europe Portal?

No particular opinion. I feel that country-specific sites are more effective as something tries to do too much and cover too much is usually unable to reach the goals due to lack of resources/knowledge.

19. What possible involvement can you/your organization can take in to the development of the portal (e.g. as an information provider, as a network contact for information, as an adviser, etc.).

Unable to assist – we are already very busy with this website and our own web development business.
CULTURAL PARTNERSHIP MAPPING: A PROCESS

LIVING-IN-INDONESIA, A SITE FOR EXPATRIATES

http://www.expat.or.id
2Bangkok.com

I. RELATED TO THE ORGANISATION

1. What are the aims, objectives & main program areas of your organisation (Organisational Profile in brief)? 2Bangkok.com is a news research and analysis organisation. We seek to bridge the gap between the Thai-language and English-language worlds in terms of presenting the mood and prevailing views of the Thai populace. This info cannot be gleaned from the English-language dailies, since they have very small circulations and are written by people who are more attune to Westernized ideals than to the mainstream of the Thai populace.

2Bangkok.com also offers a 'clipping service' for interested parties that want to monitor stories or subjects in the Thai-language press as well as custom analysis of various issues in Thailand.

2. What is the organisational structure of your organisation (Board, Directors/Managers, Staff & Volunteers)?

2Bangkok.com has one main editor, Ron Morris, who works with a network of sources, analysts, and translators from all sides of the political spectrum. Some of these sources are volunteer and some are paid.

II. RELATED TO MEMBERSHIP OF THE ORGANISATION

3. Who are the members of your organisation (Profile & Composition)?

2Bangkok.com has no membership other than readers of the site and interested members of its forum. The site has 5000-6000 unique visitors per day.

4. How many members do you have? How do you recruit your members? n/a

5. How do you include them in terms of Structure? n/a
III. RELATED TO THE PORTAL

6. **Who initiated the portal? What are the reasons of this initiative?**

2Bangkok.com was started by Ron Morris in 1999 to disseminate info on Thailand that was not readily available from other sources.

7. **What is the nature & scope of the information collected & disseminated?**

Translations from Thai-language newspapers and analysis on politics, mass transit and development, historic sites, and history. There are also links to Thai-related stories from other sources. The emphasis is on news not covered elsewhere and giving perspective to Thai stories in the press.

8. **What are the extent of materials available & information usage related to international cultural cooperation (e.g. Within Europe, Beyond Europe, East or South East Asia***)? n/a

9. **Describe the mechanism of information collection & dissemination process used by your organisation. What are the methods of selections and the manner of invitation? Please indicate the reason/purpose of its use to the portal.**

Our many analysts submit info and tips about news stories. We monitor both the print and broadcast media for interesting material.

10. **What schedules do you follow in terms of information collection, updating & dissemination? Please include the time spent & procedures adopted in maintaining, updating & sending of communication tools.**

2Bangkok.com is updated daily. It takes the editor, Ron Morris, approximately three hours a day to edit, research, and format the material to be ready to post.

11. **What are the qualities of information accumulated & disseminated? Please include significant instances/examples of feedbacks & comments from browsers/users.**

The site contains much information on Thailand that is unique to the site. The growth of 2Bangkok.com to the premiere news site for Thailand (without advertising) is a testament to the consistent quality of the material.
12. **What is the average cost of the portal production and the estimate cost of information collection, updating & dissemination?**

$150-$200 a month is spent on the site (not counting the main editor's time)

13. **How many staff are assigned to work in the information collection, updating & dissemination? Please specify the full-time & part-time.**

There are no full-time staffs. The semi-permanent staffs are the main editor (Ron Morris) and three Thai analysts/translators. Any other number of other people contribute from time to time.

14. **Give a profile of the users/browsers of your portal. Please include the composition, representation & average number.**

5000-6000 unique visitors per day. 60% outside of Thailand, 40% from within Thailand.

**IV. RELATED TO A POSSIBLE NEW ASIA-EUROPE CULTURAL COOPERATION COMMUNICATION TOOL**

15. **What information tool form (on-line communication or off-line communication) can improve cultural & artistic links & mobility between Asia-Europe?**

16. **What can be the possible opportunities & outcome of an Asia-Europe cultural cooperation that can be achieved thru a Portal?**

17. **What are the possible content & focus of the portal that should be established? If there is a need to expand the portal, which areas can be covered?**

18. **Please share your views regarding an Asia-Europe Portal?**

A portal in itself is a rather out-dated concept. People no longer need to refer to a single site as a collection point for information because of the great facility of search engines like Google. Before the age of Google, portals were important as a collection point for info, but no more.

I'm not entirely clear what you have in mind, but an Asia_Europe portal could have a forum where users register and discuss various topics. As with any website the main idea is to start it—it does not have to have tons of material to start with. The material will build up over time.
Another point is that the path websites take is dictated by the users and visitors to the website. You may start off with a manifesto, but ultimately the users and their contributions and need for the site will dictate how it will be of most use...

19. **What possible involvement can you/your organisation can take in to the development of the portal (e.g. as an information provider, as a network contact for information, as an adviser, etc.).**

I'm not sure how 2Bangkok.com fits into this, but please keep us in mind and we can see if there is a way we can cooperate.

20. **What is the current state of Arts & Culture in your region that could possibly affect your involvement?**

Almost like being there - [http://2Bangkok.com](http://2Bangkok.com) (usually updated daily)
The Angkor Wat Portal - [http://angkor.com](http://angkor.com)
Ever been to Shibuya? - [http://japanomatic.com](http://japanomatic.com)
Ron's homepage - [http://cityrain.com](http://cityrain.com)
Join the 2Bangkok.com Forum
Check out the 2Bangkok.com Forum and discuss Mass Transit, the new airport, the Kra Canal, breaking news, the gem scam, and more.
I. RELATED TO THE ORGANISATION

1. What are the aims, objectives & main program areas of your organisation?

Kakiseni Sdn Bhd is a private limited company established in 2001. The company operates an online arts magazine, www.kakiseni.com, which consists of the most comprehensive listing of art events around Malaysia, reviews, previews, interviews, issue-based articles, forums and poll, an online arts directory, all exclusively related to the arts. The website is free access, and is the only publication, both online and offline which covers the arts exclusively.

Our objective is to provide comprehensive, updated and accurate information on the arts with the aim of taking the arts beyond a small elite circle.

The website provides two key functions – it acts as a marketing platform for arts organisers by publicizing their works, and it acts as a source of information to audiences/general public.

2. What is the organisational structure of your organisation (Board, Directors/Managers, Staff & Volunteers)?

There are three directors, two of whom actively run the company on a day to day basis. We have an Office manager, an Events Editor and an Editor. Our webmaster is paid a monthly retainer, plus a fee for any work he does, and we work with a pool of about 40 freelance writers. When we have projects we take on people on contract basis – ie for the recent BOH Cameronian Art Awards, we had a project manager on for 5 months.

II. RELATED TO MEMBERSHIP OF THE ORGANISATION

3. Who are the members of your organisation (Profile & Composition)?

4. How many members do you have? How do you recruit your members?

5. How do you include them in terms of Structure?
We are a media organisation, and so we don't have members as such. We do have approximately 9,500 subscribers to our weekly newsletter, and receive over 7,500 unique visitors per day to the website.

III. RELATED TO THE PORTAL

6. **Who initiated the portal? What are the reasons of this initiative?**

The website was started by Kathy Rowland and Jenny Daneels. We felt that there was a real lack of current, updated information on arts events – often you would read a review of a show when it was over, without ever having seen any pre-publicity/info on the show before hand.

7. **What is the nature & scope of the information collected & disseminated?**

Please refer to answer to question one and to www.kakiseni.com for a comprehensive idea of information we cover.

8. **What are the extent of materials available & information usage related to international cultural cooperation (e.g. Within Europe, Beyond Europe, East or South East Asia***)**

At the moment, we have information on Malaysian's performing abroad. We are looking to expand our coverage to arts festivals around the world.

9. **Describe the mechanism of information collection & dissemination process use by your organization. What are the methods of selections and the manner of invitation? Please indicate the reason/purpose of its use to the portal.**

As long as an event is organised in Malaysia, has some element of the arts, and is open to the public, it will be listed. We actively seek out information by contacting producers, venues etc, but the bulk of our material comes from organizers who send us their event info to be included in our listing.

Aside from our role as a media organisation focusing on the arts, the website has also become a reference point for the arts – we have a 1000 strong online arts directory, and have an active notice board for news on auditions etc.

Our online feedback pages are also extremely active as readers comment on articles and engage in heated debate between themselves about issues related to the arts. Having said that, sometimes, the quality of the debate can degenerate complete.
10. What schedules do you follow in terms of information collection, updating & dissemination? Please include the time spent & procedures adopted in maintaining, updating & sending of communication tools.

We have an Event Editor whose job is to collect information on events, rewrite the information so that it is unique to kakiseni and then load it up on the website.

He works approximately 5 hours a day, 5 days a week.

Our Editor (a different person/position from the Events Editor), commissions articles from our freelancers, edits them, and then uploads up to four new articles a week. Every Thursday, we send out a newsletter with an editorial pointing to the articles, highlighting upcoming articles etc to our 9,500 subscribers. This newsletter is free.

11. What are the qualities of information accumulated & disseminated? Please include significant instances/examples of feedbacks & comments from browsers/users.

Our unique visitors have increased significantly over the past two years, and the reader feedback to an article often exceeds the length of the actual article. The website, and in particular its content and reader feedback has been the subject of a number of articles in the mainstream print media, as well as the inspiration of a recent art exhibition held in Kuala Lumpur.

12. What is the average cost of the portal production and the estimate cost of information collection, updating & dissemination?

Our total running costs per month is approximately RM20,000 per month (RM3.80 to US1.00)

13. How many staff are assigned to work in the information collection, updating & dissemination? Please specify the full-time & part-time.

Two staff – Events Editor works 5 hours a week, five days a week. Editor works 9 am – 5 pm, four days a week.

14. Give a profile of the Users/Browsers of you Portal. Please include the composition, representation & average number.

Visitors – 4,185 daily
Pageviewers – 11,880 daily
Hits – 48,410 daily
II. RELATED TO A POSSIBLE NEW ASIA-EUROPE CULTURAL COOPERATION COMMUNICATION TOOL

15. What information tool form (on-line communication or off-line communication) can improve cultural & artistic links & mobility between Asia-Europe?

A regional portal that contains information on arts organizations – both private and government run. The portal must also have a regional calendar of events, information on long-term projects, a comprehensive directory of individual artists across the region.

The key to this portal is that it must have representatives in each country, and it must be have the funding and structure to be updated DAILY.

16. What can be the possible opportunities & outcome of an Asia-Europe cultural cooperation that can be achieved thru a portal?

Having an international portal would allow artist with similar interests to connect quickly and independently. At the moment, contact is often established via personal networks, and this perpetuates a particular inner circle that can be impenetrable for emerging artists, or artists without the benefits of regional support networks or savvy.

Keeping everyone informed of projects can also save a lot of time and mistakes. For example, if I am running a regional youth program in Indonesia, it might be interesting for me to connect with someone who has done a similar project in China to share information, etc.

17. What are the possible content & focus of the portal that should be established? If there is a need to expand the portal, which areas can be covered?

It should primarily be a source of information on opportunities, events, issues affecting the region.

18. Please share your views regarding an Asia-Europe portal?

I think that it is a viable option, but any attempt to start something like this must be backed up by a real commitment to a long-term project. Too many times, these networks are established, but then filter away due to the lack of interest, relevance and funding.
19. What possible involvement can you/your organisation can take in to the development of the portal (e.g. as an information provider, as a network contact for information, as an adviser, etc.).

Kakiseni as the only source of information on the arts (both online and offline) in Malaysia already functions as a point of contact not only for Malaysia artists, but also for foreign artists seeking information, and partnerships with Malaysian artists. We act as consultants to corporations seeking to support the arts, and have successfully brought Government, NGOs and private corporations together on several projects that have directly benefited the local arts community.

ASTRO, the country’s only satellite pay-tv service provider has commissioned Kakiseni as a consultant on a project entitled Profile Seni, a 13 episode TV documentary focusing on pioneering artists.

We are involved in several other projects which offer a direct benefit to the art.

20. What is the current state of Arts & Culture in your region that could possibly affect your involvement?

Arts and Culture is an emerging practice still. However, there is an active and critical arts scene – be in the performing arts, visual arts and electronic arts. The newly established Ministry of Culture, Arts and Heritage, and the increased government spending on arts infrastructure, and the buyout economy and political stability all point to a growth period for the local arts industry.

Kakiseni plays a central role in publicising and popularising the arts, thereby creating audiences which in turn help arts groups be sustainable in their practice. Projects such as the BOH Cameronian Arts Awards, the Online Arts Directory, the Lancome So Magic Arts Grant and the Profile Seni TV documentaries on arts icons have all expanded the public space for the arts, brought in hard cash directly to the arts, and raised the profile of arts practice in Malaysia.
KELOLA FOUNDATION

I. RELATED TO THE ORGANISATION

1. What are the aims, objectives & main program areas of your organisation (Organisational Profile in brief)?

Kelola aims to enhance the overall artistic vitality of the Indonesian arts and cultural community by constantly improving its services and broadening its links in the international arts and cultural community.

Kelola’s Objective is to support the growth of the arts in Indonesia through facilitating access to learning opportunities, funding, and information. Kelola’s main program areas are learning opportunities (Workshops, National Internships, and International Residency), funding (Arts Grants), and information (Website, Direct e-mails, Brochures, and Annual Bulletin).

2. What is the organisational structure of your organisation (Board, Directors/Managers, Staff & Volunteers)?

Board of Trustees, Executive Board, Director, Program Coordinators, Communication Coordinator, Administration, and Finance.

II. RELATED TO MEMBERSHIP OF THE ORGANISATION

3. Who are the members of your organisation (Profile & Composition)?

4. How many members do you have? How do you recruit your members?

5. How do you include them in terms of Structure?

Kelola is not a membership organisation

III. RELATED TO THE PORTAL

6. Who initiated the portal? What are the reasons of this initiative?

Kelola initiated the portal. The reason of this initiative:
Kelola's mission is to provide access to information about arts and cultural organisations, programs, and opportunities inside and outside Indonesia.

Kelola generates cultural exchange and learning opportunities both within Indonesia and with other countries.

7. **What is the nature & scope of the information collected & disseminated?**

The Nature and Scope of the information collected and disseminated covers important issues about arts and culture that have values for sharing of expertise, cultural exchange and deepen the cultural understanding between Indonesian and international arts and cultural communities.

8. **What are the extent of materials available & information usage related to international cultural cooperation (e.g. Within Europe, Beyond Europe, East or South East Asia)**

To date, available informational materials about Indonesian arts and cultural communities are limited. However, Kelola continuously strives to gather information and seeks to establish links with both local and international arts and cultural communities that share the vision to promote and strengthen themselves.

9. **Describe the mechanism of information collection & dissemination process used by your organization. What are the methods of selections and the manner of invitation? Please indicate the reason/purpose of its use to the portal.**

The Mechanism of Information collection and dissemination process:

1. For Kelola's programs: Information is collected from Kelola's program coordinators, which will be disseminated through the website, brochures, and bulletin. Brochures are distributed through Kelola's network, while the annual bulletins are being sent directly to artists and arts workers.
2. For Indonesian Arts and Culture Directory: Information is collected from 26 provinces in Indonesia, and distributed online and off line. The manner of invitation is by distributing questionnaires to formal and informal organizations, educational and governmental institutions related to the arts and culture.
3. Links: Information is collected from Kelola's network and the internet; distributed using Kelola's website.
4. Past activities: the information is gathered directly from the field by collecting participants' report, observing the ongoing activities and interviewing the participants.
5. Indonesia's arts and culture program: the information is collected from websites,
brochures and newspapers, and disseminated through Kelola’s website.

6. For arts management tips and tools: the information is collected from websites and workshop materials.

10. **What schedules do you follow in terms of information collection, updating & dissemination? Please include the time spent & procedures adopted in maintaining, updating & sending of communication tools.**

The schedules:

1. **Lintas Kelola (Kelola’s bulletin) is updated, published and distributed annually.**

   *The time spent - from preparation to distribution- is 4 months. The procedure:*
   - Program Coordinators collects reports from participants, and add more info if needed.
   - The info is sent to bulletin’s writer.
   - The full story and photos of the activities are submitted to the bulletin’s designer.
   - The well designed bulletin then printed
   - The bulletins are mailed and distributed to Kelola’s network.

2. **Brochures are updated annually with 4 months preparation. The procedure:**
   - Communications coordinator gathers information from Program coordinators.
   - Communications coordinator writes up the texts of the brochures.
   - Text and photos are submitted to the designer.
   - Well designed brochures are then printed.
   - The brochures are mailed and distributed through Kelola’s network.

3. **Website is updated monthly. The procedure:**
   - Collection of information.
   - Text and photos are sent to the web developer.
   - The information is uploaded on to the website.

11. **What are the qualities of information accumulated & disseminated? Please include significant instances/examples of feedbacks & comments from browsers/users.**

It is difficult to find any available and good quality information; however Kelola’s portal becomes a useful tool to deliver the information, e.g. information about calls for application to access the Arts Grants, information about upcoming workshops, etc. Sometimes people send emails or call to let us know if they have difficulties in accessing our portal or downloading application forms from Kelola’s website. This emphasizes that a portal is only one way to communicate or to disseminate available information. In addition to a portal, communication still needs to be made through personal contacts.
12. What is the average cost of the Portal production and the estimate cost of information collection, updating & dissemination?

<table>
<thead>
<tr>
<th>Service</th>
<th>Cost</th>
</tr>
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<tbody>
<tr>
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<td>Staff time</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>$26,357.00</strong></td>
</tr>
</tbody>
</table>

1 US$ = Rp. 9,000.00

13. How many staff are assigned to work in the information collection, updating & dissemination? Please specify the full-time & part-time.

1 part-time staff, 1 full-time staff, 1 freelance writer.

14. Give a profile of the users/browsers of your portal. Please include the composition, representation & average number.

We don't have any profile of our users/browsers. We would like to be knowledgeable about how to compile a profile.

IV. RELATED TO A POSSIBLE NEW ASIA-EUROPE CULTURAL COOPERATION COMMUNICATION TOOL

15. What information tool form (on-line communication or off-line communication) can improve cultural & artistic links & mobility between Asia-Europe?

Information tools that could improve cultural and artistic links between Asia – Europe are:
- Website
- Mailing list
- Brochures
- Bulletins
- Meetings
- Personal contacts

16. What can be the possible opportunities & outcome of an Asia-Europe cultural cooperation that can be achieved thru a portal?
Possible opportunities and outcome that can be achieved thru a Portal are:
1. Increase access to information about arts and cultural institutions, schools, and programs.
2. Share information on available fellowships, arts grants, and arts and cultural education and learning opportunities.
3. Broaden opportunity to gain tips on practical arts management issues.
4. Increase opportunity to promote arts works and to create collaborations among Asia – Europe.
5. Establish partnerships to support a continuous Asia – Europe cultural exchange.

17. What are the possible content & focus of the portal that should be established? If there is a need to expand the portal, which areas can be covered?

1. The possible content & focus are that should be established are:
   • For the website:
     a. Directory of Asia – Europe arts and cultural institutions; schools; publishers of arts and culture books.
     b. Asia – Europe arts and cultural programs (Including festivals).
     c. List of links to arts and cultural education programs, fellowships, and arts grants.
     d. Artists works (photos, video clips).
     e. Articles on arts and culture in Asia – Europe

2. For mailing list:
   Focusing on the exchange of information, arts works etc.
   If there is a need to expand the portal, areas that can be covered are technology and marketing to support the arts.

18. Please share your views regarding an Asia-Europe portal?

Detailed information on CulturE-ASEF online portal is very much needed. However the portal always needs to be updated with topics that reflects and responds to the changing needs of the arts and cultural communities.

19. What possible involvement can you/your organisation can take in to the development of the portal (e.g. as an information provider, as a network contact for information, as an adviser, etc.).

Kelola can be involved as content provider and also as a link to the Indonesian arts and cultural communities.
20. What is the current state of Arts & Culture in your region that could possibly affect your involvement?

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Email: kelola@cbn.net.id
Website:www.kelola.org
ANNEX 4

COMPLETED INTERVIEW QUESTIONNAIRES

Fahmi Fadzil and Anne James
Artis Pro-Activ
Malaysia

1. What is your general impression of the idea of creating a portal to increase cultural cooperation between Asia and Europe? (Do we need another one?)

Creating a portal will facilitate cultural work between Asia and Europe will prove to be useful in the long run.

2. As a browser, which portals have interested you? Why? (Please list website addresses if possible. For print publications, please give titles and author/editor/institution)

Unable to answer because of the insufficient exposure of the organization to the wealth material we feel that is very much available.

3. Which features of the cultural portals you have visited are more important/have appealed to you most? (Interactivity, user-friendliness, aesthetic appeal, regular updates, featured artists/events etc.)

For most websites, what would work best is when it is updated regularly. Interactivity, while not crucial, indicates a willingness to engage with technology, a reality that we sideline only too often as artists and cultural workers.

4. What opportunities do you think an Asia-Europe cultural portal can/should offer? (Directories of cultural institutions? Calendars of events? Funding and grant opportunities?Audition/exhibition announcements?Etc.)
This portal can be a directory of sorts of institutions that we would be interested in net working with; funding is always a good thing (those would be our top 2 choices)

5. What, in your opinion, could the content and the focus of the proposed Asia-Europe cultural portal be? (Mobility, cooperation, funding, awareness...etc.) Why should this be the focus?

Cooperation, funding, sharing of themes (via online forums)

6. What possible involvement could you or your organisation have in the development of the proposed Asia-Europe cultural portal?

The organization has very little experience in this area, and we are actually resource-strapped, so we do not know how we can be of assistance to this portal beyond emails and perhaps pointing to other possible interested parties.

Rong Zhang
Chinese Dancers Association
Beijing 100026, China

1. What is your general impression of the idea of creating a portal to increase cultural cooperation between Asia and Europe? (Do we need another one?)

Yes, I think it is a good idea

2. As a browser, which portals have interested you? Why? (Please list website addresses where possible. For print publications, please give titles and author/editor/institution)

Maybe dance magazine or dancing time (editor is Wendy Perron), because both of them own fluent information and wonderful pictures.

3. Which features of the cultural portals you have visited are more important/have appealed to you most? (Interactivity, user-friendliness, aesthetic appeal, regular updates, featured artists/events etc.)

Regular updates or aesthetic appeal

4. What do you think are the strengths and weaknesses of the existing cultural information portals in Asia?

Maybe thick oriental feature is still not drag out
5. What opportunities do you think an Asia-Europe cultural portal can/should offer? (Directories of cultural institutions? Calendars of events? Funding and grant opportunities? Audition/exhibition announcements? Etc.)

All of them.

6. What, in your opinion, could the content and the focus of the proposed Asia-Europe cultural portal be? (Mobility, cooperation, funding, awareness, -etc.) Why should this be the focus?

Mobility, cooperation, funding, awareness are important, we need know each other in different fields.

7. Who could be the stakeholders and potential partners of the cultural portal?

I don't know, sorry.

8. How do you think this cultural portal could be best maintained & sustained? What structures could support this in your opinion? (Centralised management by one institution? Individual content providers in each of the 38 ASEM countries? Partnerships with other organisations? Corporate funding? Etc.)

Yes, if everyone try one is best in working. In my opinion, Content providers in each cultural sector sounds ok.

9. What possible involvement could you or your organisation have in the development of the proposed Asia-Europe cultural portal?

Maybe offer more chance to the dancers, such like visiting. We sent the dance researchers to the Ireland and arranged Ireland dancer teach in China in short period.

_Diana Gomez_
_SEAMEO Secretariat_
_Bangkok, Thailand_

1. What is your general impression of the idea of creating a portal to increase cultural cooperation between Asia and Europe? (Do we need another one?)

Cultural cooperation is important for both continents so creating a portal is helpful. I don't think the information highway is already crowded with portals. There might be areas that have not been explored in terms of international relations.
2. As a browser, which portals have interested you? Why? (Please list website addresses where possible. For print publications, please give titles and author/editor/institution).

I’m a former journalist and I was a browser in terms of searching for news and news sources. Right now, I am still beginning to be a browser, as I am in charge of information exchange in the organization that I work for. I haven’t gone beyond visiting United Nations websites, however, and the websites of the education ministries of the 10 Southeast Asian member countries of SEAMEO, its associate and affiliate members and its 15 specialized regional centers.

3. Which features of the cultural portals you have visited are more important/have appealed to you most? (Interactivity, user-friendliness, aesthetic appeal, regular updates, featured artists/events etc.).

User-friendliness and regular updating

4. What do you think are the strengths and weaknesses of the existing cultural information portals in Asia?

I have no idea as of now.

5. What opportunities do you think an Asia-Europe cultural portal can/should offer? (Directories of cultural institutions? Calendars of events? Funding and grant opportunities? Audition/exhibition announcements? etc.)

All of the above, I guess, including international gatherings and what transpires during these meetings.

6. What are the more long-term future implications of having such a cultural portal?

Obviously, a closer cooperation between Asian and European states.

7. What, in your opinion, could the content and the focus of the proposed Asia-Europe cultural portal be? (Mobility, cooperation, funding, awareness...etc.) Why should this be the focus?

Cooperation, but in choosing this I would mean it must encompass all related area such as faster communication, adequate funding, mobility, etc. Cooperation and the willingness and openness to be in an exchange of ideas and experiences are the key to everything else, especially between and among countries with diverse cultures.
8. Who could be the stakeholders and potential partners of the cultural portal?

The existing ones, maybe.

9. How do you think this cultural portal could be best maintained & sustained? What structures could support this in your opinion? (Centralised management by one institution? Individual content providers in each of the 38 ASEM countries? Content providers in each cultural sector? Partnerships with other organisations? Corporate funding? etc.)

Individual content providers because each country has its own cultural sectors.

10. What possible involvement could you or your organisation have in the development of the proposed Asia-Europe cultural portal?

SEAMEO has two specialized regional centers on culture – the SEAMEO Regional Center for Archaeology and Fine Arts which is based in Bangkok, Thailand and the SEAMEO Regional Center for History and Tradition in Yangon, Myanmar. They could represent the organization in the proposed Asia-Europe cultural portal, but this is just my personal suggestion.

11. What, in your opinion, are the existing gaps and obstacles to cooperation in the cultural sector in Asia and Europe?

Language, political and economic differences.

Geejay Arriola
MINDULANI, Inc.
Davao City, Philippines

1. What is your general impression of the idea of creating a portal to increase cultural cooperation between Asia and Europe? (Do we need another one?)

I haven’t seen any such PORTAL. What we do have on the net are websites of existing organizations doing Asia-Europe “cultural cooperation” work.

2. As a browser, which portals have interested you? Why? (Please list website addresses where possible. For print publications, please give titles and author/editor/institution)
Forgot the addresses, but I am interested in portals that provide information on grants/funding bodies, cultural exchange, fellowships/scholarships, arts/performance festivals worldwide, calendar of events, performance groups/cultural institutions particularly in Asia and Europe, news/features, art criticism, information on intellectual property rights.

3. Which features of the cultural portals you have visited are more important/have appealed to you most? (Interactivity, user-friendliness, aesthetic appeal, regular updates, featured artists/events etc.)

  1) links that work.
  2) aesthetic appeal
  3) updated information on artists/events
  4) user-friendliness

4. What do you think are the strengths and weaknesses of the existing cultural information portals in Asia?

Weakness: there just isn't enough information.

5. What opportunities do you think an Asia-Europe cultural portal can/should offer? (Directories of cultural institutions? Calendars of events? Funding and grant opportunities? Audition/exhibition announcements? Etc.)

Answer same as #2, ADD:

a. venue for online interaction (chat/forum)

b. capability of browser/surfer to UPLOAD information and event schedules, photos, mp3s or movie clips of their performances

  >>>> http://www.livebands.com.ph
  >>>> http://www.acidplanet.com
  >>>> http://www.globalsapiens.com/

c. capability to sell and buy products (t-shirts, dvds, cds, books, etc)

6. What are the more long-term future implications of having such a cultural portal?

easy access to information and significant information exchange

  group to group / community to community partnerships
  collaborative endeavours between groups
  empower local communities/groups to communicate directly with potential cultural partners elsewhere in the world
  sustainability of groups/institutions
7. What, in your opinion, could the content and the focus of the proposed Asia-
Europe cultural portal be? (Mobility, cooperation, funding, awareness...etc.) Why
should this be the focus?

A venue to support sustainability and promotional measures/activities of local
groups/institutions.

Thus: 1) sufficient information on cultural groups/institutions, 2) capability to
promote/buy/sell products/performances, 3) access to information on funding
bodies, exchange/fellowship/scholarship opportunities, 4) capability for direct
interaction among/between cultural groups/institutions/funding bodies all help
towards local groups’ sustainability.

8. Who could be the stakeholders and potential partners of the cultural portal?

existing cultural groups/organizations/institutions/networks in asia and Europe
corporations and/or corporate foundations willing to fund

9. How do you think this cultural portal could be best maintained & sustained?
What structures could support this in your opinion? (Centralised management
by one institution? Individual content providers in each of the 38 ASEM
countries? Content providers in each cultural sector? Partnerships with other
organisations? Corporate funding? Etc.)

a. Corporate funding would be good (to encourage ads/product sales/profitmaking
activities, if applicable)
b. Over-all MAIN PAGES managed by the central ASEM office, containing
   i. basic info on the portal
   ii. general updates
   iii. art criticism / reviews / articles
   iv. log-in
   v. featured products
   vi. chat/forum
   vii. section on funding bodies
   viii. section on institutions providing fellowships/exchanges/scholarships
   ix. search engine
   x. mailing list

c. country sections managed by individual countries, containing
   i. directory of groups/institutions PER CULTURAL SECTOR
      1. info on each group
      2. group’s products for sale, if applicable
3. photos
4. mp3s, movie clips, if applicable
5. feedback mechanism
6. mailing list, if applicable
ii. calendar of events

10. What possible involvement could you or your organisation have in the development of the proposed Asia-Europe cultural portal?

MINDULANI, INC. (network of culture/theatre groups in Mindanao) can provide content relative to Mindanao groups.
Are you kidding? I'm a webdesigner. Hahaha! I can offer my services to do the Philippine country section for an appropriate fee.

11. What, in your opinion, are the existing gaps and obstacles to cooperation in the cultural sector in Asia and Europe?

Lack of access to sufficient, comprehensive information.

**Goethe Institute – Singapur Singapore**

1. What is your general impression of the idea of creating a portal to increase cultural cooperation between Asia and Europe? (Do we need another one?)

Good idea, if content is reliable, updated regularly, professionally managed and easily accessible.

2. As a browser, which portals have interested you? Why? (Please list website addresses where possible. For print publications, please give titles and author/editor/institution)

Auswärtiges Amt – [www.auswaertiges-amt.de](http://www.auswaertiges-amt.de)
Goethe-Institut – [www.goethe.de](http://www.goethe.de)
Haus der Kulturen der Welt – [www.culturebase.net](http://www.culturebase.net)
Kulturportal Deutschland [http://kulturportal-deutschland.de/kp/index1.jsp?size=big&dyn menue=no](http://kulturportal-deutschland.de/kp/index1.jsp?size=big&dynamene=no)
Ifa - [http://www.ifa.de/](http://www.ifa.de/)

To gather information for our daily work.
3. Which features of the cultural portals you have visited are more important/have appealed to you most? (Interactivity, user-friendliness, aesthetic appeal, regular updates, featured artists/events etc.)

Featured contents, reliable information, regular updates, ease of use (in this order)

4. What opportunities do you think an Asia-Europe cultural portal can/should offer? (Directories of cultural institutions? Calendars of events? Funding and grant opportunities? Audition/exhibition announcements? Etc.)

Establishing a network in the cultural sector, giving an introduction on the local cultural scene as well as further information for the advanced studies, as:
• different influences of the specific culture,
• institutions with a description of their fields of action,
• CVs of important persons
• Overview on educational sector in the cultural fields (incl. Sponsorships)
• Calendar of events

5. What are the more long-term future implications of having such a cultural portal?

Increased visibility in the covered areas,
Marketing value for the organizing institution (according to the portal’s credibility),
Cultural exchange (informational (1-way) and personal (2-way))

6. What, in your opinion, could the content and the focus of the proposed Asia-Europe cultural portal be? (Mobility, cooperation, funding, awareness...etc.) Why should this be the focus?

Awareness – to create interest
Information – to provide high quality information
Cooperation – to create opportunities

7. Who could the stakeholders and potential partners of the cultural portal be?

Organizations supporting culture, governmental institutions, foundations, corporations and individuals supporting either in establishing, maintaining, or funding the portal.

8. How do you think this cultural portal could be best maintained & sustained? What structures could support this in your opinion? (Centralised management by one institution? Individual content providers in each of the 38 ASEM countries? Content providers in each cultural sector? Partnerships with other
organisations? Corporate funding? Etc.)

At least 1 expert covering each country, depending on the width and depth of coverage of the portal. Centralized management to ensure quality of the product.

9. What possible involvement could you or your organisation have in the development of the proposed Asia-Europe cultural portal?

Providing information on German culture

10. What, in your opinion, are the existing gaps in and obstacles to cooperation in the cultural sector in Asia and Europe?

Diversity in countries, diversity in covered fields, different approaches towards culture

Jeannie E. Javelosa
Blue Mango
Makati City, Philippines

1. In your opinion, what factors/media has contributed to the cultural exchanges, linkages and involvement of artists in international activities? What are some of the international activities that you/your organization have participated in?

Media – television, visual art forms, publications
International activities – fora discussions, exhibitions and publication dissemination

2. As an Artist/Cultural Professional, what information would you like the portal to provide? Why?

A range of resource papers of recent ASEF conferences, dialogues and for a List of publications of related topics produced by ASEF or ASEF related organizations Links to other websites of related organizations which can be further mined for cultural information Regional database of related cultural workers,

3. What are the long-term implications of having such a cultural portal?

Easy access to specific cultural information per region.
Access to database and web links of artists, writers, creative thinkers and cultural workers.
4. What are the gaps and obstacles to cooperation in the cultural sector in Asia and Europe?

Language

Nestor O. Jardin
Cultural Center of the Philippines
Pasay City, Philippines

1. What is your general impression of the idea of creating a portal to increase cultural cooperation between Asia and Europe? (Do we need another one?)

The idea of a portal is good. It will benefit the artists and cultural professionals across the region.

2. As a browser, which portals have interested you? Why? (Please list website addresses where possible. For print publications, please give titles and author/editor/institution)

I am not a regular internet browser. However, in instances where I am compelled to do so, I search the internet-google and yahoo for data and information that is related to my work. I usually search for information related to cultural statistics, baseline data, events, basic information about groups and organizations. A data base would also be very helpful. These are the things that I more or less expect in a cultural portal.

3. What are the more long-term future implications of having such a cultural portal?

Increased mobility and exchange. Greater awareness and understanding of each other.

4. Who could be the stakeholders and potential partners of the cultural portal?

In the case of the Philippines, it is the NCCA. They have a good Management and information System and the funding.

5. How do you think this cultural portal could be best maintained & sustained? What structures could support this in your opinion? (Centralised management by one institution? Individual content providers in each of the 38 ASEM countries? Content providers in each cultural sector? Partnerships with other organisations? Corporate funding? Etc.)
In certain cases, each section of the portal is maintained by each country who is involved in it, the difficulty lies where there is poor updating in certain countries. There is stale information, stale pictures, stale data. If three or more of this occurs, this spells the ineffectivity and the doom of the portal. The ideal set up is to have a host country with the necessary staff, 2-3 who handles certain procedures in maintaining the portal. Maintaining could be time consuming. Doing the research, gathering events to be posted on the portal cannot be done by one individual. Further, there could be representatives from each country who updates their section, based on the prescribed format.

6. What possible involvement could you or your organisation have in the development of the proposed Asia-Europe cultural portal?

If it would not cost us so much, the CCP could participate in this. Otherwise, we would need a grant.

7. What, in your opinion, are the existing gaps and obstacles to cooperation in the cultural sector in Asia and Europe?

Cooperation cannot be only limited through emails and just exchanging information. There must be people to people interaction. The gaps there is the distance between Asia and Europe. Traveling within the ASEAN is relatively easier, but with Europe, hundreds of dollars is involved. Second is leveling-off. There has not been adequate leveling-off between the two regions, as I have seen in the recent event Inter Parliamentary Union in Manila. Although with the cable tv, internet, there is still some leveling-off that has to take place for these exchanges to be effective. Lastly, priorities. Each country and each region has its own set of priorities. It is a matter of matching each other's priorities for these exchanges to take place. Other gaps is that a small percentage of Filipinos, for instance are internet users. E-groups have proliferated, but the key to the success of the portal is that it must be marketed well so that artists and cultural workers would be enticed to browse the portal.

8. In your opinion, what factors/media has contributed to the cultural exchanges, linkages and involvement of artists in international activities? What are some of the international activities that you/your organization have participated in?

The CCP is linked to the world. CCP is hyperlinked in a lot of cultural sites. In the Asean for instance and a lot of organizations abroad. We get updates and calendar of events since we are part of their network. This has facilitated our linkages with Asian and European countries, but not really through a portal.
1. What is your general impression of the idea of creating a portal to increase cultural cooperation between Asia and Europe? (Do we need another one?)

Very crucial for the development of the cultural cooperation between Asia and Europe.

2. As a browser, which portals have interested you? Why? (Please list website addresses where possible. For print publications, please give titles and author/editor/institution)

Arts Network Asia, Ford Foundation, Asian Cultural Council, Kelola, British Council, Goethe Institut, Japan Foundation. The needs for information of cultural issues, such as network, calendar of events, possibility of cooperation and funding.

3. Which features of the cultural portals you have visited are more important/have appealed to you most? (Interactivity, user-friendliness, aesthetic appeal, regular updates, featured artists/events etc.)

Regular updates

4. What do you think are the strengths and weaknesses of the existing cultural information portals in Asia?

The weakness is not really consistent of updating the information and activities.

5. What opportunities do you think an Asia-Europe cultural portal can/should offer? (Directories of cultural institutions? Calendars of events? Funding and grant opportunities? Audition/exhibition announcements? etc.)

The most important is the directories of cultural institutions and funding opportunities.

6. What are the more long-term future implications of having such a cultural portal?

Developing the network and cooperation possibility such as sharing information and activities.

7. What, in your opinion, could the content and the focus of the proposed Asia-
Europe cultural portal be? (Mobility, cooperation, funding, awareness...etc.)
Why should this be the focus?

The main issues of cultural development in Asia and Europe and the awareness of “how” to get involve in this globalization era by publicize and promotion.

8. Who could be the stakeholders and potential partners of the cultural portal?

The cultural institutions and recognize independent artists.

9. How do you think this cultural portal could be best maintained & sustained? What structures could support this in your opinion? (Centralised management by one institution? Individual content providers in each of the 38 ASEM countries? Content providers in each cultural sector? Partnerships with other organisations? Corporate funding? etc.)

Centralized management by one institution.

10. What possible involvement could you or your organisation have in the development of the proposed Asia-Europe cultural portal?

Creating a link into the portal and sharing information.

11. What, in your opinion, are the existing gaps and obstacles to cooperation in the cultural sector in Asia and Europe?

Language and funding possibility.

Ade Darmawan
Ruangrupa
Jakarta, Indonesia

1. What is your general impression of the idea of creating a portal to increase cultural cooperation between Asia and Europe? (Do we need another one?)

We don’t need another one if it cannot provide and mediate any exchange in practical level or real exchange. Because websites/virtual network is just a platform, it’s a medium not a goal.

2. As a browser, which portals have interested you? Why? (Please list website addresses where possible. For print publications, please give titles and author/editor/institution)
Cultural Information Resources in Asia

Websites that provide: Information, links, data, documentation and possibility for exchange.
www.transartists.nl
www.artfactories.net
http://www.swr.de/medienkunstpreis/
www.adbusters.org
http://www.r-a-i-n.net/

3. Which features of the cultural portals you have visited are more important/have appealed to you most? (Interactivity, user-friendliness, aesthetic appeal, regular updates, featured artists/events etc.)

Data base, Interactivity, aesthetic appeal, links, and updates

4. What do you think are the strengths and weaknesses of the existing cultural information portals in Asia?

Strength: the specific context, activities and focuses makes each websites
Weakness: it doesn't give the organization benefits or its not maximize as a tool or media to built the more real network and exchange

5. What opportunities do you think an Asia-Europe cultural portal can/should offer? (Directories of cultural institutions? Calendars of events? Funding and grant opportunities? Audition/exhibition announcements? etc.)

Portal that can work as platform for database of information and practical follow up. Or could be just a long lists of other art and culture websites in asia and europe.

6. What are the more long-term future implications of having such a cultural portal?

Real exchange, not only In a virtual sense.

7. What, in your opinion, could the content and the focus of the proposed Asia-Europe cultural portal be? (Mobility, cooperation, funding, awareness, etc.) Why should this be the focus?

Links to other websites, support to make a websites for small organization.

8. Who could be the stakeholders and potential partners of the cultural portal?

Any art organization that focus on exchanging
9. How do you think this cultural portal could be best maintained & sustained? What structures could support this in your opinion? (Centralised management by one institution? Individual content providers in each of the 38 ASEM countries? Content providers in each cultural sector? Partnerships with other organisations? Corporate funding? etc.)

Maintain by independent organization that chosen or set up by the organization that have experiences...but it should first clear definition how all organization from 38 countries will works.

10. What possible involvement could you or your organisation have in the development of the proposed Asia-Europe cultural portal?

Contributing on data, info , artists documentation/projects especially on Jakarta urban environment

11. What, in your opinion, are the existing gaps and obstacles to cooperation in the cultural sector in Asia and Europe?

The main focus of the cooperation is have to be reducing the centralistic position. Cooperation should be sharing in horizontal structure.

SHU Yang
DaDao Live Arts Festival
Beijing, China

1. What is your general impression of the idea of creating a portal to increase cultural cooperation between Asia and Europe? (Do we need another one?)


2. As a browser, which portals have interested you? Why? (Please list websites addresses where possible. For print publications, pleas giver titles and author/editor/institution)

Nearly all Chinese websites. sohu.com, sina.com. These are door websites, which I find news and everything. Sometimes I visit non-chinese websites for various informations I need.
3. Which features of the cultural portals you have visited are most important/have appealed to you most? (Interactivity, user-friendliness, aesthetic appeal, regular updates, featured artists/events, etc.)

You can find anything and regularly updated.

4. What do you think are the strengths and weaknesses of the existing cultural information portals in Asia?

Not so familiar with, not oftenly visit non-chinese web. With some I accidentally visited – not enough information and no new content.

5. What opportunities do you think an Asia-Europe cultural portal can/should offer? (Directories of cultural institutions? Calendars of events? Funding and grants opportunities? Audition/exhibition announcement? etc.)

I think people can get any kinds of collaboration opportunities, depending on what is offered and available.

6. What are the more long-term future implications of having such a cultural portal?

Both Asia and Europe are important union in the world. There may be collaborations between them. Europe is becoming a union now. Asian should understand each other because there are more differences among Asian countries. Asia and Europe, its like half of the world. This kind of network is very useful and important. This kind of portal can help people exchange more and understand each other more.

7. In your opinion, what could be the content and the focus of the proposed Asia-Europe cultural portal be? (Mobility, cooperation, funding, awareness, etc.) Why should this be the focus?

Introduction of arts organization in Europe and Asia - finding a way to know each other for cooperation and other opportunities.

8. Who could be the stakeholders and potential partners of the cultural portal be?

There should be some key art organizations between Europe and Asia. It’s better a non-government arts organizations.

9. How do you think this cultural portal could be best maintained and sustained? What structure could support this? (Centralised management by one institution? Individual content providers in each of the 38 ASEM countries? Content...
providing in each cultural sector? Partnerships with other organizations? Corporate funding? etc.)

A lot of ways to do it. A foundation could be built for it. Or the branch organization is built in each country. The branch organization can choose their leader. The branch organization will support themselves and they will work as a committee to discuss among themselves how to maintain and sustain the network.

10. What possible involvement could you or your organization have in the development of the proposed Asia-Europe cultural portal?

I'm trying to organize an arts management network in China. I can help to call the Chinese Art Organizations together.

11. In your opinion, what are the existing gaps and obstacles to cooperation in the cultural sectors in Asia and Europe?

Cultural Differences, Different ways of giving meaning and understanding

Teresa S. Ranees
Asian Cultural Council
Philippines Fellowship Program

1. What is your general impression of the idea of creating a portal to increase cultural cooperation between Asia and Europe? (Do we need another one?)

At this day and age, it is important to have portals that will increase the cultural cooperation between Asia and Europe. ASEF's website is a good source of information.

2. As a browser, which portals have interested you? Why? (Please list website addresses where possible. For print publications, please give titles and author/editor/institution)

Kelola Foundation (Indonesia) – www.kelola.interactive.web.id
Cemeti Art Foundation - www.cemetiartfoundation.org
Japan Foundation – www.jpf.org
Hong Kong Arts Center – www.hkac.org.hk
Reyum Institute of Arts & Culture – www.reyum.org
Asialink – www.asialink.unimelb.edu.au
Hong Kong Arts Festival – www.hk.artsfestival.org
Asia Society – www.asiasociety.org
3. Which features of the cultural portals you have visited are more important/have appealed to you most? (Interactivity, user-friendliness, aesthetic appeal, regular updates, featured artists/events etc.)

The following features are ranked according to importance:
user-friendliness (links are easy to open)
regular information updates
interactivity
aesthetic appeal (pictures that are not hard to open)
featured artists/events

4. What do you think are the strengths and weaknesses of the existing cultural information portals in Asia?

Strengths: basic information, easy access, aesthetic appeal, interactive
Weaknesses: language, heavy photo files

5. What opportunities do you think an Asia-Europe cultural portal can/should offer? (Directories of cultural institutions? Calendars of events? Funding and grant opportunities? Audition/exhibition announcements? Etc.)

All of the above

6. What are the more long-term future implications of having such a cultural portal?

Long-term implication – a more vibrant cooperation, cultural exchange and collaboration amongst artists, researchers and cultural workers in Asia and Europe

7. What, in your opinion, could the content and the focus of the proposed Asia-Europe cultural portal be? (Mobility, cooperation, funding, awareness...etc.) Why should this be the focus?

Funding and cooperation exchanges are important information for artists and arts institutions, especially in Asia.
8. Who could be the stakeholders and potential partners of the cultural portal?

Artists, Arts and Cultural Institutions, Foundations, Universities

9. How do you think this cultural portal could be best maintained & sustained? What structures could support this in your opinion? (Centralised management by one institution? Individual content providers in each of the 38 ASEM countries? Content providers in each cultural sector? Partnerships with other organisations? Corporate funding? etc.)

Information update is easier when done by each of the 38 ASEM countries, although, I propose that there should be a centralized design for the content as a guide for all the member countries. I think a centralized management will work only at the start but not in maintaining the portal. Definitely, corporate funding will be needed to maintain and sustain the portal. At the very least, each member country should contribute to sustain the portal.

10. What possible involvement could you or your organisation have in the development of the proposed Asia-Europe cultural portal?

The Asian Cultural Council can share information about its grant / fellowship programs and will share the information of the ASEF cultural portal to ACC grantees.

Tran Luong
Hanoi, Vietnam

1. What is your general impression of the idea of creating a portal to increase cultural cooperation between Asia and Europe? (Do we need another one?)

It will be benefit for all ASEM members, specially for poverty-stricken region in Asia. No need another one!

3. Which features of the cultural portals you have visited are more important/have appealed to you most? (Interactivity, user-friendliness, aesthetic appeal, regular updates, featured artists/events etc.)

Regular updates, featured artists/events.

4. What do you think are the strengths and weaknesses of the existing cultural information portals in Asia?
Recently a little bit better, but still big gap of cultural information portals in Asia.

5. What opportunities do you think an Asia-Europe cultural portal can/should offer? (Directories of cultural institutions? Calendars of events? Funding and grant opportunities? Audition/exhibition announcements? Etc.)

Including all above items and: consulting and providing informations for all different kind of exchange programs.

6. What are the more long-term future implications of having such a cultural portal?

The Asia-Europe mobile multi disciplines biennale.

7. What, in your opinion, could the content and the focus of the proposed Asia-Europe cultural portal be? (Mobility, cooperation, funding, awareness...etc.) Why should this be the focus?

Awareness, because it will be take time for both side to clearly identify each other.

9. How do you think this cultural portal could be best maintained & sustained? What structures could support this in your opinion? (Centralised management by one institution? Individual content providers in each of the 38 ASEM countries? Content providers in each cultural sector? Partnerships with other organisations? Corporate funding? Etc.)

Centralised management by one institution with the advisory network.

10. What possible involvement could you or your organisation have in the development of the proposed Asia-Europe cultural portal?

Providing information and comments.

11. What, in your opinion, are the existing gaps and obstacles to cooperation in the cultural sector in Asia and Europe?

Problem: colonial attitude between former colonist and former colony.
ANNEX 5

PROFILES AND DIRECTORY OF RESPONDENTS

I. ORGANISATIONS

1) Artist Pro-Activ
c/o Fahmi Fadzil

6000 Kuala Lumpur, Malaysia
Mobile (6) 0193103768
Telephone (603) 20961262
Email fahmi_fadzil@yahoo.com

It was set in 1998 in response to the feeling of great injustice done in Malaysia. It was founded to become an issue-oriented organization. It came out as a cultural appeal of appraisal to safeguard the arts making practice. Artis Pro-Activ's reason for being is to respond and create a support structure to safeguard the activities run by the artists. Its a loose collective and network of arts practitioners. The work of Artis Pro-Activ is to conscientize people to realize that censorship should not be left to the State.

Asian Cultural Council's (ACC) Philippines Fellowship Program
c/o Teresa S. Rances
Cultural Center of the Philippines
Pasay City, Roxas Blvd., Pasay City, Philippines
Telephone (632) 832-1125
Email tesr@axti.com

It was established in 2000 in order to offer more opportunities for artists, scholars and cultural institutions in the Philippines to participate in its grants program. The ACC's Philippines Fellowship Program has been created in partnership with the Asian Cultural
Cultural Information Resources in Asia

Council Philippines Foundation in Manila, which collaborates with the ACC in raising funds and making grants in support of the dedicated arts community in the Philippines.

ACC’s Philippines Fellowship Program award grants to artists, scholars and art specialists from the Philippine to study, research, observation, creative exploration, participation in conferences and seminars, and related activities in the United States.

2) Blue Mango : “Quad Media Plus”

The Blue Mango Group is aligned with partners world-wide, engaged in global application of creative content development and systems management solutions such as Blue Mango TV (MNTV) – Television Programming, Blue Mango Management (BMM) – International Marketing and Promotions, Blue Mango Film and Media Inc. (BMFM) – Creative Production, Blue Mango Technology and Trade (BMT&T) – Technology and Trade, and Blue Mango Boutique (BMB) – Retail Boutique.

Blue Mango creates the bridge between Asia (Asia-Pacific, Hongkong, China, Japan, Korea, Thailand, Malaysia, Indonesia, Philippines, Taiwan, Singapore, Brunei Darussalam, Vietnam, Cambodia and Lao PDR) and Europe (France, Italy, Germany, Spain, Russia, the Scandinavian countries), two old-world cultures mirroring similarities in their diversity. The bridge is about exchange, sharing, and deepening the understanding of our world.

Quad Media Plus is Blue Mango’s answer to the fusion of all media: television, traditional print publications, CD-Rom/DVD, the internet and mobile telephony. With the use of high technology, its purpose is to further educate, incubate and cultivate talents to serve the creative requirements of an advancing world, particularly in Asia and Europe.

Hongkong and China: Asia-Pacific Regional office for Marketing, Promotion, and the Creative Headquarters (CHQ) is based in BLUE MANGO TV (BMTV), 16th Floor, Lockhart Centre, 301 Lockhart Road, Hongkong, Tel: +852 2897-2899, and Fax: +852 2117-0399.

BLUE MANGO TECH & TRADE (BMT&T), c/o Francus Au, and/or LAM is based in Wai Pong 1101, CC Wu Building, 302 Hennessy Road, Wanchai, Hong Kong, Tel: +852 9033 0395, and Fax: +852 2503 1256.

Paris, France: European Representative Office for Marketing and Promotions can be reached through correspondence at 23 Avenue Guichard, 78000 Versailles, France, Tel/Fax +331 3021-5274.

Manila, Philippines: Creative, technical programming and television / media production
centre is based in BLUE MANGO FILM AND MEDIA (BMFM), Unit 518 Prince Plaza 1,106 Legaspi Street Legaspi Village, Makati City, Tel: +632 893-0541, and Fax: +632 887-2501.

3) **Chinese Dancers Association**
c/o Rong Zhang

16/F. Wenlian Bldg., 10 Nong Zhan Guan Nan Li, Beijing 100026, China
Fax 0086-10-65005779
Mobile 0086-10-65389182
Email readermybook@yahoo.com.cn

4) **DaDao Live Arts Festival**
c/o Shu Yang

It promotes international live art performance (non-profit) and for art interaction in China. Invited artists from different Asian countries to perform. “Live art” is a term to describe contemporary solo art performances, including action, body movement, incident, improvisation, sound, music, drama, dance, choral speaking, etc. As a new genre of art performance in China, “live art” stressed on the elements of “present” and “in-person” of art performances, to break the boundaries of the conventional art performances.

5) **Goethe-Institut Singapour**

Is the cultural institute of the Federal Republic of Germany with a global reach. The organization promote knowledge of the German language abroad, foster international cultural cooperation, convey a comprehensive information of Germany’s cultural, social and political life. It perform the principal tasks of cultural education and educational policy abroad, working in partnership with public and private cultural bodies, the German federal states and municipalities and the corporate sector through the network of Goethe-Institutes, Goethe Centres, cultural societies, reading rooms and language learning centres.

The organization function as service providers and partners for everyone taking an active interest in Germany and the German language and culture, and act independently with no political affiliations. It face the cultural policy challenges of globalization and develop innovative concepts for a world made more human through mutual understanding, where cultural diversity is seen as an asset.
6) Integrated Performing Arts Guild (IPAG)
c/o Steven Patrick Fernandez

www.msuiit.edu.ph/artscul/ipag/

Is one of the most-traveled Philippine performing arts company. Its celebrated repertoire has been performed in most parts of the Philippines and in various sites in Europe and Asia. It has enthralled large audiences in France, Spain, the Netherlands, Austria, Belgium, United Kingdom, Portugal, Singapore, Taiwan, and South Korea for the 2002 World Cup. It won the grand prize in the Concours d’ Chanson Internationaux and was the most awarded group of the 13th International Folklore Festival in Port-sur-Saone, France. The Guild was founded in 1978 by its Artistic Director Steven P.C. Fernandez and dance researcher Amilbangsa. It is recipient of various awards and endowments from international and national bodies that have acknowledged IPAG’s contributions to Philippine Arts, Letters, and the Performing Arts.

IPAG is featured in international and national media, most notably the 2004 Philippine Yearbook of the Fookien Times, Living Asia-Isla documentary, the Cultural Center of the Philippines Encyclopedia of Philippine Art, the Harvard Asia Quarterly, in numerous anthologies, and in most national broadsheets, among many others. It has participated in major cultural events here and abroad among these the first and second CCP National Theater Festivals, the many International Organization of Folk Art (IOV) and CIOFF festivals, and the National Drama Competitions where it won.

IPAG leads one of the more dynamic theater and dance movements in the Philippines today. It presents a Theater characterized by its regional flavor, color, poetry, rhythm, and an engrossing presence but with universal appeal that makes for a truly captivating experience. IPAG sets its sights to coming road tours in North America while it continues to enthrall large audiences in its national performances. In 2006, it highlights the Centennial of the Philippine presence in Hawaii with a road tour of its “Tales From Mindanao” to various islands. IPAG is the resident theater company of the MSU-Iligan Institute of Technology.

7) Ruangrupa
c/o Ade Darmawan

Is an artists’ initiative founded in the year 2000 by a group of Jakarta based artists, a non-profit organization which focuses on supporting the development of art in the cultural context through research, study and documentation, along with intensive cooperation with the artists through exhibitions, artist residency programme, art project and workshop. The organization is open for any (visual) artist (group and individuals, Indonesian and foreign)
who are willing to work in cooperation with us and are enthusiastic about sharing different opinions; exploring and experimenting the artist's interaction with Jakarta urban life. The founders of ruangrupa are: Ade Darmawan, Hafiz, Ronny Agustinus, Rithmi, Oki Arfie, Lília Nursita.

8) South East Asian Ministers Education Organization (SEAMEO) Secretariat
www.seameo.org

Is the headquarter and administrative arm located in Bangkok, Thailand. It was established 40 years ago as a chartered International and Inter-governmental organization that promotes cooperation in education, science and culture. Its members include Brunei Darussalam, Cambodia, Indonesia, Laos, Malaysia, Myanmar, Philippines, Singapore, Thailand and Vietnam. Its associate member countries are Australia, Canada, France, Germany, New Zealand, Netherlands and Norway.

The SEAMEO Council comprising of the Education Ministers and Secretaries of all member countries makes the policies and main areas of work of the organization. The current Council President is Prof. Dr. Nguyen Minh Hien, Education Minister of Vietnam and the Secretariat Director is Dr. Edilberto de Jesus from the Philippines.

9) TariIndonesia
c/o Chendra Effendy
Jakarta, Indonesia
Telephone   (62-21) 6492548
Mobile      (62) 818891038
Email       chendra_tariindonesia@yahoo.com

Is a non-profit organization that support and promote Indonesian performing Arts by producing and developing network and information.

II. INDIVIDUAL EXPERTS

1) Jeannie E. Javelosa

Is the Head, Producer of Blue Mango TV, Managing Director, Blue Mango Film and Media and can be contacted at Unit 518 Prince Plaza 1,106 Legaspi Street Legaspi Village, Makati City, Manila, Philippines. Tel: +632 893-0541, and Fax: +632 887-2501. See www.jeanniejavelosa.com
2) Ma. Cecilia “Geejay” Arriola

Is a peace artivist (artist-activist) who works in music and theatre. She is one of the founder-members of Kaliwat Theatre Collective, the all-women performing group in Mebuyan Peace Project and EarthMusic Foundation, Inc., all based in her hometown Davao City, Mindanao, Philippines. She is currently the Treasurer of MINDULANI, Inc., the network of culture and theatre practitioners in Mindanao and Vice-Chairperson of the Committee on Dramatic Arts of the National Commission for Culture and the Arts.

She is a web and graphic designer. She is one of the editors and the webweavers of Our Own Voice Literary Ezine www.oovrag.com and the culture section of Mindanao News and Information Service www.mindanews.com/culture. More of her works may be found at www.geejayarriola.tk.

3) Ade Darmawan

Jl Tebet Barat Dalam IX A no B1
12810 Jakarta, Indonesia
Telafax (6221) 8300211
Email info@ruangrupa.org / ruangrupa@cbn.net.id
Web www.ruangrupa.org

He works and live in Jakarta, Indonesia. Studied art in Indonesia Art Institute-Yogyakarta, and Rijksakademie Van Beeldende Kunsten-Amsterdam. He is an active visual artist, the founder and director of Ruangrupa-artists initiative.

4) Steven Patrick tibo C. Fernandez

Mindanao State University – Iligan Institute of Technology
Iligan City, Lanao del Norte, Mindanao, Philippines
Mobile (63) 9177161318

Is a director, playwright, performing artist, writer, animateur, musician, composer, comic artist, teacher, and a student of culture. He is Founder-Artistic Director of the Integrated Performing Arts Guild (IPAG) based in the MSU-Iligan Institute of Technology (MSU-IIT). For 27 years, he has established the IPAG with its respected position today as a leading integrated arts company with a regular in-base and touring season. To provide a professional regional theater for the South, he has developed a regular pool of home-grown talents in performance and theater-education efforts to establish a large nationwide audience. IPAG performances and programs reach an average of 50,000 audiences per season.
participating in over sixty touring performances and advocacy programs. IPAG may claim to be the country's most traveled repertory company today.

5) Nestor O. Jardin

Cultural Center of the Philippines
Pasay City, Roxas Blvd., Pasay City, Philippines
Telephone: (632) 8321125

He started his professional career as a dance artist with Ballet Philippines. Subsequently, he branched out into arts management, working with the same company and later on with the Cultural Center of the Philippines as its Vice President and Artistic Director. As an arts administrator, he has organized hundreds of major arts festivals, cultural events and performing arts productions both in the Philippines and abroad. He has also done extensive work in arts management education and served as Director of the Institute for Cultural and Arts Management (ICAM). He is presently President of the Cultural Center of the Philippines.

6) Tran Luong

24, Alley 221 Hoang Hoa Tham St.,
Hanoi, Vietnam
Telephone (84-4) 8434887
Email tranluong@netnam.vn / tranluong60@yahoo.com

A freelance contemporary artist. He is a visual artist by training and had a chance to do exhibitions and collaborative work overseas with visual artists and performing artists since 1990's. He organized an idea of a non-profit organization to support new creativity. He was the founder and run Hanoi Contemporary Art Centre from 2000-2003 which was supported by Ford Foundation. He is the co-founder and run NHA SAN DUC, the first Independent Underground Artspace in Vietnam in 1998. He was involved and worked as an adviser in different International Organization in Vietnam and outside Vietnam. He is now into experimental work and had been exposed to collaboration with local and international artists.
7) Diana G. Mendoza
c/o SEAMEO Secretariat
Telephone (66-2) 3910144
Email secretariat@seameo.org / diana@seameo.org

Is the current Information Officer of the South East Asian Ministers Education Organization (SEAMEO) Secretariat in Bangkok, Thailand. Her job involves developing and implementing public relations plan and information, compiling & maintaining up to date information about the organization and supervising and editing publications, papers, reports and documents. She was a freelance journalist in the Philippines and was a Philippine correspondent for the International News Agency Inter Press Service Asia Pacific (IPS).

8) Shu Yang
Liangjingmingju, 15-181, Yileyuan Sangu,
Liyuanzhen, Tongzho District, Beijing, 101101, China
Telephone +86-10-58013115

Is the Director of DaDao Live Art Festival based in Beijing, China. He is the promoter of China's New Photography, China's Photographic Painting and China's New Documentary Film. He took great risks in presenting performance art in Beijing. Although there is a thriving underground arts culture many of the subjects articulated by contemporary Chinese performance artists are taboo. This was evident during the festival which was closed down by the authorities by the second day. However after negotiation the festival was allowed to continue under strict censorship guidelines. Though he had spent many times in police stations or under duress but still willing to support the art.
Consuelo V. Zapata prefers to be called Nikko. She is a Senior Culture & Arts Officer of the Cultural Center of the Philippines (CCP) and heads the Outreach and Exchange Organizational Development Program. She brings to the CCP and to all the partners and network in the Philippines her experiences in project management, design of programs and training modules for human resource management and organizational development.

Nikko has conducted research on the Impact of CCP programs in the Philippine region from 1992 to 1996; the Smithsonian Folklife Festival and Philippine National Centennial Commission in Washington DC, U.S.A. and Honolulu, Hawaii in 1998; Flying Circus research project to the Philippines in 1999; DAYAW Philippine Cultural Communities Arts Festival in 2000; and a continued research on the endangered and vanishing Philippine traditional arts and crafts for the CCP Sining at Paglikha program.

She was an instructor on Arts Management course in DLSU-College of Saint. Benilde in Manila, and is a senior lecturer on Philippine Arts course in University of the Philippines-Manila. She holds a Masters in General Sociology under a tuition fee scholarship from the Asian Social Institute, Manila, Philippines and graduated with a Bachelor of Arts in Sociology from the University of the East, Manila, Philippines.

She was awarded a grant by the Arts Network Asia (ANA) for the year 2004-2005 and completed the travel research entitled South East Asia Governance and Sustainability: The struggle in administering arts and survival of culture programs.
Rosario Prunela A. Santos continues to expand her knowledge and experience in Arts and Culture, Project Planning and Arts Management. She graduated with a Degree in Bachelor of Arts in Philippine Arts (Philippine Cultural Heritage Studies and Arts Management) - Cum Laude from the University of the Philippines in 2001.

Shortly after college, she entered into the culture and arts sector as Project Coordinator of Institute for Cultural and Arts Management (ICAM), the educational arm of the National Commission for Culture and the Arts (NCCA). As Project Coordinator, she has dynamically undertaken tasks such as promotions, budgeting, management of trainings in Manila as well as in the different provinces in the country.

Few of her involvements in research are: Organization and Tradition of Musikong Bombong of Obando Bulacan where she has earned the Best Thesis Award in 2001, and Channel Kultura, a Documentary on the History of Broadcast in the Philippines initiated by the Cultural Center of the Philippines.

At present, she is a Culture and Arts Officer at the Project Management Division of the NCCA. She also teaches at the University of the Philippines and DLSU-College of Saint Benilde on Arts Management and Philippine Arts subjects.
Technical and Implementation Issues

For consideration in portal development

By
Dr. Dion Goh Hoe Lian,
Nanyang Technological University


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11. Summary and Conclusion
CULTURAL PARTNERSHIP MAPPING: A PROCESS

1. Introduction

The suggestion for an ASEM cultural information portal was made in the 1st ASEM Conference on Culture and Civilizations. Similar sentiments were echoed in subsequent meetings and ASEF, in conjunction with the Ministry of Information, Communication and the Arts (Singapore), initiated a process to examine practical steps towards the realization of such a portal. As part of this process, three research reports were commissioned – two on cultural resources in Asia and Europe, and the third, which is the focus of this report, on the technological aspects of the portal.

This report begins with a description of the objectives and methodology used. Following this, a description of potential features, organized by type, for the proposed portal is provided. Implementation issues are then discussed, followed by concluding remarks that summarize this work.

2. Objectives, Methodology and Scope

The primary objective of this report is to survey the portal landscape and recommend technologies, both current and emerging, that could be implemented in the proposed cultural portal. Given that the technical recommendations could not be made until after an initial set of requirements were gathered, this research commenced after the First Preparatory Meeting in February 2005.

To achieve these objectives, the research undertook the following:

• An analysis of the reports of the two preparatory meetings in February and March 2005 as well as the two initial versions of the research reports on cultural resources in Asia and Europe was conducted to gather requirements for the portal.

• Given these requirements, a review of the literature on portals and related technologies was performed. The goal was to examine possible features that could be used to fulfill these requirements. Technical reports, academic journals, conference papers and books on these subjects were consulted.

• Following this, actual Web-based systems were surveyed to determine how these features were implemented. These included portals, digital libraries, search engines, document databases and content management systems. Commercial, open source and research systems were used.
This report does not address management no sustainability issues and focuses primarily on technical aspects. In addition, due to the limited timeframe and resources, a selective analysis was conducted on the portal landscape. The report is also based on secondary sources for gathering requirements (the reports of the two preparatory meetings, resources from the literature and system implementations).

3. A Summary of Requirements

This section presents a summary of the requirements for the proposed portal for cultural information exchange. As described previously, these requirements were gathered by analyzing various reports from the two preparatory meetings as well as from the other commissioned researchers on cultural resources.

3.1 Information needs

The analysis indicated that stakeholders seemed to be interested in access to information including, but not limited to:

- Best practices
- Case studies
- Collaboration opportunities (e.g. exchange programs)
- Cultural networks
- Directories and links
- Events and news
- Funding
- Job opportunities
- Marketing and promotion
- Partnerships
- Policies
- Profiles and showcases
- Research and development opportunities
- Statistics

3.2 Types of information

The portal should feature both authoritative and non-authoritative sources of information. The former refers to “top-down” information from governments and other established organizations. Examples include directories, policies, funding opportunities and so on. Non-authoritative sources refer to “bottom-up” information from individuals such as cultural practitioners, researchers and the public. Examples include user feedback, opinions, online postings, content contributions and so on. They are non-authoritative not because they are unreliable but because such information emerges from the larger portal community and is not easily verifiable.
3.3 Opportunities for interaction
The portal should support an interactive community of users in which information flows in two directions – from portal to users and vice versa. Consequently, the portal should:
• Provide “virtual spaces” where artistes and cultural professionals can meet
• Support facilities for debate and information exchange
• Feature special segments with dynamic content
• Provide opportunities for showcasing works, artistes, etc.
• Allow people to locate expertise

3.4 Content delivery
Given the potential size and scope of the portal, information overload was a concern. For example, one report mentioned that many resources already exist but there were rarely announcements about them and therefore limited knowledge of, and access to what was already present. Consequently, a “one size fits all” approach would be virtually impossible for the portal. Thus, a mechanism to deliver relevant information to a user would be necessary.

3.5 Content management
A concern found in the reports was the quality, reliability, timeliness and accuracy of information. Therefore, strict standards should be maintained especially among the authoritative sources. In addition because information could come from all ASEM countries, a feasible system of information updating must be implemented.

Note: For the purposes of this report, the term “resource” is used to refer to information that is found in a portal. This could be a file, an image, a link, a user’s profile, etc. The term is also used interchangeable with “content” or “information”.

4 Mapping Requirements to Candidate Features
The analysis of requirements suggest the following candidate features that could be used to fulfill them:

4.1 Taxonomy
This refers to a hierarchical classification scheme used to organize resources. Given the potential amount of content in the portal, an organization scheme would be required to facilitate rapid and efficient access.

The taxonomy will need to be created by experts in the cultural domain who understand the terminology used. Standardization of vocabulary will also need to be performed since
terms could be used differently in different countries, organizations, groups and contexts.

4.2 Metadata
Metadata can be defined simply as "data about data". It offers a uniform way of describing resources and in its simplest form, consists of fields and their associated values. A set of metadata fields used to describe a resource is known as a metadata schema. Examples include author, title, data of publication, document type, etc.

As in the taxonomy, an appropriate metadata schema needs to be developed or identified by a cultural domain expert. It is recommended that a standards-based metadata schema (e.g. Dublin Core) be adopted to facilitate information exchange across database systems.

4.3 Content browsing
These enable users to manually locate content by navigating a classification scheme or taxonomy. Examples include Yahoo (http://www.yahoo.com), the Open Directory project (http://www.dmoz.org) as well as proprietary/organization-specific structures.

4.4 Search
This is another important way of accessing information and is arguably the most popular method of information access on the Web today. Search can be performed on the entire resource (full-text searching), and alternatively, on the metadata fields associated with each resource. In the latter, a well-defined metadata schema should be adopted to ensure that it can adequately describe the resource.

4.5 Content management system (CMS)
A CMS is refers to software used to organize and facilitate collaborative content creation. CMS' allow end-users (e.g. authors) to provide new content or edit existing content in the form of articles. The system then uses rules to format the article thus separating presentation from content. An advantage to this approach is that content can be made to conform to a consistent "look and feel".

A CMS often includes the concept of workflow for users, which defines how the new content is to be routed around the system. This includes the process of authoring, contributing, reviewing, approving, publishing, delivering, and maintaining content.

4.6. Customization
This feature allows portal administrators and users to specify their preferences for the user interface look-and-feel. This includes language, colors, fonts and layout of content. For example, a user with a small screen might want information delivered in a two-column display format while another with a larger screen might prefer a three-column format.
4.7 Personalization
Related to customization, personalization is often referred to as the ability to tailor content and functionality according to needs of individuals or groups of users. Thus for example, a user interested in theater might want to see only content related to this area and thus only such information is delivered when he/she logs into the portal.

4.8 Collaboration and communication
This refers to a family of features that allow users to work together and share information online regardless of geographical location and time. A common example is the discussion forum which consists of various groups (subjects), topics within each group, and messages within each topic.

Table 1 summarizes the mapping between candidate features and requirements identified in Section 3. Note that each feature may support one or more of the identified requirements.

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Candidate Feature</th>
</tr>
</thead>
<tbody>
<tr>
<td>Information needs</td>
<td>Taxonomy, Metadata, Browse, Search, Customization,</td>
</tr>
<tr>
<td></td>
<td>Personalization</td>
</tr>
<tr>
<td>Types of information</td>
<td>Taxonomy, Metadata, Browse, Search, Content management</td>
</tr>
<tr>
<td></td>
<td>system, Collaboration and communication</td>
</tr>
<tr>
<td>Opportunities for interaction</td>
<td>Collaboration and communication</td>
</tr>
<tr>
<td>Content delivery</td>
<td>Personalization</td>
</tr>
<tr>
<td>Content management</td>
<td>Content management system</td>
</tr>
</tbody>
</table>

Table 1. Mapping of requirements to candidate features
Given the mapping of requirements to candidate features, specific example implementations will be discussed. A survey of the literature as well as on existing systems suggests a variety of solutions that can be used to implement the candidate features. Thus, the following sections do not aim to describe these but rather focus on emerging technological trends that could be incorporated into the proposed portal. In particular, the scope of the discussion will be on information access, collaboration and communication, as these are the most visible to portal users.

5. Information Access – Searching

A survey of portals and Web sites indicate that search facilities can be divided into two major types:

5.1 Simple search

Users enter keywords and Boolean operators (AND, OR, NOT) and the search is executed on the resource or on all metadata fields. The search is classified as simple as there is a minimum of options, and users focus only on the query itself. Many examples are available on the Web and one such example is the Arts Council England (http://www.artscouncil.org.uk/) as shown in Figure 1. The simple search option is typically represented by a single text field for query terms.

![Figure 1. Simple search](http://www.artscouncil.org.uk/)

5.2. Advanced search

Here, more options are available to expand/restrict search scope. These could include searching across specific metadata fields, by content area, document type, language, within a data range, and so on. Figure 2 shows an example of an advanced search page from the European Union’s Europa Web site (http://europa.eu.int/search97HPcgi/s97r_cgi?Action=FormGen&Template=europaadv_en.hts).
Beyond these standard search features, the proposed portal could consider the following search technologies common in document databases but not in portals:

5.2.1 Proximity search

Searching for terms that are in close proximity to each other. This could include terms within the same sentence or paragraph, or even within a user-specified number of intervening terms.
5.2.2 Phonic search

Searching for a term that sounds like a term a user is searching for and begins with the same letter. This is especially useful for names because of spelling variations across regions and countries and sometimes even within the same country. Thus for example, "Smith" will also find "Smithe" and "Smythe", "Lee" will also find "Li", while "Vivien" will also find "Vivian".

5.2.3 Synonym search

Searching for a term that has a similar meaning as another. This will also be useful in the context of the portal since cultural terminology may not be standardized. For example, the query "theater" would also look for resources with the term "play" or "drama". Synonym search requires the construction of a good taxonomy that maps related terms to the same category label.

5.2.4 Recommender systems

As its name suggests, a recommender system recommends related items (e.g. book, resource, etc.) to a user when he/she expresses a preference for an item. These recommendations can be made by analyzing the content of the selected item or by examining what like-minded people prefer. A successful example is the online retailer Amazon (http://www.amazon.com) and is shown in Figure 3. A search on the book "Modern Information Retrieval" has yielded recommendations of three other books.

Customers who bought this book also bought
- Foundations of Library and Information Science by Richard Rubin
- The Chicago Manual of Style by University of Chicago Press Staff
- Innovative Redesign and Reorganization of Library Technical Services: Paths for the Future and Case Studies by Bradford Lee Eden

Figure 3. Recommender system

5.2.5 Collaborative querying

This is an emerging search technology that attempts to help users formulate queries by recommending previous queries submitted by other users. Thus, if a user issues a query and does not retrieve any relevant resources, the system might then recommend related queries that other users have tried in the past and have found useful. An example is the search engine Eurekster (http://www.eurekster.com) and is shown in Figure 4. Here, the query "performing arts" receives alternative query recommendations under "Related Searches".

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5.2.6 Concept-based searching

In essence, this refers to searching by related topics. Several implementations exist but a common example is one in which resources are organized into topics and returned in response to a query. To facilitate this, resources need to be tagged manually using a thesaurus or automatically by analyzing resource content. Figure 5 shows an example concept-based search engine known as Clusty (http://www.clusty.com). The query "performing arts" produces a list of matching resources that are organized into categories for easy browsing.

![Figure 5. Concept-based searching](image-url)
6. Information Access – Browsing

Most portals and Web sites adopt a Yahoo style of browsing in which resources are accessed via a single classification hierarchy. Put differently, a single view of resources is presented to the user. However, resources usually have multiple attributes (facets) in various orthogonal sets of categories. For example, music might be described by facets such as artist, title, length, genre and date. Similarly, an image collection might be described by artist, date, style, type of image, theme and so on. Each of these facets might be further divided into multiple categories (e.g. country, state, district, etc.)

An emerging trend in browsing is to provide multiple access points to a resource using its different facets. Known also as faceted browsing, resources are described using more than one category, allowing users to decide which category is the best entry point given his/her information need. Figure 6(a) shows the current way of organizing resources using a single category hierarchy (e.g. by country – state, district, etc.). Figure 6(b) illustrates the faceted browsing concept in which resources can be accessed via multiple category hierarchies (e.g. country, cultural sector, content type)

![Figure 6. Traditional and faceted browsing](image)

Stated differently, faceted browsing is an interaction style in which users filter a set of resources by progressively selecting from only valid values of a faceted classification system. These facets may be selected in any order the user wishes. This drill-down continues until the desired resource is obtained (see Figure 7).
An example of a faceted browsing system can be seen at an experimental system housing 35000 fine arts images from the Fine Arts Museum of San Francisco (http://bailando.sims.berkeley.edu/flamenco-famuseum.html). Figures 8-11 illustrate the faceted browsing concept in which a user locates a desired image by selecting from different facets.
Technical and Implementation Issues

More facets to explore

Resources in "Musical Instruments" facet

Figure 9. User selects the "musical instruments" facet

Facets in "Asia"

Resources in "Asia" facet

Figure 10. User selects the "Asia" facet under "musical instruments"
Another example of faceted browsing on the Web may be found at Epicurious (http://www.epicurious.com/recipes/find/browse/).

7. Web Logs

A Web log (or blog) is a Web application which contains time-stamped posts on a common Web page. A blog provides a built-in content editor which simplifies Web publishing since users do not need to know HTML or other programming languages. Blogs are have become a phenomenon on the Web with millions of bloggers (people who maintain blogs) and even more people who read them.

The format of blogs varies from simple bullet lists of links to article summaries with user-provided comments and ratings. Individual blog articles are usually date and time-stamped with the newest posting at the top of the page and reader comments often appearing below it. In a typical blog setup, only owners can post articles but other users may also post comments on an article. This mechanism creates a community around a blog where people share information and ideas. However, to ensure some level of accountability and security, blogs require users to authenticate themselves before any postings are performed. Figure 12 shows an example of a blog. Note the typical components of a blog page:
Blogs have been used in a variety of ways. Common ones include:
- Personal – online diaries where a blogger writes about his/her daily experiences
- Topical – focuses on a specific niche such as a hobby, event, project, etc.
- News – provides a news digest on a topic, e.g. music, arts festivals, etc.
- Collaborative – allows multiple owners (instead of one) who can post new articles. These are typically used for collaborative projects, debates, etc.

In the context of building a community of users within the proposed cultural portal, blogs can be used by:
- Individuals – cultural practitioners for showcasing their work
- Groups and organizations – promote themselves, their work or their ideas
- Collaborative projects – for groups of geographically separated people to work together

Examples of blogs may be found at:
- Blogger – http://www.blogger.com
8. Wikis

8.1 Introduction

An emerging technology that is now starting to gain mainstream use is the wiki, Hawaiian for “quick”. A wiki is a Web application that allows users to freely create and edit Web page content using any Web browser. Unlike a blog, all users own a wiki and there is generally no review before modifications are accepted. Most wikis are open to the general public although user authentication features are supported if necessary.

Wikipedia (http://en.wikipedia.org), an example of a wiki, is a freely accessible encyclopedia. As shown in Figure 13, a page of a wiki looks very much like a Web page. Each page in the wiki however provides facilities for discussing its content, editing its content, or viewing its modification history (see Figure 14).

![Figure 13. A page from Wikipedia](image)

![Figure 14. Features supported in a typical wiki page](image)
Figure 15 shows an example of an ongoing discussion on a wiki page. Figure 16 shows how editing is typically performed on a page. Note that in some software, users will need to know wiki formatting commands, unlike blogs where editors are more user-friendly. Thus care must be taken to select appropriate wiki software with user-friendly features. Finally, Figure 17 shows the modification history of a wiki page. Users can see who modified a page, when it was modified and what was modified. In addition, users can revert a page to a previous version if desired.

Figure 15. Discussing a wiki page

Figure 16. Editing a wiki page
The discussion and page editing features of a wiki support collaboration and communication and have therefore been used in areas such as:

- Collaborative projects
- Information sharing
- Creation of knowledge bases
- Communication

Organizations that have used wikis include Nokia, Kodak, Ziff Davis media and many universities.

### 8.2 Blog and Wiki Issues

Due to the open nature of wikis and blogs in which users may contribute information, the following need to be considered during implementation:

1. **Quality, reliability, accuracy of information**
   
   Users can post almost anything and therefore the information available may be suspect.

2. **Vandalism**
   
   Users may deface blog or wiki pages. This is especially so in publicly accessible wikis.

3. **Privacy and legal issues**
   
   Information posted may violate privacy or intellectual property laws.
4. Personal disputes
Disputes may break out between users, flooding a blog or wiki page with worthless messages.

In all cases, a mechanism (policies and software) must be put in place to ensure that postings that do not conform to the goals and objectives of the portal can be removed. It will therefore be necessary to monitor blog and wiki pages – a potentially massive undertaking if the community is large. In addition, portal administrators could enlist the help of the user community to perform the monitoring and act on their feedback.

9. Expertise Locators

9.1 Introduction

Expertise locators refer to an integrated approach to:

- Connect people to people
- Link people to information about people
- Identify people with expertise and link them to those with questions or problems
- Identify potential members for projects requiring specific expertise
- Assist in career development
- Provide support for teams and communities of practice

A key component in an expertise locator is the expert's profile which provides information about the person such as areas of expertise, affiliations, biography, etc. This will enable a user narrow a list of potential expertise that could possibly meet his/her needs. The profile can be constructed:

a) Manually
   Through surveys, forms, interviews, recommendations, etc.

b) Automatically
   Using software to mine document databases, e-mail messages, contributions to discussion forums, interaction with other users, etc.

An expertise locator typically consists of the following components:

a) People and process
   - Definition and expectations of an “expert”
   - Rewards and recognition programs for participating experts

b) Technology enablement
   - Software that assists in finding the right expertise quickly and efficiently
c) Content

- Definition, structure and important components of an expert’s profile
- Validation of expertise by portal administrators or other stakeholders

Figure 18 shows the use of an expertise locator for answering questions. Known as the Virtual Reference Desk (http://www.vrd.org), it is an Internet-based question-and-answer service that connects users with experts and subject expertise. The figure shows users posting questions about art-related topics. The questions are then routed to subject experts who respond either via e-mail or by posting replies on designated Web pages.

Figure 19 shows another way expertise locator systems may be used. Experts.com (http://www.experts.com) is a Web site that allows users to search for information and expertise they require. The site contains a database of experts that include authors, engineers, doctors, etc. Users execute searches and receive a list of matching experts. Their corresponding profiles can then be viewed.
Taking expertise locators one step further, such services can be turned into social networking services that reveal relationships among people, groups or other entities. Thus instead of obtaining a list of matching experts when a search is executed, users may also see how an expert is related to another expert, and how that expert is related to other experts and so on. The user therefore obtains a network of experts connected to each other by some similarity criterion as shown in Figure 20. Within the network, nodes represent the entities (e.g. experts) while links show the relationship between them. Starting from a node (expert) in the figure, a user can immediately see other experts related to the present expert.

Common examples of relationships that have been drawn in other contexts include:

- Kinship – brother of, father of
- Social Roles – boss of, teacher of, friend of
- Cognitive – knows, views as similar
- Actions – talks to, has lunch with, attacks
- Co-occurrence – is in the same club as, has the same occupation as
- Distance – number of miles between
In the context of the proposed portal, possible relationships that could be drawn include:

- Areas of expertise
- Affiliations or employment in organizations
- Previous collaborators
- Interests
- Country of work or residence

When these relationships are drawn, users are able to perform tasks such as:

- Discovering common interests and expertise
- Identifying potential members for a collaborative project
- Finding out who uses what resources
- Finding related resources
- Identifying who is working with whom
- Discovering key/influential people

Figure 20. A social network of experts
9.2 Expertise Locator Issues

An expertise locator can be a potentially contentious service because it reveals information about people. The following issues will therefore need to be considered prior to implementation:

1. Profile construction
   Is information about an expert done on a voluntary or mandatory basis? Do experts have a right to opt out of the system?

2. Type of information harvested
   Some information might be considered sensitive to people and therefore care must be taken to ensure that consent is given. Examples include contents of e-mail messages and postings to discussion forums.

3. Privacy and legal issues
   Since information is being collected about a person, privacy laws need to be respected. As in the case of blogs and wikis, a mechanism (policies and software) must be put in place to ensure that profiles can be removed or edited at the request of experts. In addition, administrators should be allowed to bar users from the service if they do not conform to appropriate usage policies (e.g. harassment of experts, non-payment for services rendered by an expert, etc.)

10. Personalization

Given the potential size and scope of the portal in terms of content, the problem of information overload may arise in which users are overwhelmed with too much content and are unable to locate resources that meet their information needs. It would therefore be desirable for the portal to deliver the right content to the right person. Personalization is one such approach and refers to the ability to tailor content to suit individual needs. This includes type of information (content) as well as its presentation (formatting). In a typical implementation, registered users within the portal are allocated a personal space for users to select and view personalized information.

Personalization is typically accomplished by giving the user options in the personal space to select the categories of information he/she is interested as well as the placement of content. Figure 21 shows a typical implementation from the Yahoo portal. Once selected, resources matching the selected categories are delivered and presented on the personal space. A related approach is the use of e-mail alerts. Here, the user is informed via e-mail when the portal is updated with resources matching previously selected categories.
11. Summary and Conclusion

This report has described an array of possible features that could be implemented in the proposed portal for cultural information exchange. These features were recommended based on requirements distilled from the reports of the two preparatory meetings in February and March 2005 as well as the two initial versions of the research reports on cultural resources in Asia and Europe. In summary, the features include:

a) Information access
   - Advanced search techniques
   - Faceted browsing

b) Collaboration and communication
   - Blogs
   - Wikis
Technical and Implementation Issues

c) Expertise locators

d) Personalization

Given the scope of the portal, it is not feasible to develop all content and features in its first release. An incremental development strategy is therefore proposed in which the portal is built in stages. In such an approach, a set of features is determined and prioritized by the stakeholders and a series of releases is planned to gradually phase these features into the portal beginning with the highest priority features. The advantages of such an approach are:

- The portal is made available to users in a shorter timeframe
- Developers have more time to plan and implement the features of the portal
- User feedback can be obtained throughout the development cycle rather than when the entire portal is completed
- Developers can be more responsive to users' needs since addition, removal and/or modification of features can be made much quicker

11.1 Open Source Software

The features of the proposed portal may be implemented using commercial or open source software. This subsection briefly discusses issues related to open source.

Open source software has three important features:

- It allows redistribution of the software without royalties or licensing fees to the author
- It requires that source code be distributed with the software or otherwise made available at no more than the cost of distribution
- It allows anyone to modify the software or derive other software from it, and to redistribute the derivative under the same terms

Proponents of open source software cite the following advantages:

a) Cost

The software is essentially free for download. Developers of the software however might charge distribution fees if the software is shipped to the requestor. In addition, although the software is free, services are not and users might have to pay for technical and development support if needed.

b) Continuous maintenance and improvement by the community

Popular open source software products attract large communities of developers who actively work to improve the software. Such software would tend to be stable and feature-rich as compared to software that does not have an active
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following. Consequently, when deciding on which open source software to use, it is essential that the level of community activity is one of the criteria for selection.

c) Huge group of testers
In addition, popular open source software products also attract large communities of users who often give feedback to the developers when problems arise. This cycle ensures that the software eventually becomes a stable product.

d) No lock into an organization who may decide not to upgrade software
Since there is no controlling organization, there is no danger that the software will no longer be supported or upgraded since the source code is available for everyone to use and modify. This is in contrast to commercial software which may become obsolete when the organization that sells/licenses it decides to stop supporting it.

While the advantages of open source software are compelling, there are problems that a potential adopter should consider:

a) Code forking
Since source code is available, there is a danger that groups of developers will create different versions of incompatible software, thus giving adopters difficult choices to make.

b) Loss of interest by community or original developer
Since open source software is driven by the community, a loss of interest will lead to a lack of support and development, and eventually its obsolescence.

c) Difficult to use and install
The development of open source software is overseen by technically-oriented individuals who typically do not focus on ease of use or documentation. As such, costs of operation and technical support might be incurred by adopters who are unfamiliar with the software.

d) Poor response to problems
While an open source software product might have an active community, responses to specific problems or requests are very dependent on the motivation of these individuals. Consequently, certain issues raised may not receive responses in a satisfactory period of time.
e) No warranty

No warranties of any kind are associated with an open source software product. If defects are found, there is usually no legal recourse, and adopters are very much on their own.

11.2 Conclusion

In conclusion, the technologies required to develop the proposed portal are already available either commercially or as open source. These include portal frameworks, databases, information retrieval systems and content management systems. What is therefore crucial is that proper organizational structures, policies and plans are put into place to ensure that the portal becomes a vibrant and sustainable community that facilitates information exchange and interaction among its users.
Meeting Reports
With Annexes

1st Preparatory Meeting
21 & 22 February 2005, ASEF, Singapore

2nd Preparatory Meeting
31 March & 1 April 2005, ASEF, Singapore

Vision Group Meeting
9 & 10 May 2005, ASEF, Singapore

This is a summary of the main points raised during the three meetings on Cultural Partnership Mapping as well as participants' suggestions based on their personal visions for the portal. Final decisions on the content, scope and operating structure of the proposed portal were only made at the end of this consultative process and after feedback was received from partners, funders, supporters and end-users.
The First Preparatory Meeting

Focus

The First Preparatory Meeting in the Cultural Partnership Mapping Process was designed to address the questions of content, scope and structure.

Structure

The meeting was structured as follows:
Session 1: What is there?
Research findings and methodologies as well as brief presentations on experiences in managing cultural resources in Asia and Europe.

Session 2: What is missing and what do we want?
Filling in the gaps in the cultural resources of Asia and Europe.

Session 3: How do we get it done?
Identifying the stakeholders and defining the operational structure of the proposed portal.

Session 4: How do we build a lasting portal?
Funding, visibility, branding, recognition and other sustainability issues.

(Refer to Annex 1 for the Programme)

A) What is there? – Research findings and methodologies as well as brief presentations on experiences in managing cultural resources in Asia and Europe.

The opening session saw presentations by Rod Fisher and Nikko Zapata, researchers on the state of play of cultural resources in Europe and Asia respectively. Both researchers thought that the initial brief on the research would not be feasible given the timeframe and available funding. Their presentations contained their proposals for the scope and limitations of the research.
Europe
Early Findings
• Cross border traffic in the Arts has changed a lot in the last few years.
• New emphasis on cooperation, process oriented work, joint productions and interdisciplinary art.
• Traditional frontiers are being dismantled but barriers remain because of the lack of financial resources and information as well as the lack of awareness of available information.
• Cultural resource landscape is also diverse, complex and fragmented with an abundance of resources but scarcity of those that are up-to-date and well maintained.
• There is hardly any evidence of an interdisciplinary approach with regard to the available cultural resources.
• There is a bias towards the performing arts.
• Often, ministries and cultural foundations possess considerable amounts of information – However, this is not effectively shared with the practitioners.

Research Methodology
• Questionnaires will be developed and sent to 10 experts in each cultural sector (to be identified in cooperation with Nikko Zapata, Researcher for Asia).
• The contents will be analysed and will incorporate both intra and extra European sources.
• A literature survey will be conducted on the existing cultural portals with reference to the numerous key studies that have already been done on them.
• A selection of cultural observatories, cultural networks, databases and funding agencies will be examined.
• The outcomes that will be documented will include:
  – Information relevant to mobility
  – Information relevant to the issue of language as this can be a limitation to access
  – Evidence of duplication of efforts
  – Evidence of the potential for future partnerships
• Some case studies that are illustrative of the major findings will be presented. Options include: On the Move, Culturelink, Visiting Arts, the LAB, TransEuropeHalles, Cultural Cooperation (UK) and Ericarts.

(Please see Annex 2.1 for more detailed information on the Research on Europe)

Asia
Early Findings
(Please see Annex 2.2 for more detailed information on the Research on Asia)

Research Methodology
• A survey (to be coordinated with Researcher for Europe, Rod Fisher (with the help of Lidia Varbanova)) will be conducted using questionnaires developed for both managers of cultural resources from the various sectors as well as the end users of such resources.
• Visits to the relevant organisations will be conducted in order to carry out interviews with the administrators of the resources, mainly so as to not exclude offline resources, as many such resources exist in Asia.

Problems encountered by the Researchers
• Language barrier – most online national resources exist only in the national language thereby rendering them inaccessible to most.
• Very different foci for Europe and Asia – In Europe, outlook tends to be regional and sometimes international; in Asia, the outlook tends to be National.
• Some countries are more technologically suited to engagement on an international level; many of the 38 ASEM countries lack the infrastructure and resources necessary for the development and maintenance of an online portal of this scale.
• Many resources (mobility schemes, residencies, grant schemes, directories, event listings etc) exist but there are rarely published reports of the experience gained through these schemes and often-insufficient publicity and announcements and therefore limited knowledge of and access to what is already present.
• There exist many levels of cooperation:
  – Country to country
  – Individual to individual
  – Network to network
  – Portal to portal (and all possible combinations)
It is difficult to identify the different levels that can be integrated into the proposed portal.
• Definitions of “culture” and “art” also vary from country to country. Some problematic areas include performance art, cultural heritage and cultural industries. Difficult to reach a consensus on which areas should be included.
• Due to the above and to the imbalances in the resources available in Asia and Europe, a “one size fits all” approach would be virtually impossible. (e.g. in Europe, where there is abundant information classified by sector, a multi-disciplinary approach might work for this portal. However, in Asia where hardly any resources are available, perhaps a straightforward, sectoral approach might be best.)
• Difficulty of identifying the most reliable players and partners in some countries. Government sources are not necessarily always the most reliable or useful.
• The abundant offline sources are extremely difficult to integrate into an online portal.
• Even the first stage of in depth research that will follow this feasibility study is daunting due to its sheer scale and the subtle differences of the countries involved.

(Please see Annexes 2.3 – 2.6 for the brief presentations on IETM, Culturelink, Culturebase and Visiting Arts respectively)
B) What is missing and what do we want? – Filling in the Cultural Resource Gaps in Asia and Europe

The participants spoke about what they felt were areas in the cultural landscape that have not been adequately represented, the shortcomings of existing portals and the features that the participants hoped to see in the proposed Asia-Europe portal.

Some suggestions for the content of the proposed portal

- Generally speaking, artists seem to be interested in access to three things:
  - Funding – Where do opportunities lie and what criteria must be met to qualify? The portal could be a gateway to funding opportunities and provide access to and assistance with grants and funding applications.
  - Partnerships – What individuals/organisations have similar strategies and goals? The portal could be designed to provide a “matchmaking service” for artists looking to collaborate with other artists from different disciplines and/or countries. This would promote more interdisciplinary and international ventures as well as potentially increase mobility through the enlargement of networks.
  - Orientation – Who are the players in a particular field? The portal could be a tool for cultural researchers and academics who have relatively few such tools available to them. It could tap into the knowledge and networks of the numerous Asian and European artists and cultural professionals who are currently living and practising in the other region.
- The portal should feature both “hard” (databases, directories, listings, forms, search functions etc.) and “soft” (user feedback, opinions of people, direct postings, online fora, online consulting etc.) information. While artists certainly use the Internet for their work, their dependence on it should not be exaggerated. Investment in the technical and human aspects has to be balanced.
- The portal should not just be a gateway to more information but a “virtual space” where artists and cultural professionals can meet to discuss collaborations, critique each other’s work as well as share information.
- The portal could have mobility as it’s focus and thereby streamline its activities to fulfil this one aim instead of trying to be everything to everyone.
- The portal could focus on the Performing Arts (in the initial phase) as there is relatively little inter-regional cooperation in the field as compared to the Visual Arts, which does not suffer from the same language and cultural barriers as the former.

Some suggestions on the characteristics and features of the proposed portal

- The highest priorities would be to make the portal user-friendly and to allow for user input and interaction.
- The online features of the portal should be supplemented by print publications and face-to-face meetings of that could be organised by the portal administrators.
- Strict standards should be maintained with regard to the quality and accuracy of the information made available.
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- Effort must be made to identify the most reliable sources in each sector and in each country.
- A feasible system of information updating must be implemented. Options include a “federated” approach with an information provider in each country, individual updates that are verified by an editor, traditional centralised information management by ASEF/organising body and the outsourcing of information gathering & management to an external content provider, among many other possibilities.
- The portal should be regularly evaluated for efficiency, accuracy and relevance, the evaluation procedure should be transparent and the results should be made available to all parties involved.
- The portal should provide not only basic content that is reliable and accurate but also feature special segments that change regularly thereby allowing it to maintain a certain degree of dynamism and to keep users coming back for more.
- Lasting partnerships between the portal and foundations/grant giving organisations, sponsors, universities etc. should be developed so as to give users tangible incentives to engage in Asia-Europe collaborations and projects.

Approaching the issue from a different perspective, the participants discussed “why we don’t need another portal”.

Reasons for reconsidering the development of yet another portal

- Resources already exist. Efforts should be made to increase awareness of existing resources rather than developing even more.
- Funding for the arts and culture is scarce. An ambitious project such as this may just drain funds from areas that it is meant to promote in the long run.
- Challenges of information gathering, maintenance and quality control may prove to be too difficult to overcome.

The participants eventually concluded that the potential benefits outweighed the risks and pitfalls involved and that the idea of a multi-disciplinary Asia-Europe portal was worth defending and developing. In order to avoid the duplication of efforts, mediocrity and therefore redundancy, it was generally agreed upon that an effort should be made to identify the “unique selling points” of this proposed portal that would set it apart from others in existence.

Some Unique Selling Points of the proposed portal

- It is Multi-disciplinary – While most portals are limited to a particular sector or discipline, the proposed portal would reflect the reality of the current cultural/arts scene which increasingly features work of a multi-disciplinary nature.
- It has a clear Asia-Europe focus – In Asia, most cultural resources seem to be on a national level. In Europe, which has a more international outlook, resources still tend to focus on Europe itself. The proposed portal could provide the bridge that will lead to more mobility and collaboration as well as increased dynamism within each region’s cultural community.
- Top-down and Bottom-up – while existing portals tend to fall into either the officially initiated or artist-level initiative category, the proposed portal would have been created, developed and
implemented through a truly consultative process and similarly maintained through funding and information from both official and grassroots sources. This innovative public-private partnership could inspire confidence in the various levels and sectors of the cultural communities of Asia and Europe.

C) How do we get it done? – Identifying the Stakeholders and Defining the Operational Structure of the Portal

**Identifying the stakeholders**

- Creative industries could be included in the proposed portal so as to add an economic dimension that could make the portal more attractive to funders.
- Similarly, intangible heritage and cultural tourism could be integrated into the framework of the portal so as to open up more possibilities for international collaboration and investment.
- A conscious effort should be made to ensure that the portal does not become a tool only for the “happy few” (i.e. the young and Internet savvy). The older demographic should also be catered to through uncomplicated user interfaces and offline support.
- A range of potential stakeholders can be identified offhand:
  - Governments
  - Art/Cultural Agencies
  - Non-Governmental Organisations
  - Private Companies
  - Individual Artists (Writers, composers, actors, painters etc)
  - Distributors/Promoters/Curators
  - Critics/Journalists
  - Educators/Teachers
  - Academics/Researchers and their institutes

  In depth and far-reaching research has to be carried out to identify which of the above will:
  - Form the majority of portal users;
  - Provide the specific information required;
  - Most actively fund the portal’s development and maintenance and
  - Provide the most unbiased and accurate information.

  (Many participants voiced their reservations about depending too much on government sources for information. While it was unanimously agreed upon that governments might be the most readily available source of funding at this early stage, there was a general feeling that information from government sources was unlikely to be entirely balanced. The group reached the consensus that while governments could definitely be a source of information, they should by no means be the sole provider of information on any particular country.)

- The discussion only strengthened the participants’ conviction that commissioned research would be the best way to identify the stakeholders and determine their individual roles in the development and management of the portal.
Defining the Operational Structure

- Operating a supranational multi-disciplinary portal would pose different challenges from operating a national or even regional portal. The operational structure can only be clearly defined when the scope and reach of the portal is determined. The participants agreed that the best way to determine this would be through the surveys conducted by the researchers as part of this feasibility study.

- Research on the legal implications of the content, structure and scope of the portal was also cited as indispensable.

- The question of who would be the overall administrator for the process of development was also addressed. ASEF has obvious advantages over many other institutions with regard to a project of this nature.
  - It has direct access to cultural institutions and professionals in Asia and Europe.
  - It has direct access to both government and civil society.
  - It already runs three successful networks and possesses a vast database of contacts in Asia and Europe.

However ASEF also runs numerous other programmes simultaneously and would lack the manpower to administer something of this scale without significant changes to its internal operations.

- The example of the LAB was cited to illustrate a possible operating structure. It was generally agreed that it would be best to keep the structure of the proposed portal as simple as possible.

- Once again, the importance of research to the whole process was cited. The participants agreed that, with additional funding, research should go on after this initial feasibility study.

Modifying the Research Requirements

- Based on the comments from the participants, the researchers concluded that research was needed over time that would
  - Be selective, focusing on the needs of the cultural communities of the two regions and the gaps that need to be filled.
  - Make use of surveys to provide empirical evidence
  - Make use of case-studies to illustrate the successes and shortcomings of existing models
  - Use networks, government sources (Cultural Contact Points), cultural observatories, existing portals, online and offline resource centres and foundations, among others, as sources of information.
  - Aim to determine the priority of needs in Asia and Europe (by discipline and type of resource/feature/service)
  - Aim to identify the potential partners with whom the portal could be built
  - Aim to determine the most desirable way to gather information, manage costs, maintain quality etc. (where possible)
  - Aim to supply some end user statistics to give an idea of whom the portal would be catering to. (where possible)
D) How do we build a lasting portal? — Funding, Visibility, Branding, Recognition and other Sustainability Issues

This session dealt with the steps to be taken after the initial feasibility study phase. Main concerns voiced included ASEF’s role in the whole process of developing the portal, the timeframe for implementation and the importance of sound legal and technical advice.

Main issues affecting the sustainability of the proposed portal

• The quality of the partnerships developed during this conceptualisation stage.
• The quality and accuracy of the research undertaken during the feasibility study and even throughout the implementation stages.
• The feasibility of the implementation timeframe eventually adopted. This will determine if corners are cut and quality and analysis are compromised in the name of speed.
• The promotion of the proposed portal’s unique selling points and the clear understanding of the added value it provides. The portal’s ability to fulfil specific needs of users will determine if it will become and remain indispensable to them.
• The quality of the information it provides, the accountability that it offers its stakeholders and the effort it puts into monitoring its content and operations will hugely affect the way the portal is perceived and the amount of credibility that it will enjoy. A sound method of assessing the portal’s success or effectiveness must be put in place to ensure that it continues to meet the needs of its users. (e.g. counting hits to the website only indicates traffic and not whether the information found could actually be used.)
• The diligence and foresight on the part of the portal administrators and content managers to ensure that the portal always offers something fresh to the end user. Evolution and development of the portal according to users needs, will help it to win at least part of the sustainability battle. Investors’ confidence will also get a boost from seeing that their investment is an indispensable tool.
• The innovative features of the portal itself can help it become the point of reference for other resource tools. (The example cited here was Google which has become, by far, the most widely used Internet search tool) The quality of the portal’s database or its search function could set it aside from others.
• Revenue generating (e-commerce) elements could be included in the portal’s design so as to give it a certain degree of self-sustenance.
• Realistic cost estimates at the early stages of development can help maintain investor confidence in the long run. Once again, the emphasis is on careful research, this time on the costs involved in building such a portal.
• The choice of appropriate software and technical support and infrastructure can result in huge cost savings, vast improvements in efficiency, increases in the ease of content management and general administration.
• The importance of sound legal and technical advice cannot be underestimated at this stage as they could help avoid serious pitfalls in the long run.
The next steps to be taken in the Cultural Partnership Mapping Process

- From ASEF’s point of view, the process after this Feasibility study which ends in June will depend on the partners and the funding that it manages to gather as the foundation has neither the manpower nor the funding to see such a vast project through alone.
- After the consolidation of the three research papers into one integrated paper, the next step will be to present these findings (possibly along with a mock-up of the proposed portal) at two different occasions for feedback from two very different perspectives.
  - 2nd Conference on Cultures and Civilisations, Paris, France, June 2005 - This will provide an opportunity to receive feedback on the process from the top down.
  - IETM Satellite Meeting, Singapore, 2005 - This meeting will provide feedback on the process from the end-user’s perspective.
- If support for the project is established and sufficient funds are gathered, a small but attractive Pilot could be launched to give potential funders an idea of what they can expect from the portal as a whole.
- Once a critical mass of partners has been established, the necessary quotations and costs estimates have been acquired and the corresponding funding has been confirmed, the actual implementation of the portal itself can begin in stages (to be determined later on in the process). There are possible approaches to this phased implementation:
  - Linear Approach: A skeletal framework of links and services is built up, giving the shape of the entire portal, to which substance/content will be added progressively.
  - Modular Approach: The totality of the portal is broken up into several self-contained “modules” (by sector or by country or by some other division) and each module is built one at a time and then linked to the others.

Criteria for determining the scope and structure of the Pilot

- Small is beautiful: Whether the Linear or Modular approach is adopted, the Pilot should not be too ambitious, but rather, it should have a clearly defined purpose and aim and fill a specific gap in the existing Cultural Partnership Map.
- Room to grow: The Pilot should not only be attractive and enticing to investors but should clearly demonstrate that there is potential for further development and expansion.
- Right on Schedule: The final form of the Pilot should allow for development to be carried out with minimum delay once recommendations and feedback have been received and assimilated into a Workplan and schedule. This will hopefully provide a tangible product for assessment by potential partners and investors and inspire confidence, not just in the portal’s form and function but also in its operation.
E) Final thoughts – The Salient Points of the First Preparatory Meeting

N.B. The points below are a collection of ideas and not conclusion. They may be subject to the findings of the research, which may not confirm or endorse them.

There is a crucial need to define the various phases of implementation agree upon a realistic timetable for each phase.

There is a need to identify the pockets of information that are missing from the overall Asia-Europe cultural resource landscape so as to avoid a duplication of efforts.

There is a need to identify the target user and the stakeholders that this portal will cater to.

There is a need to emphasise the interdisciplinary reality of much contemporary artistic endeavour.

There is a need to cater to the very different needs of the cultural communities in Asia and Europe.

There is a need to identify the unique selling point of this portal in order to prove its necessity to potential collaborators, funders and users.

There is a need for a slim structure and effective operational procedure of the proposed portal in order to keep red tape to a minimum and to keep costs low so that it does not drain funds from actual artistic and cultural projects.

There is a need to focus on sustainability from day one.

There is a need to create a sense of ownership for the idea of this portal itself before it can be seen as a tool to aid the artists and cultural professionals of Asia and Europe and not as competition for the meagre funds available.

There is a need for this portal to be inclusive but it is also imperative to adhere to a strict standard with regard to the quality of the information provided, as reliability and accuracy of information will determine the long-term sustainability and growth of the portal and the recognition of it as a credible cultural resource.

There is a need to establish lasting and reliable partnerships in order to sustain interest for, awareness of and quality of the portal.

There is a need to tap into unexplored sources of information. E.g. Asian and European cultural professionals and practitioners working in the other region who could provide more unbiased
information on the cultural climate of their adopted region

Despite having been initiated by a government body and despite being currently administered by an international foundation, there is a need for this process of developing the portal to remain consultative and be seen as consultative by potential stakeholders, partners, funders, information providers and end-users alike.
The Second Preparatory Meeting

Focus

The Second Preparatory Meeting in the Cultural Partnership Mapping Process was held on 31 March & 1 April 2005 at ASEF in Singapore and was designed to address questions pertaining to the technical development, management and sustainability of the portal. Specifically, the 16 participants explored the features, software, infrastructure and organisation of the proposed portal, and its potential for e-business and revenue generation. The meeting also addressed the important legal issues of copyright and intellectual property in addition to revisiting the previously discussed sustainability issues from a management and technical standpoint.

Structure

The meeting was structured as follows:

Session 1: Cultural Partnership Mapping: The Process
Summary of the First Preparatory Meeting as well as proposed follow up actions after the initial feasibility study

Session 2: Case Studies on Building Cultural resources
Brief presentations on experiences in developing and managing cultural resources in Asia and Europe

Session 3: Beyond Cultural Portals
State-of-the-art features and implementation issues

Session 4: Culture as Business and the Business of Culture
Exploring the business and e-commerce potential of the portal

Session 5: Legal Issues
Copyright and intellectual property laws and their implications on the structure and operation of the portal

Session 6: Building a Lasting Portal
CULTURAL PARTNERSHIP MAPPING: A PROCESS

Revisiting funding, sponsorship, visibility, branding, recognition and information exchange as well as lobbying and other sustainability issues

(Please refer to Annex 1 for the Programme)

A) Case Studies on Building Cultural resources in Asia and Europe

Three case studies were explored during the meeting – each with a slightly different focus.

1) Visiting Arts

Presented by Tim Doling, this case study focused on Visiting Arts’ offline directories and the transition the organisation is making from them to online country profiles. A large part of the presentation was dedicated to explaining the choice of the software used, a specially designed content management and classification software (Librios) as well as to exploring its features and capabilities.

The following topics were explored during the discussion:

• Software
  - The importance of the database to Visiting Arts makes the choice of appropriate content management software a crucial one. Since there is always a possibility of future migration of data, compatibility with other models must be kept in mind.

• Staff
  - Individual teams work on each (offline) publication and on the cultural profiles, working closely with country representatives.

• Verification and Updates
  - Verification of the accuracy and quality of data is done through monthly updates and six-monthly telephone checks of the entire database.

• Language
  - Indigenous language websites are a good complement as they help with the updating of information because individuals can easily write in with updates.

• Partnership
  - Government partnerships are crucial and a small steering group is set up in each country in order to increase sense of ownership there.

• Legal Issues
  - Intellectual Property and copyright are seldom problematic as work is done in close cooperation with government agencies and copyright for images is attributed to the individual artists credited (disclaimer on homepage).

• E-Business
  - E-commerce doesn't fit the purpose of the website which is not for profit and should increase accessibility to information to all and not just those who are able to pay for its services.
• Value-Added
  - Other complementary services and products: CD ROMs and print-on-demand technology
• Future Developments
  - Once a set of basic working profiles has been established, Visiting Arts plans to further develop each one through the addition of hot-spot maps, audio and video files and other offline material.

(Please refer to Annex 3.1 for the complete presentation on Visiting Arts)

2) Asia Art Archive

Presented by Claire Hsu, this case study explored of the Asia Art Archive's both online (catalogue and events calendar) and offline elements (Material collection and organised events). This presentation focussed on data gathering, visibility and accessibility and ownership as well as the role that the archive plays in Asia – where there is an absence of any similar initiative.

• Software
  - The limitation of creating one's own software is that it is likely that it won't be compatible with other existing models and may pose problems when attempting data migration in the future.
• Staff
  - A core staff of four (with 2 part-time staff) handles most duties including information updating and management. Overseas researchers collect information on their countries and communicate with management by email.
• Verification and Updates
  - Credibility in the organisation is very important as many contributors often send in their original works and don't have several other copies. Therefore verification of information is crucial. Qualitative assessments will be made every 5-10 years.
• Language
  - The use of indigenous languages is on the agenda in the next 5 years as this could greatly expand the website's reach and effectiveness as English is not widely spoken in many of the constituent countries.
• Partnership
  - A sense of partnership and ownership needs to be developed. Practitioners in Asia now have a resource for them but many are still reluctant to send in their material.
  - Networking is crucial as information is gathered not just formally, (through hired contacts in several countries) but informally through personal networks as well.
  - A long-term goal would be to link with other archives that cover other geographical and conceptual areas.
• Legal Issues
  - So far, IP and copyright have not been major contentious issues as pictures featured on the site are generally taken by Asia Art Archive staff themselves and artworks are not reproduced online.
CULTURAL PARTNERSHIP MAPPING: A PROCESS

- **E-Business**
  - E-commerce does not seem like a viable option as it contradicts the principles of the archive – removing barriers to information and making it accessible to all interested parties, regardless of their ability to pay.

- **Value Added**
  - AAA actually organises events as well, adding a personal element to their service and allowing for direct contact with stakeholders.

- **Future Developments**
  - Visibility will be a priority for the years to come and in-depth searches, scanned archived material that will be made available online and a regularly updated world events calendar will all be at the forefront of the move to increase visibility as the catalogue itself is rather static and hardly enough to entice people to revisit the site.

(Please refer to Annex 3.2 for the complete presentation on Asia Art Archive)

3) **Universes in Universe**

Presented by Gerhard Haupt and Pat Binder, this case study looked at the workings of Universes in Universe, specifically at the Contemporary Art from the Islamic World online magazine and the CulturE-ASEF website (created in cooperation with the ASEF)

- **Software**
  - Ease of access and user-friendliness are of top priority.
  - Updating is done by a web-access software so it is possible to have updates from anywhere with an Internet connection.
  - Due to the amount of data involved (in CulturE-ASEF) and the small staff strength, link checks are automated and are conducted every 6 days.
  - Software was eventually tailor-made as existing software was too confusing and did not fulfil all the requirements of the website that the founders intended.

- **Staff**
  - A labour of love – It started off as a personal project rather than a formal institution, with a team of three.
  - Information gathering and content management are done by the three staff who rely on manual research or by contributions of text or page links by artists or other institutions.

- **Verification and Updates**
  - It can be difficult to have regular updates as, due to the informal, personal nature of the contacts and the small staff strength, individual contacts have to be personally approached and reminded with regard to information contribution and updating.

- **Language**
  - For CulturE-ASEF, language is a big issue as the countries featured are very diverse and each has resources that could and should be incorporated but that exist only in the indigenous
language. All content on the website is made available in three languages: English, Spanish and German.

- **Partnership**
  - Need for new contributors and funders if Universes in Universe is to expand.
  - Funding for the website and the research work carried out comes from the personal contributors of the founders as well as from donor institutions and partners (like Institute for Foreign Cultural Relations of Germany, Daniel Langlois Foundation and Asia Europe Foundation) who mainly fund specific segments of their work.

- **Legal Issues**
  - Most images are taken by Universes in Universe itself so copyright problems have been avoided this far. Also, emerging artists are grateful for the publicity and don't object to their images being put online.
  - There is a problem with image agencies supposedly “guarding” the IP interests of artists, which claim compensation for putting the works of any of their represented artists online. Often, agency fees are much higher than artists’ fees and so artists are either sidelined (by content managers who are not keen on paying) or badly compensated (by the agencies that absorb the fees from content managers who are willing to pay).

- **E-Business**
  - E-commerce is definitely not compatible with the ideology behind Universes in Universe, whose primary aim is to make information accessible to as many people as possible.

- **Value-Added**
  - Very personalised service and information gathering. The staff attend events and often speak directly with artists to gather their data.

- **Future Developments**
  - The possible expansion of the CulturE-ASEF and the remodelling of it as an online magazine could be attempted in the near future, depending on funding.

(Please refer to Annex 3.3 for the complete presentation on Universes in Universe’s work)

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### B) Beyond Cultural Portals

#### State of the Art Features and Implementation

Dr. Goh’s presentation was centred on the range of features that could be included in the proposed portal, elaborating on the role that each could play in the context of a cultural resource portal.

### C) The following are the suggestions made during the discussion that followed the presentation:

- **On the development of the portal:**
  - A modular approach to developing the portal could be adopted, with several self-contained
modules being developed simultaneously. The modules could then be linked to form a multi-disciplinary portal.

- A mock-up of the portal could be made to be presented to stakeholders and potential investors not just for feedback but also to inform them of what the portal could be capable of, since often users are not aware of the possibilities of the portal and need to be educated about its abilities.
- Feedback on the mock-up could then be integrated into the pilot of the portal.

• **On software:**
  - Open source software has some controversy surrounding it, as while they are free, they will definitely need to be customised by an expert, which will incur further costs.
  - There is a need for careful analysis of the needs and demands of the portal’s potential users in order to determine the best software to use and to be able to gauge the cost of customising open source software to fulfil these needs.

• **On portal features and technical requirements:**
  - Most features and operational arrangements (remote management of content) are not an issue as they can be tailor made to fit most requirements.
  - In terms of technical limitations, users are limited mainly by their own hardware (their personal computers).
  - The crucial step would be to identify the scope of the content and then to develop a set of features to support the content and to make them user friendly.

(For the complete PowerPoint presentation by Dion Goh, please refer to Annex 3.4)

D) **Culture as Business and the Business of Culture**

*Exploring the business and e-commerce potential of the portal*

The table below features the e-commerce and revenue generating solutions that were suggested by the participants and were explored during the discussion that followed Mr. Knoblach’s presentation. Pros refer to possible reasons for considering the option in question while cons refer to reasons for rejecting this particular form of e-business.

**Final remarks:** In all cases, the challenge will be to balance revenue generation with the information accessibility and provision. The desire to maximise revenue should never supersede the duty to make cultural information accessible to the maximum number of portal users. Cost should never become a determinant of how much access users have.

(For the complete presentation by Bernhard Knoblach, please refer to Annex 3.5)
E) Legal Issues

**Legal considerations in portal development and management**

This session focused on the different types of Intellectual Property and the laws that protect them, on identifying issues that could potentially be of legal concern to the developers of the proposed portal as well as on the steps that the portal developers could take to protect themselves from legal actions.

Some major issues of potential legal concern that were dealt with during the discussion included:

- **Intellectual Property and the use of copyrighted material**
  - The portal would be more affected by copyrights than patent laws.
  - There desire to provide the maximum amount of information to the largest number of users would have to be balanced with the need to safeguard artists’ intellectual property and respect their copyrights.

- **Defamation**
  - The monitoring of all content would have to be carried out by a reliable administrator, to avoid the publishing of content that may be defamatory.
  - Third Party content would have to be monitored so that defamatory messages are not indiscriminately posted on the website.

- **Content regulation**
  - There would have to be a close watch on all content to ensure that:
    a. Obscene material is not posted
    b. Political statements are not misrepresented
    c. Material inciting violence, hate and panic are not published
    d. Vulgar or inappropriate language is not used
    e. Consumer notices are not misleading and
    f. A high level of accuracy is maintained in the information made available.
  - In the event that such material is identified, a reliable administrator would have to act swiftly to remove the questionable material and to prevent the offender from repeating the offence.

- **Confidential information**
  - State secrets, commercial secrets and private information should not be made available on the portal's pages.

- **Privacy**
  - There is a need to invest in technical products and services to protect the privacy of portal users. (E.g. encryption software and tools to block bots and spiders)
  - The disclosure, collection, retention and production of information should be regulated to ensure the privacy of users.

- **Risk Management**
  - There is a need for legal advice right from the development stage
  - There is a need for the use of detailed disclaimers to limit liability
  - There is a need to understand the defences that could be employed in the event of an accusation of copyright infringement.
CULTURAL PARTNERSHIP MAPPING: A PROCESS

- There is a need for a reliable data protection officer and administrator

  • Structural protection
    - There is a need for research into the governing laws of each of the portal’s constituent countries since they tend to differ from one country to another.
    - One way to do this would be to devise a survey of relevant laws to be disseminated to the justice departments of the ASEM countries for them to complete and return to the portal development team.
    - There is a need for the administering organisation to minimise its risks and liability. Some methods that could be employed include:
      a. Registering the portal as a separate legal entity thereby limiting liability to the portal and not the whole administering organisation(s).
      b. Situating the server or registering the portal in a country that would make it undesirable to be attacked legally by any other parties.
      c. Ensuring that a competent privacy officer and copyright compliance officer are hired.

(For the complete presentation by Bryan Tan, please refer to Annex 3.6)

F) How do we build a lasting portal?

Revisiting funding, visibility, branding, recognition and other sustainability issues

This session dealt with the steps to be taken after the initial feasibility study phase. Main concerns voiced included ASEF’s role in the whole process of developing the portal, the timeframe for implementation and the importance of sound legal and technical advice.

The following suggestions were made during the final session on sustainability and serve as a summary of the salient points made during the two-day meeting.

On Information Gathering and Content Management

- There would need to be reliable content providers in each of the ASEM countries.
- The ASEM governments and independent cultural organisations can all contribute information to as well as benefit from the portal. Therefore, information gathering should be limited to neither government nor independent sources.
- There would need to be training provided for all researchers and content providers to ensure that certain standards are met and that the information provided is accurate and relevant.
- There should be multiple remote terminal access to facilitate information uploading and sub-editorial work (by country or by sector).
- A competent editorial team would have to manage the content centrally and there should be a central editorial policy to maintain consistency across the board.
- There would be a need for an efficient classification system for all information gathered as well as good database architecture (centralised).
On Technical Structures

- Once the desired content areas have been determined, time should be taken to identify the most effective features and technical structures that will support the content.
- Software companies could be valuable partners in the development of the proposed portal as they could provide sponsorship in kind and also aid in the development and/or customisation of software to fulfil very specific needs.
- Once the core technical structures are in place, value-added services can be included into the portal's architecture.

On Management and Regulation

- Time should be invested in the search for reliable long-term partners interested in the development of the portal as a whole and not just in specific segments of it.
- An advisory Board could be put in place to:
  - Carry out periodic checks on quality and accuracy of information.
  - Ensure that the portal's goals are being met.
  - To give and receive feedback to and from partners and funders.
  - To resolve conflicts among partner institutions should they arise.
- Membership to the advisory board could be voluntary (i.e. not paid) and should be mixed, reflecting not just the interests of governments but of cultural professionals and artists as well.
- Legal advice would need to be solicited from the development stage of the portal as its structure would have implications on its management and regulation and vice versa. (e.g. should the portal be registered as a separate organisation to reduce the liability of the administering organisation(s)?)

On Funding and Revenue Generation

- A set of core services and attributes of the portal would need to be decided upon and established in its first phase. Value-added services, access to which users could be charged, could be added at a later stage.
- Core funding would need to be obtained from partner organisations, governments and donors. Most individuals consulted, however, believed that government funding should never be the sole source of funding, as this would have a negative impact on the portal's credibility.
- The charging of membership fees to organisations could be considered as a source of extra income.
- Corporate sponsorship could provide a large source of supplementary funding with no cost to the user. However, the implications of this on the portal's autonomy and on the balance of information provided would have to be researched and analysed.
- The sale on online space in the form of banners and advertisements could provide significant supplementary revenue for the portal.
- Organisers would need to be careful to uphold principles of Corporate Social Responsibility, maximising the benefits and minimising the downsides of partnership for both the portal and its corporate funders.
Cultural Partnership Mapping: A Process

On Visibility
- Personal contact should not be ignored even if the portal is a virtual space. Organisers would still need to engage in face-to-face dialogue with stakeholders through meetings, feedback sessions, events etc.
- Newsletters and other print publications could provide an offline presence for the portal and could reach areas not served by IT infrastructure.
- Ensuring that the homepage of the portal includes dynamic, feature stories of high literary and informative standards that are updated and changed relatively often could entice users into coming back for more. Similarly, the homepage could feature events, competitions and other time-sensitive information in order to keep the site current and to keep the users interested.
- Links to and from other sites could allow the portal to tap into the user-base of another portal or website, offering them alternative, additional or supporting information on a topic that they are looking for.
- In its early stages, the portal organisers could aim to gather the support of prominent cultural personalities from the ASEM countries, whose endorsement of it could be seen by users as testimony to its worth and credibility.
- Once the portal is established, organisers could maintain its visibility by organising events at intervals throughout the year in order to give the portal a physical presence.

On Partnership and Ownership
- There is a need to create a sense of ownership for the idea of this portal itself before it can be seen as a tool to aid the artists and cultural professionals in Asia and Europe and not as competition for the meagre funds available.
- The quality of the partnerships developed during this conceptualisation stage and in the early phases of the portal's development could greatly affect its long-term sustainability.
- The diligence and foresight on the part of the portal administrators and content managers are essential to ensure that the portal always offers something fresh to the end user. The evolution and development of the portal according to the needs of users, will help it to win at least part of the sustainability battle. Investors' confidence will also get a boost from seeing that their investment is an indispensable tool.
- There is a need to establish lasting and reliable partnerships in order to sustain interest for, awareness of and quality of the portal.
- Despite having been initiated by a government body and despite being currently administered by an international foundation, there is a need for this process of developing the portal to remain consultative and be seen as consultative by potential stakeholders, partners, funders, information providers and end-users alike.

On Implementation and Development
- A portal of this scale would need to be developed and made available in distinct phases.
- Core features, services and information could be focused on in this initial phase and other value-added features could follow at a later date.
- Effective lobbying strategies would have to be developed in order to gather the necessary
support and funding.

• A development model and time frame would have to be determined by the organisers and developers and should be adhered to in order to maintain investor confidence.

On ASEF’s Role

• ASEF could lead the development of the portal because:
  – No other organisation exists with the specific mandate of fostering better relations between the civil societies of Asia and Europe
  – It is ideally geographically situated in Singapore, giving it access to excellent IT infrastructure (technology), competent hosting abilities (management) as well as well as information sources and organisations from Asia (content), which tend to be less easily accessible than those from Europe
  – It already has access to a vast Asia-Europe network of organisations and individuals in the cultural scenes, primarily in the visual arts, film, museum and cultural policy areas.
  – It could act as a link between the governments of the ASEM member states and their independent cultural institutions.

• ASEF would not be able to lead the development of the portal because:
  – ASEF’s work spans several areas and it would not be able to concentrate fully on the portal without sacrificing other ongoing projects and programmes.
  – It would not be able to provide the funds necessary to do so.
  – It does not possess enough manpower to form a team of full-time staff to work on the portal.
  – It is doubtful that ASEF will be able to host the portal with its existing technological infrastructure.

• Partnerships could therefore be formed incorporating the following four elements:
  ASEF+ASEM governments+cultural institutions+corporate sponsors

• The organisers and developers would have to avoid the “over-institutionalisation” of the portal, complicating its structure and operations. A streamlined management and operating structure could contribute to its efficiency.

The next steps to be taken in the Cultural Partnership Mapping Process

• From ASEF’s point of view, the process after this Feasibility study which ends in June will depend on the partners and the funding that it manages to gather as the foundation has neither the manpower nor the funding to see such a vast project through alone.

• After the consolidation of the three research papers into one integrated paper, the next step will be to present these findings, along with a mock-up of the proposed portal, at two different occasions for feedback from two very different perspectives.

• 2nd Conference on Cultures and Civilisations, Paris, France, June 2005 - This will provide an opportunity to receive feedback on the process from the top down.

• IETM Satellite Meeting, Singapore, 2005 - This meeting will provide feedback on the process from the end-user’s perspective.

• If support for the project is established and sufficient funds are gathered, a small but attractive
pilot could be launched to give potential funders an idea of what they can expect from the portal as a whole.

- Once a critical mass of partners has been established, the necessary quotations and costs estimates have been acquired and the corresponding funding has been confirmed, the actual implementation of the portal itself can begin in stages (to be determined later).

There are possible approaches to this phased implementation:

- Linear Approach: A skeletal framework of links and services is built up, giving the shape of the entire portal, to which substance/content will be added progressively.
- Modular Approach: The totality of the portal is broken up into several self-contained “modules” (by sector or by country or by some other division) and each module is built one at a time and then linked to the others.

Criteria for determining the scope and structure of the Pilot

- Small is beautiful: Whether the linear or modular approach is adopted, the pilot should not be too ambitious, but it should rather have a clearly defined purpose and aim and fill a specific gap in the existing Cultural Partnership Map.
- Room to grow: The pilot should not only be attractive and enticing to investors but should clearly demonstrate that there is potential for further development and expansion.
- Right on Schedule: The final form of the pilot should allow for development to be carried out with minimum delay once recommendations and feedback have been received and assimilated into a work plan and schedule. This will hopefully provide a tangible product for assessment by potential partners and investors and inspire confidence, not just in the portal’s form and function but also in its operation.

Vision Group Meeting on Cultural Partnership Mapping

9 & 10 May 2005

ASEF, Singapore
The Vision Group Meeting

Introduction

The third in a series of three meetings devoted to the development of a multi-disciplinary Asia-Europe Cultural Portal - a resource tool for the wide spectrum of individuals that make up the artistic and cultural communities of the two regions.

Having commissioned research papers on the state-of-play of cultural resources in Asia and in Europe as well as on the technical implications of the development of such a portal, the process entered a new stage at the First Preparatory Meeting held in February this year where invited guests shared their visions for the portal's scope and structure. The Second Preparatory Meeting held in March/April saw further brainstorming on issues pertaining to the actual development, implementation and management of the portal.

This Vision Group Meeting had a different focus. As the culmination of this feasibility study on the proposed portal, this meeting benefited from the participation of prominent individuals from the cultural sector in Asia and Europe. In it, participants discussed the raw findings of the research, the ideas that surfaced during the two earlier meetings as well as their own personal and institutional visions for this exciting cultural tool.

The next step in the process will be the presentation of the research findings, salient points of the three meetings and mock-up of the portal at several feedback sessions:
- Second ASEM Culture Ministers’ Meeting 7-8 June 2005, Paris, France
- Critically Speaking, an Asia-Europe Performing Arts Colloquium organised by the Informal European Theatre Meeting (IETM), 6-7 June 2005, Singapore
- Culture Mondo Roundtable, 7-8 June 2005, Canada Pavilion, Expo 2005, Aichi, Japan
- Second World Culturelink Conference, 9-12 June 2005, Zagreb, Croatia

(Please refer to Annex 1 for the Programme)
A) Research Findings

The meeting began with a summary of the findings of the research on Asia by Nikko Zapata of the Cultural Center of the Philippines. (Please contact Anjeli Narandran (anjeli@asef.org) for the full research paper on Asia)

11 Case studies
12 Interviews

Initial reactions towards the development of an Asia Europe Cultural Portal
- Real and concrete exchange is better
- Country-specific sites better

On the content of the proposed Asia Europe Cultural Portal
- Marketing and promotion of cultural activities
- Promotion of lesser known and emerging artists
- Cultural statistics
- Artist profiles
- A forum for critical debate and exchange
- Information on and links to case studies
- Information on and links to sources of funding
- Information on venues and exhibition spaces, places of production etc.

On the issues governing stakeholder involvement in the development of an Asia Europe Cultural Portal
- Time
- Funding
- Staff

Concerns and considerations
- Characteristics of each of the ASEM countries
- Language considerations
- The varying importance that each country places on Culture
- Differences in infrastructure and digital gap
- Potential lukewarm reception of a multi-disciplinary cultural portal in Asia (such a portal has no precedent in Asia)
- The need for research to map potential end-users

Rod Fisher of International Intelligence on Culture and Lidia Varbanova of the Center for Intercultural and Social Development then presented the summary of the raw findings of the research on Asia
Meeting Reports

(Please contact Anjeli Narandran (anjeli@asef.org) for the full research paper on Europe)

10 Case studies
10 Interviews

Initial reactions towards the development of an Asia Europe Cultural Portal
- There is a complex ecology of cultural resources operating in Europe
- There is a fragmented emergence of cultural resources in Europe
- There is a lack of interdisciplinary information available
- There is a lack of cross-cultural sources of information in the cultural field (Hardly any information on contemporary Asian culture)

On the content of the proposed Asia Europe Cultural Portal
- More than just a gateway but a forum for debate and exchange
- Presentation of artist profiles
- Promotion of lesser known artists
- To increase mobility of artists between Europe and Asia
- Partnership searches (perhaps in the second/later stage of development)

Potential Sources of Funding
- Foundations
- National governments
- European Commission
- Businesses/ corporate funding
- Annual subscription fees

Note: The ability to attract funding will depend on how convincing the artistic and business arguments are for the portal

Sustainability Issues
- Securing of adequate human and financial resources
- Ensuring independence of organisational and operational structure
- Establishing clear target audience
- Securing public-private partnerships
- Assuring quality and the services of experienced information providers
- Investing in measures to gain credibility from the end-users and funders of both continents

Concerns and potential risk factors
- Lack of resources
- Possible interference from governments
- Linguistic diversity
- User-friendliness
- European domination over Asia (in terms of contacts/ links/ expert services/ events/ funding/
grants etc.) as feared by both Asians and Europeans alike.

- Exclusion of neighbouring countries due to the unnatural definition of geographical boundaries of the ASEM states.

Options for the portal's operational structure
- Network of existing information providers
- Managed network or partial network solution
- Existing independent institution
- Newly created independent organisation
- Two linked regional portals
- An ASEF managed solution

Management
- Collection of information
- Quality assurance
- Partnership arrangements
- Staff
- Evaluation and feedback

Other key factors
- Building on existing experience
- Identifying cost-benefit ratios
- Identifying clear target audience
- Focussing on the small and attainable/setting realistic goals

B) Comments and Discussion on the Research Findings

Offline (print resources) should not be disregarded, especially in Asia.

The need for research to help determine the target audience should not be underestimated. There is a need for parallel but not identical initiatives to mirror the different needs of Asia and Europe and to compensate for the disparity between the two.

C) Technical Aspects of the Establishment of an Asia Europe Cultural Portal

Dion Goh of Nanyang Technological University presented the possible features of the proposed Asia Europe Cultural portal in the form of a mock-up. (Please visit www.asef.org/CPM_VisionGroup to view the mock up of the portal or email Anjeli Narandran (anjeli@asef.org) for more information)
Summary of Requirements

- Access to diverse sources of information
- Communication and collaboration services
- Content management
- Personalisation

Mock-up
- Different searches (for content, documents etc)
- Easy to browse
- Expertise locators as a value-added service
- Customisation of presentation and services (information filtering)
- Different types/levels of users:
  a) general public
  b) registered users
  c) paying users
- Space for banner advertising to support corporate funding of portal
- Prominent placement of disclaimers to avoid liability

Issues for consideration

- Based on the findings of the research and the consultative process, the portal should be:
  a) reliable
  b) “scalable”
  c) secure
  d) “extensible”
  e) “customisable”
  f) interoperable
  g) multilingual
  h) cross-platform
- Development strategy of the portal should be evolutionary
- The integration of external (offline) sources must be considered
- The searching of multiple resources should be allowed
- Software - Open source
  Advantages: Free (however, auxiliary services and support need to be paid for)
  There is continuous maintenance and improvement by the community
  The user has the right to modify the source code
  Disadvantages: Code forking
  It is difficult to install
  Open source doesn't come with a warranty
  There is a high operating cost
- Suitable technology is definitely available but not sufficient for a successful portal. The technology will only be able to support the content and services chosen after the research determines the scope, breadth, stakeholders, aim and limitations of the portal
D) Legal Issues for the proposed Asia-Europe Cultural Portal

Bryan Tan of Tan & Tan Partnership presented the key legal issues that would be of concern when developing an Asia-Europe cultural portal. For his presentation during the 2nd Preparatory Meeting on Cultural Partnership Mapping, please visit http://www.asef.org/dir/CE/CPM_Prep_Two or contact Anjeli Narandran (Anjeli@asef.org).

Key Legal Objectives:

The key legal objectives of the Portal are:

To ensure that the Portal complies with all applicable legal requirements
To avoid legal conflicts with third parties
To adopt a fair legal position for all parties involved in the Portal

Key Legal Issues identified:

Together with the participants in the Second Meeting and the Vision Group, key legal issues have been identified along 2 major areas – private rights and public rights. These issues have been analysed based on the collective experiences of the participants and what the participants envisaged the Portal to be.

Private Rights

Private rights are areas where rights of individuals are affected. These are:

(a) intellectual property rights
(b) privacy
(c) defamation
(d) confidentiality
(e) ownership

Intellectual Property Rights

- Intellectual property rights include copyright, trademarks and patents.
- Of these, the key concern would be copyright.
- Copyright issues differ slightly across jurisdictions in terms of what constitutes infringement and the defences available.
- In addition, the portal may have to deal with collection agencies.

Privacy

- Privacy issues are present and impact information collection and information display.
- There is recognition of the vast differences in privacy laws between Asia and Europe.
Defamation
- A common online legal risk is the portal provider being sued for defamation – the posting of untrue statements, which affect the reputation of others.
- Risks come from content posted by the portal owner and content posted by third parties (e.g. through the forum, blogs).

Confidentiality
- Another common online legal risk is the portal provider being sued for breach of confidentiality – the posting of information which is intended to be secret.
- Risks come from content posted by the portal owner and content posted by third parties (e.g. through the forum, blogs).

Ownership
- The ownership of the Portal carries with it rights as well as responsibilities.
- The Portal may have different stakeholders and it is expected that the leading stakeholders (the governments) will play a crucial role.

Public Rights
Public rights are areas where the interests of society as a whole are affected. The government regulates these areas by licensing and content regulation. Common areas of concern for such objectionable material are obscenity, racist, religious and political messages. In addition, many countries have consumer notice requirements.

E) Suggested Approach/Recommendation

The approach to the legal issues centres on ownership, administration and risk management.

Ownership
- The Portal will be owned by different parties with the governments having a leading role.
- As stakeholders of the Portal, the coordination with individual governments regarding the legal issues in their jurisdiction will be key to achieving the legal goals.
- This will be achieved by a legal questionnaire issued at the start of the Project.
- Ownership will also require active participation in country-specific areas of the Portal.
- We also recommend that the Portal consider a separate legal entity to assume ownership of the Portal, which represents the interests of the stakeholders.

Administration
- The Portal must have strong administration – this will allow it to react to changes if necessary – this mitigates the risks identified.
- Strong administration will also filter down to country-specific areas, which are delegated to identified stakeholders.
Risk Management
- The Portal will put into place risk management procedures.
- These procedures will be developed in accordance with the responses to the legal questionnaire referred to above.
- International best practices will also be adopted – these include measures such as the appointment of forum moderators, a portal privacy officer and a copyright compliance officer.
(The presentation above on Legal Issues was prepared by Bryan Tan of Tan & Tan Partnership)

F) Comments and Questions Voiced During the Discussions

On the state of play of cultural resources in Asia and Europe
• The "price" of not investing in such a tool has to be evaluated.
• There must be an effort made to take advantage of the new technologies available for the promotion of culture and artistic activities. In terms of cost, going "wireless" is usually even less costly in the long run.
• Singapore, being technologically advanced and being at the heart of the relatively undocumented Asian region, should take the lead in developing such cultural tools.
• An online solution (as opposed to a print publication) would be the logical choice as publications tend to become obsolete as quickly as they are printed.
• The research has shown that several Asian and European artists, cultural managers and other practitioners have cited the lack of information from and on Asia as a major flaw in the existing cultural landscape. Most participants concurred, with some suggesting that the initial focus of the portal should be on building up content on the Asian side.
• Further in-depth research seems necessary especially for Asia where the differences (in cultural policy, availability of resources, technology and training) within the region are arguably far more pronounced than in Europe.
• Even within the Asian regional association ASEAN, the focus of its portal is on the excellence of the culture in each member country. There is an urgent need for more regional Asian projects.
• In Asia, there also tends to be a focus on the promotion of folk art and traditional art and craft, arguably to the detriment of the emerging contemporary art scene. It was argued that this prioritisation of the traditional over the contemporary has resulted in the creation of a clear divide between the older and younger generations of artists and practitioners who compete for very limited resources.

On the guiding principles of the portal
• It must be determined as soon as possible what the portal will be a "gateway" to. Providing information for information's sake could render the portal nothing more than a vast encyclopaedia. The "virtual space" potential of the portal should not be overlooked. Overall, the portal could be characterised as a hotel foyer where people can meet, interact and make lasting contacts. It should certainly be more than just a doorway. If an individual registers, then
• Exchange between the two regions should be the main purpose of the portal.
• The ultimate goal of the portal, however, should be to encourage real exchange and artistic cooperation between the two regions. The portal should be regarded as part of the strategy to increase such cooperation.
• Cultural information should be made available to all regardless of whether they can afford it.

On the scope of the portal

• The cultural objectives of the portal could be its main focus. (E.g. Mobility, raising the level of art criticism, grants and residencies etc.)
• The portal could possibly be a sort of virtual think-tank for academics, researchers and policy makers. Some participants argued that the focus of the portal should be the practitioners themselves. Others argued that while artists tend to be mainly interested in their own work and in procuring funds for it, cultural policy makers are tasked with supporting artists in their goals and so, a portal catering to cultural policy makers would ultimately benefit the artists.
• Another view held was that emphasis should be placed on developing the resources within each country and on capitalising on their expertise before attempting exchange between Asia and Europe.
• Another participant suggested that the portal should refrain from being a mere “beauty contest” for the cultural communities of Asia and Europe to present the best of what they have to offer. It could instead focus on institutions that have a specific interest in the other region.
• Participants also suggested that the portal serve as a logistical tool by linking artists with venues, curators with potential exhibitors, researchers with academics and so forth, serving as a “match-making” tool for the cultural communities of both regions.

On content provision and management

• Research should be carried out to determine who the best content providers might be in each sector and in each country.
• The task of content provision could be divided among designated individuals from the various cultural sectors in the ASEM member countries who could serve as points of contact, both collecting and disseminating information.
• Participants expressed their belief in the importance of working with governments to collect and organise information. However, most participants voiced their reluctance to have content input from only government sources, citing potential bias, self-censorship and the lack of in-depth information as possible outcomes of this scenario.
• Registered partner organisations could have direct access to update the website.

On specific proposed features of the portal

• Artists directories and contact lists
  – In certain countries, the publishing of specific types of information (names of grantees, contact details of artists etc.) is disallowed.
• Expert locators and consultancy services
With a focus on knowledge sharing, the portal could tap into a vast knowledge base of experts in Asia and Europe. This could also give a more “human” dimension to the portal making it more attractive to users who desire personalised services.

- Sharing of best practices and of personal artistic/cultural experiences in the other region
  - There is a need for the documentation of such experiences as they could form a rich knowledge base facilitating future mobility of artists and practitioners.

- Wikis, blogs, fora and messageboards
  - Such virtual spaces are important so as to allow greater interactivity and direct exchange of information between users.
  - They could also encourage further activity on a (virtual) community level.

- Search engines
  - The efficiency of the search engine could often be regarded as an indicator of the reliability and usefulness of a portal. The development of a good search tool should be regarded as a logical and important investment.

### On the operational structure of the portal

- A managed network of existing resource sites could take advantage of the available information and avoid duplication of efforts.
- Another option is the development of two linked regional portals, one in Asia and one in Europe.
- A steering committee consisting of members of both government and civil society could be established to monitor the portal’s performance and to set targets for it.

### On administration of the portal

- Effort would have to be made to ensure that there is a fine balance between investments in human and technical resources.
- Dedicated full-time staff would be required if the portal is to deliver what is envisioned. Part-time staff and weak editorial teams would not be able to adequately support such a broad and deep network.

### On technical and IT issues

- The general opinion of the participants was that technical and IT strategies could only be fruitfully discussed once the content and scope of the portal had been determined.
- The mock-up of the portal would have to be taken as an example of what might be possible and not as the best set of features for it.
- It was suggested that in its first phase of development, the portal should focus on a few core features and applications. Further features could easily be added at later stages.

### On funding for the portal

- Securing the initial funding for the research for and development of the portal will be dependent on institutions/organisations that apply for the funding.
Meeting Reports

• The fundraising strategy of the portal would depend on its content, as this would determine who the stakeholders would be.
• The portal’s ultimate goal of facilitating real exchange should be highlighted (small mobility funds, experts meetings, training programmes etc.) when approaching funders as they might be reluctant to fund a project that is seen as completely “virtual”.
• Once operational, part of the portal could be made accessible to subscribing members only in order to ensure a minimum of revenue.
• Totally free services could mean that the quality of information and service is compromised, as the provision of some higher-level services would naturally cost money.
• Advertising could be a good source of revenue.
• The extent to which revenue generation is featured in the portal could very well affect its relationship with the communities that it will serve. It would determine whether its visitors are characterised as “users” or “consumers”.

On partnership and cooperation
• It would be crucial to have sound and lasting partnerships with governments in order to ensure the success of the portal.

On portal users
• Numerous participants stressed the importance of user-surveys before building the portal in order to map its target users so as to better ensure its relevance.
• It was suggested that there exist mainly two broad categories of users:
  – Principle users: cultural practitioners, policy makers, critics, researchers, media, venue operators, museum curators etc.
  (Policy makers should benefit significantly from the portal, as they could likely be the most significant contributors of funding.)
  – Incidental users: students, interested public, general public, advertisers
• Participants also suggested using user feedback surveys in order to continually monitor the expectations ad satisfaction of the portal’s users so that its administrators can identify shift in the needs of the users. The basic assumption behind this suggestion was that the relevance of the portal to its users needs would be a major factor affecting its sustainability.

On the portal’s sustainability
• Ensuring the quality of the information and the service of the portal could contribute significantly to its sustainability. Users would have no incentive to return to the portal if they were confronted with inaccurate information and poorly maintained pages.
• A sound funding strategy will be important for the sustainability of the portal, as most funders may be reluctant to fund it indefinitely.
• Securing a mix of public and private funding could lead to greater sustainability for the portal. Similarly, advertising revenues and paying members-only services could provide supplementary revenue that could contribute to the portal’s sustainability.
On follow-up activities and a plan of action

- The immediate goal is to obtain in-principle agreement from the ASEM governments to carry on with the development of this portal as well as seed money to carry out further research and to pay dedicated staff.
- Further research and auditing of the available resources in both regions and especially in Asia, would be necessary as a logical next step.
- Participants suggested that the organisers conduct user surveys as part of the follow-up action in order to determine the nature and demands of the user base.
- Some participants considered brochures and information kits on the proposed portal to be sound investments as funders are unlikely to carry out their own research by surfing the Internet to understand the impact, reach and features of the proposed portal.
- Effort should be made to identify governments that would be sympathetic towards the goals of the portal and to make targeted efforts to get the support of cultural policy makers.
- Information on the portal and calls for partnership and requests for funding could be disseminated through international meetings (please refer to the introduction on Page 1) and existing networks of arts councils (e.g. IFACCA), governmental agencies and other cultural institutions.
- Strategies should be put in place to encourage Asians to create more databases and websites to expand the store of information available to all.
- The development of a feasible financial plan and implementation time frame would be necessary in order to raise investor and partner confidence.
- The process of public and private partnerships should be explored at an early stage.
- The possibility of research being commissioned in cooperation with a university so as to be able to benefit from university research grants should be explored.
- Before any further concrete plans can be drawn up, it would be necessary to determine what the priority areas of this portal will be and to focus attention on them. The meetings and research have shed light on the numerous options available both in terms of content and features. However, the process of narrowing down the options to a viable few will be crucial as the priority areas will influence most other aspects of the portal, from stakeholders to software.

On possible approaches to building the portal

- A modular approach might be best. This way, more heavily documented sectors (e.g. the visual arts) could be put online first while sectors with less information could follow at a later date.
- Perhaps two separate but linked portals, on Asia and Europe respectively, could be established. Each could evolve and develop at different rates but with a common agenda and with dedicated funding. At a later date, after significant development on both sides, the two portals may be merged to create the proposed Asia-Europe portal. This could also help avoid the situation where one region is dominated or dwarfed by the other more developed one.
- When setting up the actual portal, it would be crucial to start off on a manageable scale as too ambitious an attempt could end in failure. However, launching a portal that is too small and undeveloped could mean that its impact is not felt by users, potential partners and funders and may thereby sabotage its future development.
On key issues and questions of relevance to the portal’s success

- Structure, administration, management and funding are all linked to the content of the portal.
- In practically all instances, a hybrid of two or more options appears to be the most favourable approach to adopt.
- For the portal to be supported by governments and institutions alike, it would have to be shown to be a compelling investment and not just a good one. Effort should be made to identify its unique selling points and to ensure that it exceeds basic expectations and becomes a “portal +”.
  (i.e. is part of a broader process of cultural engagement between Asia and Europe, involving face to face meetings, seminars and aid to mobility).
- In order to build up any meaningful exchange between Asia and Europe, it might first be necessary to build up the cultural resources in Asia so that there is sufficient information on both sides for exchange.

Concluding Session on the Way Forward

(Facilitated by Rod Fisher of International Intelligence on Culture)

Based on the findings of the research and the observations made during the three meetings, the proposed portal could aim to:

- Focus on the performing arts or visual arts
- Bridge the divide between the traditional and contemporary arts especially in Asia
- Be a virtual meeting place for users from the different cultural sectors
- Facilitate exchange of cultural information between Asia and Europe
- Bridge the information “gap” between the two regions.

A plan of action for the coming months

- Mapping of cultural resources in Asia and Europe – a more in-depth study of the resources available in both regions (especially in Asia) would be crucial. The research would have to explore the current levels of involvement of the various cultural institutions in Asia and Europe and to establish the extent to which each would be interested and empowered to contribute to the project.
- Formation of small online working groups – These groups could discuss the architecture and content of the proposed portal. It would also be tasked with coming up with technical and operational solutions.
- Business plan and financial strategy – An estimation of development and operational costs would have to be made and a list of potential funding sources would have to be identified. The strategy would have to take into consideration the content, structure, manpower, and technical aspects of the development of the portal as well as the various evolutionary phases it will go through.
Identifying the most suitable coordinating institution

• The coordinating organisation would have to have a broad and in-depth understanding of the cultural landscapes of the various countries in Asia and Europe.
• A number of participants in the Vision Group Meeting provisionally offered the assistance of their organisations in the next stages of the development of a portal.
• Even though many regional bodies in the cultural domain exist in Europe, many of which already run portals for cultural cooperation, few as yet have specific mandates to work on Europe-Asia cultural exchange. No such dedicated organisation exists in Asia.
• There are pros and cons of ASEF’s role in driving the project forward. ASEF could lead the development of the portal because:
  – No other organisation exists with the specific mandate of fostering better relations between the civil societies of Asia and Europe
  – It is ideally geographically situated in Singapore, giving it access to excellent IT infrastructure (technology), competent hosting abilities (management) as well as well as information sources and organisations from Asia (content), which tend to be less easily accessible than those from Europe
  – It already has access to a vast Asia-Europe network of organisations and individuals in the cultural scenes, primarily in the visual arts, film, museums, autonomous cultural centres and cultural policy areas.
  – It could act as a link between the governments of the ASEM member states and their independent cultural institutions.
• ASEF would not be able to lead the development of the portal because:
  – ASEF’s work spans several areas and it would not be able to concentrate fully on the portal without sacrificing other ongoing physical exchange projects and programmes.
  – Without a vast increase in contributions from governments and partner institutions, would not be able to provide the funds necessary to do so.
  – It does not possess enough manpower to develop the portal. Let alone manage it.
  – It is doubtful that ASEF will be able to host the portal with its existing technological infrastructure.
• ASEF could be a strategic partner in the development and maintenance of the portal. A suggestion was made that the various ASEM governments second staff to ASEF specifically help develop the portal.
• An ASEM member country could take the lead in developing the portal for a specified period (at least in its initial stages of implementation).
• A suggestion was made that the portal could also perhaps be developed in conjunction with the ASEM Virtual secretariat and that it could be hosted in it.
Annex 1

Programmes of the Three Meetings

Annex 1.1 Programme of the 1st Preparatory Meeting

Programme of the First Preparatory Meeting
On Cultural Partnership Mapping
21 & 22 February 2005, ASEF, Singapore

Sunday, February 20th
18:30 - 19:15 Participants are requested to gather at the poolside of Elizabeth Hotel for a welcome reception.
19:15 Bus leaves for Blue Ginger restaurant where the group will dine.

Monday, February 21st
08:00 - 09:00 Participants will breakfast together at Elizabeth Hotel.
Bus leaves for ASEF at 09:00
09:30 – 11:00 Welcome and agreement on the ground rules of this meeting.

Session 1: What is there?
Research Findings
Presented by: Rod Fisher & Lidia Varbanova
Nikko Zapata
Facilitated by: Anil Kumar Murthy, MICA (S’pore)
11:00 – 11:15 Coffee break

11:15 – 12:45 Session 1: **What is there? (continued)**
Brief presentations on experiences in managing cultural resources in Asia and Europe.
Presented by: Katelijn Verstraete – IETM Experience
Lee Sungkyung – Culturelink Experience
Eva Stein – Culturebase Experience
Nguyen Van Tinh – Visiting Arts Experience
Facilitated by: Anil Kumar Murthy, MICA (S’pore)

12:45 - 14:00 Lunch will be served on the 2nd floor terrace at ASEF

14:00 – 15:30 Session 2: **What is missing and what do we want?**
Filling in the gaps in the cultural resources of Asia and Europe.
Facilitated by: Alvin Tan, The Necessary Stage (S’pore)

15:30 – 15:45 Coffee break

15:45 – 17:30 Session 2: **What is missing and what do we want? (continued)**
Filling in the cultural resource gaps in Asia and Europe.
Facilitated by: Alvin Tan, The Necessary Stage (S’pore)

**Summary of the day’s sessions**

Bus leaves for Elizabeth Hotel at 17:30

19:00
Bus leaves for Vansh restaurant at Singapore Indoor Stadium Waterfront where the group will dine.

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**Tuesday February 22nd**

08:00 - 09:00 Participants will breakfast together at Elizabeth Hotel.
Bus leaves for ASEF at 09:30.

09:30 – 11:00 Session 3: **How do we get it done?**
Identifying the stakeholders and defining the operational structure of the proposed Portal.
Facilitated by: Rod Fisher, International Intelligence on Culture (UK)
Lidia Varbanova, Centre for Intercultural and Social Devt
11:00 – 11:15  Coffee break

11:15 – 12:45  Session 3:  How do we get it done? (continued)
Identifying the stakeholders and defining the operational structure of the proposed Portal.
Facilitated by: Rod Fisher, International Intelligence on Culture (UK)
Lidia Varbanova, Centre for Intercultural and Social Devt

12:45 – 14:00  Lunch will be served on the 2nd floor terrace at ASEF

14:00 – 15:30  Session 4:  How do we build a lasting Portal?
Funding, visibility, branding, recognition and other sustainability issues
Facilitated by: Chulamanee Chartsuwan, ASEF

15:30 – 15:45  Coffee break

15:45 – 17:15  Session 4:  How do we build a lasting Portal? (continued)
Funding, visibility, branding, recognition and other sustainability issues
Facilitated by: Chulamanee Chartsuwan, ASEF

17:15 – 17:45  Summary and closing statements.

17:45  Bus leaves for Elizabeth Hotel. Participants have the evening free.

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Annex 1.2 programme of the 2nd Preparatory Meeting

Programme of the Second Preparatory Meeting
On Cultural Partnership Mapping
31 March & 1 April 2005, ASEF, Singapore

Wednesday, March 30th

18:30 - 19:15  Participants are requested to gather at the poolside at Elizabeth Hotel for a welcome drink.

19:15  Bus leaves for restaurant.
Thursday, March 31st

08:30 - 09:30  Participants will breakfast together at Elizabeth Hotel.  
Bus leaves for ASEF at 09:30

10:00 – 11:00  Welcome and agreement on the ground rules of this meeting.

Session 1:  
Cultural Partnership Mapping: The Process  
Summary of the First Preparatory Meeting as well as proposed follow up actions after this initial feasibility study.  
Presented by: Chulamanee Chartsuwan, ASEF

11:00 – 11:15  Coffee break

11:15 – 12:45  Session 2:  
Case Studies on Building Cultural Resources  
Brief presentations on experiences in developing and managing cultural resources in Asia and Europe.  
Presented by: Tim Doling – Visiting Arts  
Claire Hsu – Asia Art Archive  
Facilitated by: Chulamanee Chartsuwan, ASEF

12:45 - 14:00  Lunch will be served on the 2nd floor terrace at ASEF

14:00 – 15:30 Session 2:  
Case Studies on Building Cultural Resources (continued)  
Brief presentations on experiences in developing and managing cultural resources in Asia and Europe followed by a discussion with the presenters.  
Presented by: Gerhard Haupt – Universes in Universe  
Facilitated by: Chulamanee Chartsuwan, ASEF

15:30 – 15:45  Coffee break

15:45 – 17:30 Session 3:  
Beyond Cultural Portals: State of the Art Features and Implementation Issues  
Presented by: Dion Goh Hoe Lian, NTU  
Issues to be further discussed could include:  
Centralised/remote management, integration of offline sources, costing implications, software and support infrastructure etc.  
Facilitated by: Dion Goh Hoe Lian, NTU  
Summary of the day's sessions  
Bus leaves for Elizabeth Hotel at 17:30
**Friday, April 1st**

08:00 - 09:00  Participants will breakfast together at the Elizabeth Hotel. Bus leaves for ASEF at 09:00.

09:30 - 11:00  **Session 4: Culture as Business and the Business of Culture**
Exploring the business and e-commerce potential of the Portal
Facilitated by: Bernhard Knoblach, Information Specialist & Web Developer

11:00 - 11:15  Coffee break

11:15 - 12:45  **Session 5: Legal Issues**
Issues discussed could include:
Intellectual Property and content sensitivity
Facilitated by: Bryan Tan, Tan and Tan Partnership

12:45 - 14:00  Lunch will be served on the 2nd floor terrace at ASEF

14:00 - 15:30  **Session 6: Building a Lasting Portal**
Funding, sponsorship, lobbying, visibility, branding, recognition, information exchange and other sustainability issues
Facilitated by: Eddie Kuo Chen Yu

15:30 - 15:45  Coffee break

15:45 - 17:15  **Session 6: Building a Lasting Portal (continued)**
Funding, sponsorship, lobbying, visibility, branding, recognition, information exchange and other sustainability issues
Facilitated by: Eddie Kuo Chen Yu

17:15 - 17:45  Summary and closing statements

17:45  Bus leaves for Elizabeth Hotel. Participants have the evening free.
Annex 1.3 Programme of the Vision Group Meeting

Programme of the Vision Group Meeting
On Cultural Partnership Mapping
9 & 10 May 2005, ASEF, Singapore

Sunday, May 8th

18:30 - 19:15 Participants are requested to gather at the Windsor Room at Level 2 of the Elizabeth Hotel for a welcome reception.

19:15 Bus leaves for La Vela Restaurant, Keppel Club (Participants will be taken back to Elizabeth Hotel after dinner)

Monday, May 9th

08:30 - 09:30 Breakfast at Elizabeth Hotel.
09:30 Bus leaves for ASEF

10:00 - 10:30 Welcome remarks and Introduction to the Cultural Partnership Mapping Process
Presented by: Chulamanee Chartsuwan, ASEF

10:30 - 11:30 Session 1: Findings of the research and ideas from the Preparatory Meetings
Presented by: Rod Fisher, International Intelligence on Culture, UK
Dion Goh, Nanyang Technological University, Singapore
Lidia Varbanova, Centre for Intercultural & Social Development, Canada
Bryan Tan, Tan & Tan Partnership, Singapore
Facilitated by: Chulamanee Chartsuwan, ASEF

11:30 - 11:45 Coffee break
11:45 – 12:45  **Session 1:** Findings of the research and ideas from the Preparatory Meetings (Continued)

Presented by: Rod Fisher, International Intelligence on Culture, UK
Dion Goh, Nanyang Technological University, Singapore
Lidia Varbanova, Centre for Intercultural & Social Development, Canada
Bryan Tan, Tan & Tan Partnership, Singapore

Facilitated by: Chulamanee Chartsuwan, ASEF

12:45 - 14:00  Lunch will be served on the 2nd floor terrace at ASEF

14:00 – 15:30  **Session 2:** Open discussion on content, partnership, operational management, fundraising strategy and technical aspects of the portal.

Panellists: Rod Fisher, International Intelligence on Culture, UK
Dion Goh, Nanyang Technological University, Singapore
Lidia Varbanova, Centre for Intercultural & Social Development, Canada
Bryan Tan, Tan & Tan Partnership, Singapore

Facilitated by: Chulamanee Chartsuwan, ASEF

15:30 – 15:45  Coffee break

15:45 – 17:15

17:15  **Session 3:** Exploring the practical implications of the research options

Facilitated by: Chulamanee Chartsuwan, ASEF

Bus leaves for Elizabeth Hotel

19:00  Bus leaves Elizabeth Hotel for the Tiffin Room, Raffles Hotel


**Tuesday, May 10th**

08:00 - 09:00  Breakfast at Elizabeth Hotel.

09:00  Bus leaves for ASEF

09:30 – 10:30  **Session 4:** Vision for an Asia-Europe portal – Brainstorming on the preferred option  
Facilitated by: Rod Fisher, International Intelligence on Culture, UK

10:30 – 10:45  Coffee break

10:45 – 12:30

12:30  **Session 5:** Concluding discussion followed by summary of the salient points  
Facilitated by: Chulamanee Chartsuwan, ASEF

**Concluding remarks by Ambassador Wonil Cho, Executive Director, ASEF**

Bus leaves for Blue Ginger Restaurant, Tanjong Pagar Road

13:00 – 15:00  Lunch at Blue Ginger Restaurant, Tanjong Pagar Road  
(Participants will be taken back to Elizabeth Hotel after lunch)
Annex 2

Presentations made at the 1st Preparatory Meeting

Annex 2.1 Summary Paper on Cultural Partnership Mapping in Europe
By Rod Fisher with Lidia Varbanova

1. Introduction

ASEF has commissioned Rod Fisher, Director of International Intelligence on Culture, assisted by Dr. Lidia Varbanova, an international consultant, researcher and lecturer on cultural management and policy, to produce a research paper mapping cultural information sources in the 25 EU States.

2. The cultural information landscape in Europe

The information landscape for culture in and across the EU States is complex. Information resources are often conceived to meet the needs of particular sectors or members of specific cultural networks. The information that is produced varies from long established offline directories that are principally lists of contact addresses, or information on the cultural scene in a particular country, to related to the activities and programmes of networks. Most lack an inter-disciplinary approach and few take into serious consideration the profile of users, especially in relation to online sources. Moreover, the extent of the available information differs from sector to sector and countries are not equally represented. Some attempts have been made to address this in some sectors or across sectors and will be of interest to the research.

3. Research methodology and scope

The approach being adopted will comprise:

- Questionnaires to a range of cultural information providers in different sectors.
- In depth phone, in person or email interviews with approximately 10 experts from Europe (eg. cultural practitioners, policy makers, network co-ordinators, arts managers or researchers)
known for their knowledge in this area, whether from the perspective of information provider or user.

- Contents analysis of existing online resources: types, nature of their websites, and relevance to intra- or extra-European cultural co-operation.
- An analysis of selected offline information sources and services.
- A literature survey on cultural co-operation and on cultural information.
- A selection of case studies, illustrating examples of relevance to trans-frontier cultural co-operation.

The time-scale and budget precludes the research being comprehensive, i.e. it is not intended to be an audit. The survey will selectively examine pan-European organisations, cultural observatories, cultural portals, resource centres, research centres, databases, European cultural networks and funding agencies.

4. Research outcomes

The research is intended to identify such things as the current state of cultural information provision, its relevance to mobility and cultural co-operation (especially Europe-Asia engagement), the languages used, where there are gaps or overlaps and the potential for partnerships and linkages to be established in the development of a new portal to facilitate Asia-Europe cultural co-operation.

5. Possible case studies

This is a list of examples of online and offline sources that could be considered as potential case studies. The list is not exhaustive and is provided for illustrative purposes only and not all of those mentioned will be analysed in this way.

- On the move (mobility in the performing arts)
- Culturelink (database of resources)
- Visiting Arts country profiles
- The emerging LAB (Laboratory of European Cultural Co-operation) initiative and its potential could also be examined
- Network of European Museum Organisations (NEMO)
- TransEuropeHalles Network
- Performing Arts Yearbook for Europe (PAYE) and perhaps the sister publication Music, Opera, Dance & Drama in Asia Pacific and North America in relation to its relevance to Europe
- European Audiovisual Observatory
- Cultural Co-operation
- Arts Management Network
- European Compendium of Cultural Policies in Europe
6. Completion

A draft final paper will be completed in time for consideration at the Visions Group meeting in May.

Annex 2.2 Summary Paper on Cultural Partnership Mapping in Asia
By Nikko Zapata

The initial guides that helped me in getting an overview of the culture and arts situation in the target countries were the following: literature readings, inquiry through contacts and direct communication with the potential informants by phone and emails.

The target informants were the following: artists, cultural workers, project implementers, administrators and managers coming from all cultural disciplines.

The main tools at hand were the following: Standardised questionnaires for the survey and interview guides for my interviews. Actual visits were made and I also browsed and checked their websites for further information.

The initial study was limited on the existing cultural and arts resources both online and printed materials, specifically on Brunei, Cambodia, Indonesia, Japan, Korea, China, Laos, Malaysia, Myanmar, Philippines, Singapore, Thailand and Vietnam.

An actual visit was implemented in Indonesia, Malaysia, Thailand and Vietnam and I did some surveys in the Philippines and in the rest of the target countries.

The findings can be summarised as follows:

- The Cultural Resources found and made easily available are mostly listings and directories made by organizations. All presentations are in Sectoral classifications such as: Cultural Discipline and Art forms, Arts Organisations and Institutions, Government Offices, Schools and Private Organisations

- Speed and accuracy were the main reasons and advantages of getting access thru technology. Referred technologies included Websites, WebPages, E-groups and SMS. Most found it as a good forum for exchange of ideas particularly on pressing issues that has an impact to the network. Its practicality and being inexpensive were also expressed as benefits.
CULTURAL PARTNERSHIP MAPPING: A PROCESS

• Scheduled meetings, printed materials and publications, and snail mails were still a useful tool to areas inaccessible by technology and communications. Oftentimes these were seasonal, periodic and implemented depending on the urgency and availability of funds.

• Most of the informants were into instant product and wanted to get fast and precise information.

• There were hardly available and found resource materials. Most efforts were made by individual artists and few striving arts and culture organizations. Most representations came from the Visual Arts and Media Arts.

• Successfully organized and implemented resources were funded by the local government and big funding agencies/organizations. Most were created for the purposes of information-dissemination and networking.

• Creative business endeavours such as partnership with business entity help in the existence and sustainability of resources.

• Some cultural resources were limited only to their local dialects making it difficult for browsers and other interested parties to appreciate.

• Most interviewed were open to a partnership with the Asia-Europe Organization. They expressed the opportunity for more expertise sharing and development.

The tsunami disaster diverted many arts and cultural organizations efforts away from the arts and towards relief, aid and fundraising, making it very difficult to get appointments for interviews during the actual visit.

The language barrier created problems in getting information and in exchanging ideas between the researcher and the informants. Assistance from an interpreter was a great help but did not prove easy as well.

I experienced no reply to emails even with constant follow-up.
IETM – On The Move

Mobility: at the core of IETM
• Performing Arts sector is very ‘mobile’
• Mobility is key tool to cultural understanding and cooperation

Information: Strong perceived need of opportunities for mobility in sector
• Many obstacles to mobility
• Scattered information about mobility
• No equal access to information

Necessity for a concrete tool for support for mobility: OTM

On The Move: Concept

An online performing arts traveller’s tool kit – a self help tool
• answer to practical questions

A database, a virtual tool for mobility in the performing arts in and beyond Europe
• a mapping of international cultural cooperation tools in performing arts

A tool that goes beyond a database: portal ‘+’

On The Move: Self Help Tool

Answers the needs of performing arts professionals (artists and operators) concerning:
• Mobility info (or support)
• Looking for partners
• Exchange of experiences in mobility matters

Offers a virtual tool for mobility and information about mobility in and beyond Europe

Offers possibility to exchange information
• it gives LINKS to relevant regional, national and European sites
• it gives opportunities to SHARE specific questions
• it gives possibilities to SEARCH
Site Criteria

*User criteria:*
- Usability: easy, simple, interactive, repeat visits
- Accessibility: simple design, easy search
- Credibility: experts input, credible partners
- Coverage, relevance, accuracy: updated, comprehensive

*Internal criteria:*
- good site access everywhere
- reaching target audience
- Clear answers to searches
- Quality control (stats, personal feedback, interactive) through tight editorial management

Target group

*Artists and Operators in performing arts and music*

*Europe and neighbouring countries*

*Sector:*
- Documentation centers
- Policy makers
- Researchers
- Students

OTM: landscape for international cultural co-operation

*1350 links (growing!) and documents in all target countries related to mobility*

*Special dedicated pages with mobility links*
- Networks, Information centers and databases: 375 links
- National and regional funding opportunities: 94 links
- International public & private funding opportunities: 163 links
- Administrative, fiscal and legal information: 186 links
- Tips for travelers: 54 links

*Publications regarding mobility and international cultural co-operation (over 20.000 downloads) in 2004*
OTM: more than a database

**Federating project**
- Co-operation between national institutes

**Innovation: OTM Steering Committee**

**To insure constant renovation**

**To envision compatibility of cultural online-database resources**
- Nantes conference June 2005
- 3 Steering committee meetings a year

**Knowledge Transfer:** training the trainers' sessions on issues linked to arts mobility

**Management**

**2004: independent association: OTM**

**Partners: organisations whose missions are to provide public information to the arts sector on a supra-national, national or sub-national level**
- Data input
- Financial input
- Strategic input

**Coordination Point:** IETM and General Editor
**Steering Group:** 6 experts

**Development of OTM**

**Initiative of IETM:** perceived need for information on international mobility in performing arts

**Idea to create portal put forward in 1999 during CCP meeting in Paris**

**2001:** feasibility study by IETM in collaboration with ECF, Relais-Culture-Europe and Lasipalatsi (Fi)

**2002-2003:** pilot portal funded, conceived and constructed by different partners (EU experimental measures, ECF, Fonds voor Podiumkunsten)
2004: OTM becomes an independent association

2005: part of G2CC project (ECF-Fitzcarraldo-Ericarts-OTM) focus mobility

Present status OTM

Internal results
• Usability: optimisation site navigation and design (otm steering group input)
• Accessibility: Increase subscribers, Fr translation, publications
• Credibility: Partners (independent asso), conferences
• Relevance, Accuracy: editorial coordination

External results
• Increased usage: 10,000 visitors/month (+140%) & +6500 subscribers
• Active usage: Over 20,000 publication downloads
• Increased visibility: 770 referral sites & participation in 8 conferences on mobility
  - 2003: feedback sessions
  - 2004: steering group input, online feedback

SWOT: Strengths
• strong locality: performing arts / mobility
• uniqueness: only comprehensive online tool for mobility without duplication
• central editing / continuous updating
• large subscription base
• landscape of mobility: analysis of gaps
• portal ‘+’: publication + training + innovation (steering group)
• clear search – multiple search
• visibility – policy tool for mobility

SWOT: Weaknesses
• funding structure – multilateral project
• notion of mobility
• search results display
• design
• partner’s weight / partners management
• not interdisciplinary
• language choice

SWOT: Opportunities
• adding disciplines
• adding geographical areas
Meeting Reports

- adapting new technologies
- reference for all mobility related info
- Development of sales, earned income

**SWOT: Threats**
- financial sustainability - lack of finance could lead to:
  - Technological lag
  - Loss of freshness and dynamism
  - Loss of leader position

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**Annex 2.4 Culturelink – Case Study**

By Lee Sunkyung

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**What is Culturelink? (www.culturelink.org)**

Culturelink is the Network of Networks for Research and Cooperation in Cultural Development, established by UNESCO and the Council of Europe in 1989. The main purpose of the Network is to facilitate the exchange of information among cultural and research institutions all over the world, and to stimulate their intensive cooperation. The Network is headquartered at the Institute for International Relations (IMO, formerly IRMO), in Zagreb, Croatia. The Network started with 25 members, and today counts more than 1,000 members from over 100 countries worldwide.

Activities of the Culturelink Network include: international research in the field of cultural development and cooperation; the organization of conferences; the development and regular updating of databases; and publication of the quarterly review Culturelink, the Culturelink Directory Series and Culturelink Joint Publications Series.

**What is APRCCN? (www.culturelink.or.kr)**

**Background**

Following the recommendation of the First World Culturelink Conference, held in Zagreb in June 1995, the Asia-Pacific Regional Centre of the Culturelink Network (APRCCN) was established in 1997 by the Korean National Commission for UNESCO.

APRCCN aims at encouraging an exchange of information, research and cooperation among institutions concerned with cultural development throughout the Asia-Pacific Region.

For the first three years, with the benefit of financial support from the Ministry of Culture and Tourism, APRCCN was able to establish a basic framework of networks and actively initiate many
programmes from its position as a regional facilitator. To this end, APRCCN has focused mainly on producing a web-based information service since 2002.

From its inception as the only existing cultural policy information service network in the Asia-Pacific, APRCCN has contributed to making possible a more realistic representation of the area. It has sought to develop and strengthen the effective dissemination of information on cultures and cultural development, from the region towards the rest of the world and vice versa.

Activities
APRCCN has been providing information services through the Internet and newsletters, and also organizes regional gatherings and joint research projects in order to promote cultural development in the region.

Data collected from the focal points of APRCCN on cultural policy (in Bangladesh, Fiji, Korea, Malaysia, Myanmar, New Zealand, Philippines, Thailand, Vietnam) and cultural law (in Bangladesh, Malaysia, New Zealand, Philippines, Korea, Thailand) is made accessible through the APRCCN website.

APRCCN published an official newsletter twice a year (9 issues from 1998 to 2000), as well as reports on cultural research and relevant conferences. Currently, international and regional news articles on culture are regularly updated on the front page of the website.

A number of regional meetings and APRCCN conferences have also been organized since its inception. APRCCN launched the Joint Study Project on Culture and Development in 1999, and convened the Regional Workshop on Culture and Development under the title "New Strategy of Cultural Tourism in the Regional Development" in 2000.

This year, plans are in the works to resurrect the APRCCN newsletter in the form of a webzine, to better facilitate information exchange on cultural development in the region. A broader membership base will be encouraged through the introduction of on-line subscription. Cultural policy research projects in the region are of key interest to the future activity of APRCCN, and an initiative such as this requires, above all else, supportive partners and the active participation of relevant countries.

Limits
The Asia-Pacific region's lack of interest and subsequently low participation in ICT-based information exchange systems is one of the biggest barriers for APRCCN. The digital infrastructure of each country in the region varies greatly, to the extent that although it is relatively easy to access online information in some countries, in others many important documents on cultural policy can be found only in the traditional paper format. Such documents must thereby be digitized, which inevitably incurs huge losses in time and money. There is also the difficulty of having to translate these documents into English. Common to online information sharing in any field, language and cultural differences also create barriers to communication.
Annex 2.5 Culturebase – Case Study
By Eva Stein

Introduction
culturebase.net is a project of the House of World Cultures, Intercult, Visiting Arts and the Danish Center for Culture and Development with the support of the Culture 2000 programme of the European Union.

culturebase.net is a high quality database and information source on international artists.

culturebase.net is a unique European initiative of four innovative cultural players and their partners for the promotion of international art and cultural exchange.

culturebase.net is a resource documenting the work of international artists, performers and promoters who have been active in Europe within the last ten years. Artists from geographical regions as diverse as Asia, Africa, Latin America, Middle East, Central and Eastern Europe are featured on this database. This includes international contemporary artists who are involved and engaged in cultural exchange.

culturebase.net offers a reliable and up-to-date source of information for art enthusiasts, producers, curators, artists, the media and opinion makers.

Rationale
A crucial prerequisite for international cultural exchange is the networking of knowledge and information about artists and cultural dialogue experts from the countries of Africa, Asia, Latin America, Central and Eastern Europe, enabling equal participation in the international cultural dialogue.

Especially in recent years, networking among cultural players has shown that the variety of perspectives offered by different cultural regions opens up a highly productive form of transnational, interdisciplinary dialogue that helps build a global communication network. The use of new technologies, in particular the Internet, provides the optimal conditions to create a forum for this global communication network, one that is not dependent on location. A broadly networked artist database is one result of this intercultural dialogue, which will now be maintained on a long-term basis and before an international public.

From their discussions with numerous cultural institutions that are devoted to presenting contemporary art and culture, the House of World Cultures realised that these institutions have not yet systematically archived their stock in digital form. Yet they are keenly interested in developing their institutional memory, preserving it in digital form, archiving it and making it available to a broad audience. Clearly, it makes sense to go through this process in cooperation with other sim-
ilar institutions, not only to save costs and share know-how, but above all to bring together common knowledge resources and present them to the public in a sophisticated form.

This knowledge is now compiled from four institutions, the House of World Cultures in Berlin, Visiting Arts in London, Intercult in Stockholm, and the Danish Center for Culture and Development in Copenhagen, and it has been prepared for multimedia presentation in the Internet. The joint platform appeared in summer 2003 at the URL www.culturebase.net.

**Aims**
culturebase.net aims to be the online information source on international artists. culturebase.net artists come from all fields of the arts, with an emphasis on the Fine Arts. Most of the texts are written by professional journalists/writers commissioned to write artist portraits for culturebase.net. Here one can find biographies and well-edited texts on writers who are not listed in ordinary literary encyclopaedias. Using a combination of search terms, inquiring minds can find Arabian filmmakers who live in France, West African music groups, or dancers between two cultures.

culturebase.net is an introductory portal and a reliable source for:
- a general audience, especially art enthusiasts
- researchers, academics, teachers, students
- critics/media, and other opinion-makers
- artists
- producers, project makers, promoters, cultural practitioners
- presenters

**Cooperation with Partner Institutions**
EU Partners
Visiting Arts, London
Intercult, Stockholm
House of World Cultures, Berlin
Danish Center for Culture and Development, Copenhagen

For the EU partners, it was crucial that the structure of the database culturebase.net provides for future participation by further partners from Europe and abroad. Very recently the Baltic Sea Culture Centre, Gdansk/Poland, announced its wish to participate in the project as another core partner. It will start providing contents in spring 2005.
Associate partners
are chosen by the core partners to be associated; they feed in their information directly into the
CMS (limited rights); they are displayed prominently with artist portraits
DSV Du store verden, Norway
Transmediale, Berlin, Germany
International Festival of Literature Berlin (ilb)

In future, all core partner institutions will work to acquire additional partners. The “filter func­tion” which the core partner institutions will exercise in selecting further partners is meant to
ensure that the established quality standards are maintained and that the choice of artists pre­
sented is not arbitrary. The international networking focuses on the partners’ dialogue toward
developing the artist database, i.e. the joint work in progress.

Content
The artists are presented in portraits and biographies (bilingually: in English and in the national
language of each institution), supplemented with bibliographies and work samples in the form of
images, videos and sound. Links to other international homepages with additional information
provides still more depth to the information presented in culturebase.net and place it in a new
context.

culturebase.net provides information about artists who have been presented/funded by a partner
institution, which have been selected according to special criteria which guide the work of the
partner institutions.

Which Artists are presented in culturebase.net?
- foreign artists from outside the partners’ countries
- world artists touring Europe
- artists with a world background
- national artists with multicultural background
- immigrant artists
- artists involved/engaged in cultural exchange
- artists with special qualities, e. g. contemporary, not folkloristic, avant-garde
- professional artists, i. e. those dedicated / fully committed to their work

Crossroads: Opportunities to make new connections across the artists
Novel categories give a whole new quality to culturebase.net, placing the artists and their work in
new, narrative contexts. This can be regarded as additional information, or, alternatively, it can
spark controversies and discussions which will be pursued live and documented in e-mail forums
and chats. Thus, culturebase.net not only conserves knowledge, it also offers the chance to initi­
ate and maintain a public discussion on the presentation and interpretation of art/culture.
CULTURAL PARTNERSHIP MAPPING: A PROCESS

Updating
Each institution involved with culturebase.net established its own internal workflow, ensuring that the data in the database will be updated regularly.

The partners
The Danish Center for Culture and Development
http://www.dccd.dk

House of World Cultures
http://www.hkw.de

Intercult
http://www.intercult.se

Visiting Arts
http://www.visitingarts.org.uk

Prospective Partner

The Baltic Sea Culture Centre
http://www.nck.org.pl

Annex 2.6 Visiting Arts (Vietnam) – Case Study
By Nguyen Van Tinh

Vietnam Culture and Arts Directory

Based on Visiting Arts’ server located in London, England

Updated and managed by Dept. of International Cooperation, Ministry of Culture and Information of Vietnam
Welcome to the Việt Nam Cultural Profile, the first of three new online cultural guides which make up the Greater Mekong Sub Region Cultural Profile. Web-based profiles of Cambodia and Laos are also under preparation and will be launched in the Spring of 2005. Together the three websites will constitute a new and highly authoritative source of web intelligence on culture in the region.

The Greater Mekong Sub Region Cultural Profile is a joint project of Visiting Arts and the Ministry of Culture and Information of Việt Nam, the Ministry of Culture and Fine Arts of Cambodia and the Ministry of Information and Culture of Laos. It is made possible through the generous financial support of the Rockefeller Foundation.

Special thanks are due to the British Council for their assistance in facilitating the research and development of the project.

The Directory includes various subjects/cultural disciplines:
- Visual arts, performing arts, museums, venues etc.

Administrative structure of Governmental system in the field of Culture, Arts, etc.
Directory in the fields of both national and regional administrative system of Vietnam

Hyperlink to Vietnam Feature Film Studio, Liberation Film Studio from specific subjects (Contemporary Vietnamese Filmmaking)

Contacts in specific units of the site

Contacts and databases of international associations, foundations, forums, etc.

Hyperlink to other websites of international organizations, NGOs, etc.

Apart from directory, there's general information of Vietnam in the fields of history, population, geography, government, education, etc.
Meeting Reports

Annex 3

Presentations made at the 2nd Preparatory Meeting

Annex 3.1 Visiting Arts Cultural Profiles – Case Study
By Tim Doling

What came before

Offline directories which laid the groundwork for the Cultural Profiles:
• Hong Kong Arts Directory (1st ed 1991, 2nd ed 1993)
• Asia Pacific Arts Directory (UNESCO/Visiting Arts, three volumes, 1996)
• Visiting Arts Regional Arts Profiles (1997-2002) on countries of Asia, Africa, Europe, North America and the Middle East

These directories were extensively researched with a view to providing useful overviews of a wide range of cultural sectors in the country concerned, together with key contacts in each of those sectors.

However while these printed directories were all very well-received at the time of publication, they went out of date very quickly, and in virtually all cases it proved impossible to find the funds to reprint them, mainly because they were seen to be in an unsustainable format. If the first edition went out of date so quickly why should a funding body contribute yet more money so soon after their original contribution, for something which would again only last a few months?

This despite the fact that the in-country partnerships we set up in each case made it possible to update the information – there was just no way of making it available after the first edition was published.
To give you some idea of cost, the last printed directory we published, the Viet Nam Arts Directory, a book of 560pp, cost around £13,000 (US$24,000) to print in the UK for a print-run of just a few thousand. On top of this there were in-country research costs of around US$10,000 plus staffing/management costs.

The other key issue was marketing and distribution. As a small operation VA did not have the resources to undertake this work properly itself. In the UK we entrusted this job to Cornerhouse, an art publisher in Manchester, while overseas the best we managed to do was to set up a distribution deal with Asia Books in Bangkok. But for the most part marketing and distribution was handled poorly due to lack of resources and as a result it was difficult for people to get hold of the directories.

From around 2001 onwards therefore we concentrated on developing a more sustainable digital format which would enable us to update the directories online while still preserving the option of printed directories for those countries where the Internet was not yet widespread. We therefore entered into a partnership with London-based software company Librios, jointly developing the Cultural Profiles Project, based on the Librios Content Management System.

It has to be said that the cost of the online Cultural Profiles is not insignificant. The technical cost of a stand-alone website is £8,000 (around $14,750, which includes template costs, design and creation including initial design and two rounds of changes) plus an annual licence fee of £10,000 (around $19,000). Visiting Arts has struck a special deal with Librios to produce eight profiles – Viet Nam, Cambodia, Laos, Scotland, Norway, Lebanon, Egypt, Afghanistan – which means that we can negotiate a slightly lower fee per website. On top of that there are the staffing/management costs and research costs associated with each project. If the website is an in-country website the cost of one or more technical site visits by Librios needs to be factored in.

On the other hand it is easier to apply funds for a concept which is clearly sustainable than for an offline resource which will be out of date within a few months.

The problem is that Visiting Arts receives frequent offers of funding by governments of western countries where a significant amount of cultural data is already available on the web - albeit perhaps not in a structured way - whilst here in Asia it just seems to be an uphill struggle to get governments and multinational agencies such as ASEAN interested and engaged in this crucially important work.

After rejecting various off-the-shelf databases a partnership was entered into with UK software programmers Librios to develop a digital Content Management System for the purpose of creating sustainable online national and regional cultural profiles.
How they work

Developed jointly by Visiting Arts and Librios specifically to power Visiting Arts' online Cultural Profiles, the powerful Librios Content Management System (CMS) underlies each website.

The Librios CMS is designed to make the storage, retrieval, updating, manipulation and reproduction of cultural information efficient and cost effective, both over the Internet and in print. As it uses XML format, the material can be exported as a data file and opened in a number of differing formats.

Each of Visiting Arts' Cultural Profile databases is housed on the server of our technical partner Librios in the UK and accessed online via a Broadband Internet connection. This permits multiple remote access by an unlimited number of editorial staff – eg the Cambodia Project Officer inputs/updates data from Phnom Penh and the Norway Project Officer from Oslo while Visiting Arts' Cultural Profiles Managing Editor exercises overall editorial control from Laos.

Web pages are built up within the database using an easy-to-use 'node' structure – text can be typed/formatted directly into each node/web page window, along with images.

Turning to the completed website for Viet Nam you'll see that each Cultural Profile is divided into Country Introduction and Cultural Overviews sections. The Cultural Overviews section is further subdivided by cultural sector, each of which (eg Performing arts, Visual arts, Archives, Libraries, Heritage, Film, etc) features both background text/images and a detailed DIRECTORY of contacts in that sector.

Each node/web page of a DIRECTORY is given a decimal classification number – eg in the Vit Nam Cultural Profile the DIRECTORY node for Performing arts museums (part of the DIRECTORY for the Performing arts section) bears the classification number 121.171.2.

Each of the organisations/individuals listed in the database also carries one or more classification numbers, eg the _ào T_n T_u_ng Theatre Exhibition Room (a facility attached to a traditional theatre company) carries the classification number 121.171.2, which means that it appears automatically within the DIRECTORY node bearing that same classification number mentioned above. Since it also carries the classification number 131.52, the _ào T_n T_u_ng Theatre Exhibition Room also appears in the DIRECTORY node for Museums (part of the DIRECTORY for the Heritage section).

All organisations listed in the database are also given a geographical classification so that if necessary all organisations in a specific province or city may be identified or distinguished.

Each organisation listed in the database may be given multiple classifications according to its various functions, thereby facilitating the Cultural Profiles' multi-disciplinary approach – for exam-
CULTURAL PARTNERSHIP MAPPING: A PROCESS

ple, a multimedia organisation might appear in the DIRECTORY of the Multimedia section and in the DIRECTORIES of other sections such as Performing arts, Visual arts, Film/video etc.

You may have noticed how each unit in the database has a field called 'Proprietor' which indicates its parent body; we use this to enable researchers of cultural policy and infrastructure to trace how things fit together within a particular country, eg Small Stage Theatre Company example.

The Librios CMS can accommodate hot-spot maps, audio and video files and other offline material.

Information-gathering methodology

At a very early stage we realised that you cannot rely on other people to supply information, therefore our research is mainly primary research in country backed up with available documentation. Questionnaires are also used, but mainly in tandem with personal visits where there is a greater likelihood of them being completed. A complete telephone-check of the entire database is always done prior to publishing. This methodology is expensive but in a portal like ours where the focus is on original content it is the only way to guarantee success.

Another crucial feature of the research methodology: In order to guarantee sustainability, each Cultural Profile is researched and developed in partnership with an in-country agency (usually government); as part of this partnership local staff are trained in research methodology, project management skills, editorial work and the management/processing of cultural information via the Librios Content Management System, so that they become responsible for updating and maintaining the site; Visiting Arts also undertakes on completion of the English-language website to assist its local partners to develop an indigenous-language version of the website in order to maximise their sense of ownership and further encourage the regular updating of both sites.

Using the Librios CMS it is possible to create CD-ROMs for offline viewing of the website and, utilising Print On Demand (POD) technology, to produce books of the latest version of the website for convenience of use in countries where computer and Internet use is not so widespread. The savings achieved through the use of POD will enable Visiting Arts to publish small numbers (from just 1 to 500 copies per run) of each printed cultural profile economically, with a view to issuing updated versions of each country cultural profile at annual or biennial intervals. A standard cover design will be printed lithographically and overprinted on each occasion with the issue number and date of publication.

In terms of manpower requirements the full-time Cultural Profiles team is currently four – three in London and myself in Asia. As I am located away from the office project management is shared between myself and my colleague Adam Jeanes in London, with two assistants also working in London on the non-Asian Cultural Profiles. Consultants are also engaged on a project-by-project basis.
Future plans for the Cultural Profiles include:

**Key contacts** – a quick reference guide in each sector for those with little time – the sheer amount of information is daunting and we need to set up as kind of one-stop shop guide at a fairly early stage in each sector

**Addition of case studies in cultural exchange** – these are already being prepared for Viet Nam

Converting legacy data – comprising some 37 printed directories produced over the past decade by Visiting Arts; and in this connection:

**Creating Cultural Profiles of all the Asian countries** – to meet the demand for information both in the west and within the region

**Exploiting commercial potential** eg opening up the Cultural Profile sites to commercial sponsorship

**Overview of key features:**

**Original Content**

(i) **authoritative sectoral overviews** – based on original in-country research and covering all aspects of a country’s cultural policy and infrastructure and arts, media and heritage scenes.

(ii) **extensive database of contacts** – underlying each profile is a substantial database of thousands of key contacts from every cultural sector, affording direct follow-up by those interested in person-to-person or organisation-to-organisation exchange.

(iii) **multi-sectoral coverage** – including (where relevant to the country concerned) archives, competitions/awards/titles, cross-sectoral work (eg creative industries, youth arts, arts and disability, voluntary arts, arts and health, community arts), ethnic culture, festivals, film/video, funding, government policy and infrastructure, heritage, international exchange, libraries, mass culture, media (broadcasting, press, publishing, Internet), multimedia/interdisciplinary work, performing arts, research, tourism, training and visual arts

(iv) **regional context** – each national Cultural Profile incorporates an extensive amount of pan-regional information on support organisations, funding bodies and other agencies which work across borders.
Comprehensive and Flexible Classification System

Underlying the database is a substantial classification system which has been purpose-designed to accommodate all of the afore-mentioned cultural sectors and to expand/contract flexibly in response to changing needs; unlike many classification systems, this one has cultural equality designed into it, e.g. ‘western’ art forms can be classified within the same context as ‘non-western’ art forms. The capacity to give DIRECTORY items multiple classifications is also an essential component of the Cultural Profiles’ multi-sectoral approach.

Multiple Remote Terminal Access

Each of Visiting Arts’ Cultural Profile databases is housed on Librios’ server in the UK and may be accessed online through a Remote Desktop Connection via a Broadband Internet connection from anywhere in the world, thereby permitting both remote updating by in-country partners and centralised editorial control by Visiting Arts.

Sustainability Through Partnership

In-country partnerships inform all aspects of Visiting Arts’ Cultural Profiles work, giving local partners a greater sense of ownership of a project and making them responsible for updating and maintaining the English-language website; Visiting Arts is also committed to assisting its in-country partners to develop their own indigenous-language versions of the English-language websites, in order to further enhance this sense of ownership and at the same time facilitate the ongoing updating of the English-language websites.

An Offline Resource

The capacity to produce CD-ROMs and (using Print On Demand Technology) book versions of the Cultural Profiles offers added flexibility and will prove particularly useful in countries where computer and Internet use is not yet widespread.

Potential for Expansion

As a SQL server-based system the Librios CMS has no data storage limits apart from those of the servers on which it operates. Furthermore there are no technical limits to the type of documents which can be supported by the Librios CMS and once a set of basic working profiles has been established Visiting Arts plans to further develop each one through the addition of hot-spot maps, audio and video files and other offline material.
Annex 3.2 Asia Art Archive – Case Study
By Claire Hsu

Introduction to the Asia Art Archive: Set up

Considerations and Challenges when setting up the Asia Art Archive:
• Asia VAST, MULTIFACED, DIVERSE
• Concept of an archive for contemporary Asian art is new
• Human Resources
• Trust
• Getting the word out – networks throughout Asia: Academic Advisory Board, Researchers
• Encourage similar initiatives
• Language

Website & Database: Current Features, Backend, Statistics

The Collections: Brief Overview

Alternative Archive
• Dispel the archive as a place of silence
• Shifting role of archive as in generating knowledge, dialogue and awareness
• Live documentation and projects

Concluding Observations and Future Considerations:
• AAA more than a static collection of material
• Clear collection development strategy: focus
• Physical limitations
• Collection of material a platform from which to generate dialogue and research
• Flexibility
• Improving and keeping up-to-date website and database
• Building regional networks
• Communication and a common platform between similar initiatives
The CulturE-ASEF Project

CulturE-ASEF is an extensive information system on the Internet for the Asia-Europe cultural exchange. Launched in March 2002 as a long-term joint project between the Asia-Europe Foundation and Universes in Universe - Worlds of Art, it has become a unique resource for a large and constantly growing audience, committed to cultural exchange between both continents. Its systematic directories of annotated links guide interested parties to helpful and informative websites, building virtual bridges that support and encourage real exchanges. The website has a special feature on all pages which directly promotes activities and events organized or supported by the ASEF.

CulturE-ASEF is developed and maintained by Gerhard Haupt and Pat Binder, based on their experience with their website Universes in Universe - Worlds of Art.

The CulturE-ASEF project consists of 2 parts, published in English, German and Spanish:

Asia-Europe Cultural Exchange website: www.culture-asef.org
- Sections/contents included on a multilateral and bilateral level:
  - Cultural relations: Political framework, analyses, programs
  - Directories, overview, special websites, discussion lists and networks
  - Institutions for international cultural exchange, with programs that also serve the Asia-Europe cultural exchange
  - Institutions, organizations, associations, initiatives, projects for the exchange between Asia and Europe
  - Important Asian events, festivals, exhibitions, conferences, symposiums in Europe, and viceversa

Art information systems for 10 Asian ASEM members (Universes in Universe)
- Sections/contents included in each country:
  - Overview: Directories, larger websites, contemporary art
  - Art History: Ancient cultures, modern art, institutions and associations
  - Museums, Exhibition Centers, Collections
  - Institutions: National, regional institutions and organizations, foundations, associations, art schools, etc.
  - Galleries: Commercial and non-commercial galleries, web galleries, art market
  - Exhibitions: Selected exhibitions, current programs
  - Events: Selected symposia, workshops, festivals, art fairs, calendar of events
Information research, systematization

One of the basic problems of the information overload in Internet, is finding websites which contain substantial information on a specific topic or key word. Haupt and Binder continually research as to which interesting websites exist in these areas, evaluating, reviewing, and systematizing them. For each individual link included in their information systems, they provide a brief description (in the 3 languages of the project) that gives the users information as to what awaits them in the website to which the link leads. The links are categorized according to countries or regions in thematic sections with diverse sub-directories using the most user-friendly systematic possible.

Additional orientation are the maps of the individual countries. In the areas in which links are geographically categorized, (i.e. museums according to cities), one can navigate directly using clickable maps.

A site search feature is also included, which allows retrieving documents where a specific keyword appears.

Software developed and used

Along with the elaboration of the CulturE-ASEF's website and art directories, Haupt and Binder constructed a first desktop database (using FileMaker software). Up from November 2002, they developed a tailored made online database, together with the programmer Marc Boon (from the Netherlands), using MySQL, PHP and Javascript. Parallel to this, the HTML-programming of the pages was adapted to be able to connect the database with them. A whole code systematization (like what one needs in libraries) was developed. These codes, in harmony with other fields like "country", "date", "language" etc., allow the database to allocate the finished links into the HTML-pages prepared as templates with respective codified areas. The final pages on the server are static ones, so the user doesn’t see any difference and for him/her everything appears with no delay.

This database is essential for managing and increasing the information. The net is a "living organism", and links addresses change, pages are removed or get lost or entire website simply "die". There is considerable fluctuation of information, even on websites of official organizations, like ministries and embassies, research institutions. The database includes an automatic link check, which protocols websites with problems or which have disappeared. Nevertheless, the follow up has to be done manually.
CULTURAL PARTNERSHIP MAPPING: A PROCESS

Statistics

Current number of links included: 2,154

Current average monthly pageviews: more than 82,000
Expected pageviews for 2005: more than 1,100,000 pageviews

Current different computers per month on average: more than 20,000
Expected logged in computers for 2005: more than 250,000

Notes: These figures are based on "clean" statistics, robots and spiders have been filtered out. The figure "computer" refers to ID-numbers, behind which there could be a whole school class, Internet-Cafe, university, office, etc.

High ranking of CulturE-ASEF in the search engines

CulturE-ASEF appears among the first results on major search engines (like Google), when searching for cultural exchange-related keywords.

Operations and Strategy

Production of new content
Binder and Haupt have started to include within the CulturE-ASEF website, texts, information and images produced by them or put at their disposition by organizers or institutions. They decided to undertake this step, because they have acknowledged, that important content information is getting lost from the Internet archive, since some net-publications or content providers stop to exist, or remove part of their contents. At the same time, important information does not exist on the net at all, and therefore doesn’t get the visibility it deserves.

Plans for the future
Upon approval by the Board of Governors, the intention is to include Cambodia, Laos, Myanmar, Cyprus, Czech Republic, Estonia, Hungary, Latvia, Lithuania, Malta, Poland, Slovakia, Slovenia in the CulturE-ASEF website, as well as to produce particular art information systems for Cambodia, Laos and Myanmar.

Further development of technical tools
With the new countries, there are theoretically more than double possible interconnections, than what was the case so far. Therefore the database has to be improved and further developed, integrating a new dynamical publishing system, which automatically generates the new pages in which the links will appear, as well as the multi-way linking from the respective country pages.
For the production of new content and interlinking of the new information pages a tailored content management system interconnected with the database will be developed.

**Vision for CulturE-ASEF**

As an overall strategy, the idea is to develop the CulturE-ASEF main interface more in the direction of an online magazine, including changing contents, links to articles, event tips, brief news, and links with notes that guide the users to the depths of the information system. A first step was done with the redesigning of the starting page.

Besides improving the perception of the CulturE-ASEF's goals in general, bringing about more regular visits by the users, and their consultation of content areas, that may not be of their first interest (like other countries activities), this magazine-character will also open new cooperation possibilities in the sense of publication of contents. It will draw the attention to initiatives, events, workshops and projects with no website or information on the net, allowing a direct cooperation with organizations and individuals with limited budgets but strong personal commitment, particularly in the new countries.

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**Annex 3.4 State-of-the-Art Features and Implementation Issues**

By Dion Goh

**Agenda**

**State of the art**

- Portal requirements
  - Extracts from the previous meeting
- Portal definitions
  - Culled from the literature
- Advanced portal features
  - Ideas from other domains

**Implementation issues**

- Discussion

**What the should portal have...**

**Artists seem to be interested in access to**

- **Funding** – Where do opportunities lie and what criteria must be met to qualify?
- **Partnerships** – What individuals & organizations have similar strategies and goals?
- **Orientation** – Who are the players in a particular field?
CULTURAL PARTNERSHIP MAPPING: A PROCESS

The portal should feature both “hard” and “soft” information
• **Hard** – databases, directories, listings, forms, search functions, etc.
• **Soft** – user feedback, opinions of people, direct postings, online forums, online consulting, etc.

**Other portal features**
• A “virtual space” where artists and cultural professionals can meet
• Should also feature special segments that change regularly
• A “one size fits all” approach would be virtually impossible
• Many resources exist but there are rarely reports and announcements and therefore limited knowledge of and access to what is already present

A feasible system of information updating must be implemented. Options include:
• Federated approach
• Individual updates verified by an editor
• Traditional centralized information management
• Outsourcing of information gathering and management

The highest priorities would be to make the portal user-friendly and to allow for user input and interaction

Strict standards should be maintained with regard to the quality and accuracy of the information

Effort must be made to identify the most reliable sources in each sector and in each country

Some portal definitions

• Christopher Shilakes & Julie Tylman (Merrill Lynch)
  “… applications that enable companies to unlock internally and externally stored information, and provide users a single gateway to personalized information needed to make informed business decisions.”
• Gerry Murray (IDC)
  “… portals must connect us not only with everything we need, but with everyone we need, and provide all the tools we need to work together.”

Types of portals...

**Corporate or Enterprise (Intranet) Portals**
• Business to employees (B2E) portals
• Enterprise Information Portals (EIP)
• Examples:
- Collaboration – provide virtual places for people to work together
- Expertise – provide connections between people based on their abilities
- Knowledge Management – all of the above plus personalized environments tailored to preferences and tasks

e-Business (Extranet) Portals
• Examples: B2C, B2B portals

Public or Internet portals
• General public or Internet portals – addresses the entire Internet
• Industrial portals, vertical portals (vortals) – focused on specific audiences or communities such as consumer goods, culture, computers, retail, insurance, etc.

... and their features

Taxonomy
• Categorizes information using organization-specific labels
• Provides multiple ways of accessing documents

Browse
• Enables users to manually locate content by navigating a taxonomy

Search
• Full-text, fielded, federated search

Content management
• Process of authoring, contributing, reviewing, approving, publishing, delivering, and maintaining content within the portal

More portal features

End User Customization
• Allows users to specify their preferences for the user interface look-and-feel

Personalization
• Tailors content and functionality according to needs of individuals or groups of users

Expertise Locator
• Locates "experts" among portal users
• Skill sets include job functions, knowledge, etc.
**Collaboration and communication**
- Enables users to work together to share ideas and complete work as a team
- Can be synchronous or asynchronous

**Alerts**
- A notification of an event or change based on one or more conditions involving single or multiple information sources
- Can be delivered within a portal as well as by other mechanisms such as e-mail
- Usually accommodate individual user preferences through subscriptions

**Single sign-on**
- Ability to see information from multiple systems, in multiple formats, all presented on a single page view

**Where do we fit and where do we go from here?**

**Access to “authoritative” sources**
- Databases, directories, “dynamic” content areas
- Search and browse

**Communication services**
- Discussion forums, feedback, consulting

**Collaboration services**
- Virtual spaces, “matchmaking”, expertise locator

**Personalization/Filtering**
- Access to and notification of relevant resources

**Content management**
- Quality, reliability and accuracy of information

**Many of these features that we want can be found in existing portals and portal software (open source and commercial)**
- Are there any other features that we could differentiate the ASEF portal from existing implementations and make its case more compelling?
- Focus is on information access, collaboration and communication
Information Access – Searching

Current state
- Simple search
  - Keywords and Boolean operators
- Advanced search
  - More fields to expand/restrict search scope

Information Access – Searching
Standard search features

- Phrase
- Keyword
- Boolean
- Metadata

Searching – what else?

Proximity search
- Searching for words that are in close proximity to each other

Phonic search
- Looks for a word that sounds like the word you are searching for and begins with the same letter
- Good for names

Other features
- Stemming
  - apply, applies, applying

Smith will also find Smithe and Smythe
Vivien will also find Vivian
Eileen will NOT find Aileen
CULTURAL PARTNERSHIP MAPPING: A PROCESS

- Fuzzy search
  - apple, appartle, applle
- Synonym search
  - theater, play, drama

Searching — what else?

Fuzzy name search
- Addresses name variation issue by character and word matching techniques or by developing rules on the structure of names

Collaborative querying
- Helping you search by recommending previous queries used by others

Concept searching
- Searching by related topics
- Can be done manually using a thesaurus or automatically by analysing document content

Information Access — Browsing

Current situation
- Hierarchical organization (taxonomy) of resources by an expert or group of experts
- Single view of resource
Meeting Reports

Browsing – what else?

Resources usually have multiple attributes (facets) in various orthogonal sets of categories

Faceted classification
• Describing resources using more than 1 category

Music: artist, title, length, genre, date...
Recipes: cuisine, main ingredients, cooking style...
Travel site: articles have authors, dates, places, prices...
Image collection: artist, date, style, type of image, theme...

Faceted browsing

Users filter a set of items by progressively selecting from only valid values of a faceted classification system

Facet values selected in any order the user wishes

Drilling-down to get fewer and fewer results until desired resource obtained

Faceted Browsing – How?

Engage a group of experts

Engage the community
• Collaborative indexing
• Examples
  - Flickr – photo sharing site
  - del.icio.us – social bookmarks
  (see diagram)
Collaboration and Communication

Blogs/Web logs
- Web application which contains time-stamped posts on a common webpage
- Simplifies publishing with built-in editor on Web page
- Allows other users to post comments on an article — creates a community
- Types of Blogs: Personal, topical, news, collaborative
- Some possible uses of Blogs: by individuals (artistes, etc.), by groups and organizations, for collaborative projects, for information sharing and publicity, for discussion on special topics

Wikis — the new blog

Server software that allows users to freely create and edit Web page content using any Web browser
Generally no review before modifications are accepted and most wikis are open to the general public
Registration features supported if needed

Wikipedia — An Example of a successful Wiki

Freely accessible encyclopedia

Functions like a regular Web page with content and links

Freely editable encyclopedia —
Discuss page, edit page or view change history
Some possibilities...
Wikis have been used in
• Collaborative projects
• Information sharing
• Creation of knowledge bases
• Communication ...

Blog and wiki issues

Quality, reliability, accuracy of information
Vandalism
Privacy
Personal disputes
Legal and ethical issues

Matchmaking – Expertise Locators

An integrated approach involving people, process, technology and content design to
• Connect people to people
• Link people to information about people
• Identify people with expertise and link them to those with questions or problems,
• Identify potential members for projects requiring specific expertise
• Assist in career development
• Provide support for teams and communities of practice

Expertise Locators

Key resource – expert’s profile

Can be constructed
• Manually – surveys, forms, interviews, recommendations, etc.
• Automatically – mining databases, e-mail, discussions, interaction with portal and other users,
  etc.

Who uses wikis?
Nokia, Kodak, Ziff Davis Media, O'Reilly, universities around the world, etc.

Issues: Legal and ethical issues, privacy, disclosure, voluntary or mandatory, type of
  information harvested, etc.

Matchmaking one step further...
Social network analysis (SNA)

• Mapping and measuring of relationships and flows between people, groups, and other entities
• Nodes in the network are the entities while links show relationships between the nodes
• One goal of SNA is to measure the importance of a node in the network

**Examples of relationships**
• Kinship: brother of, father of
• Social Roles: boss of, teacher of, friend of
• Affective: likes, respects, hates
• Cognitive: knows, views as similar
• Actions: talks to, has lunch with, attacks
• Co-occurrence: is in the same club as, has the same occupation as
• Distance: number of miles between

**SNA can be used to**
• Discover common interests and expertise
• Identify potential members for a collaborative project
• Find out who uses what resources
• Find related resources
• Identify who is working with whom
• Discovering key/influential people

**Warning:** Privacy, legal and ethical issues apply.

**SNA – Examples on the Web**

**Personalization**

**Friendster is the fun and safe way to organize your social life**

*New to Friendster?* Join now – it’s free and takes less than a minute to sign up.

*Already a member?*

- email
- password
- remember my email

Forgot your password?
Trouble logging in?

**Tailoring information to suit individual needs – information filtering**
• Based on roles, preferences, projects, etc.

*Carves a space within the portal for user to view this personalized information (“MyPortal”)*
Manual Filtering

User manually selects information

Rule-based Filtering

*Automates selection using a set of rules to specify a user's information filtering policy*

- Can be customized based on roles, projects, etc.
- Selection based on topics, keywords and/or queries instead of explicit selection of content
CULTURAL PARTNERSHIP MAPPING: A PROCESS

Collaborative Filtering

Harnessing the collective preferences of “like-minded” people

What we’ve looked at

Search
- Advanced search techniques

Browse
- Faceted browsing
- Collaborative indexing

Collaboration
- Blogs
- Wikis

Matchmaking
- Expertise locators
- Social network analysis

Personalization
- Information filtering techniques
Some final thoughts

Technology is no panacea!
A successful portal must be viewed as useful by its stakeholders
Habits and behaviors may need to change
A culture of information sharing is also required

Discussion

What features do we want?

Implementation issues
- Software
- Hardware needed
- Manpower
- Cost
- Portal users
- Activities/timeline
- Success/failure stories

Annex 3.5 Culture as Business and the Business of Culture
By Bernhard Knoblach

Different approaches of e-business
Examples
Potential
Discussion

How to... e-business?

How to start?
- Conduct competitive research before project start
- Determine target audience
- Set goals
- Define programming needs early (dep. on solution)
- Design website structure and content around internet marketing strategies or vice-versa
- Design website easy to navigate and user-friendly
- Optimize for search-engines
CULTURAL PARTNERSHIP MAPPING: A PROCESS

- Accessibility
- Security
- Privacy
- Service
- Legal issues

**Selection of an e-commerce solution**
- Easy to maintain?
- Easy to process orders?
- Does it provide the most important marketing processes?
- What kind of support does it offer after the sale?
- In addition to technical support does it provide:
  - Marketing help
  - Search engine positioning help
  - Promotional help
  - How long will it take to learn how to use the solution?
  - Is it flexible enough to be able to add custom features?

**e-business approaches**

**Direct approach**
- Producer
- Merchant
Storefront Model / Online Products/Service
- Brokerage / Infomediary
- Auctions
- Advertising (Banners, Logos, Articles, contextual advertising)
- Utility (on demand services)
- B2B Exchange
- eLearning / eTraining
- Paid sections and accesses
- Paid communities
- Subscription
- Portal Model
- Advanced features for paying members (deep search feature, RSS feeds)

**Indirect approach**
- Resource sponsorship
- Affiliation / Membership / Partnership – marketing third parties
- Sponsorship
- Soft sponsorship / supportership
e-business examples

Pure e-business
• E-bay
• Amazon
• Dell

Mixed approaches
• http://www.ethicalcorp.com

Membership models
• www.csreurope.org

Partner/sponsorship models
• http://www.museoscienza.org/

e-business in the culture and non-profit area
• e-shop: Electronic trading of goods, services and information.
  - New source of revenue. Indirect support of beneficiaries. Creates extra visibility.
  - Are commercial activities in line with mission?
  - High initial costs
  - Does it comply with intellectual property rights, etc?
  - Retail rarely supports content.
  - Novib
    - www.novib.nl Metropolitan Museum of Modern Art
    - www.moma.org

• e-mall: A collection of e-shops or a sector marketplace
  - Shares costs. Builds web traffic and visibility. Fuels cooperation.
  - Policies for knowledge sharing among NGOs?
  - How to divide revenues from selling under a common brand?
  - OneWorld www.oneworld.org APC www.apc.org

• Information broker/Portal: They provide (business) information and consultancy.
  - Well-known portal generates lots of page hits.
  - Revenues from selling ads (bannering).
  - Interactive services, such as online payment system, search engine,
    - need continuous checking.
  - Maintaining neutrality can sometimes conflict with NGO mission.
  - Yahoo www.yahoo.com
  - OneWorld www.oneworld.org
  - APC www.apc.org
• Virtual Communities: Members add value by communicating; Members contribute to a knowledge base provided by the virtual community.
  - Knowledge creation by knowledge sharing. Communities extend services.
  - People are mobilised quickly. No geographic constraints. Interactivity.
  - Communities generate loyalty. Communities enable greater collaboration.
  - Continuous online moderation of the discussions.

• Pros of e-business approaches for NGOs:
  - Image: e-commerce helps with marketing, communication, and branding strategies
  - Efficiency: clients can look for and purchase information, products and services without physical contact. The same goes for suppliers, and partners
  - Effectiveness: ICTs and the Internet enable a more proactive approach. NGOs can engage in ‘personal’, one-to-one relationships with their clients, resulting in a detailed client profile

• Cons of e-business approaches for NGOs:
  - High investments with uncertain returns
  - Can the organization cope with the information explosion? More important; is the data used intelligently?
  - Relationship management is difficult without personal face-to-face contact
  - Joint e-commerce activities can result in difficulties of dividing revenues among the various partners


More information

www.benton.org
www.apc.org
www.coyotecom.com
www.oecd.org/dev
www.topica.com
www.nonprofits.org
www.summitcollaborative.com
www.iicd.org
www.bellanet.org
www.hivos.com
e-potential of the portal

- High content density and volume
- Top visibility
- International approach
- High level experts
- Profound coverage
- Deep and wide network structure
- Cultural inclusion
- Political value and recognition
- Access to strategic documents on cultural policy and development
- Access to stakeholder, actors and practitioners
- PR potential
- Collaborative potential
- Information Gateway
- Multi-Media enabled
- Personalised newsletters
- Access to advanced site features (as search or personalisation)
- Right to publish
- Access to policy papers
- Services on demand (physical as print or intellectual)
- Offering extended consultancy services
- Art selling / booking point
- Intermediate for cultural events and conferences (positioned between artists and media/consumer)
- E-mail (offering a sales portal for affiliates)
- Co-operations with cultural industries - cultural tourism
- Online training on areas as cultural management (co-operations?)

Annex 3.6 Legal Issues for Portals
By Bryan Tan

Objectives of Session

Identify possible developments of Portal
Understand intellectual property rights
Identifying issues for legal concern
Portal Features

• Product Information
• User Forums
• Newsletters
• Archives
• Calendaring
• E-commerce

Characteristics of intellectual property

• negative rights
• intrinsic value
• industrial property
• patents
• trademarks
• designs

Types of Intellectual Property

Patents

• inventions, ideas
• most basic, most valuable, most dangerous

Copyright

• musical, literary, dramatic, artistic works
• right against copying
• not ideas
• vests automatically
• copying must be proved

Trademarks

• image, goodwill, reputation
• distinguishable
• classes
• domain names

Analogous rights

• Performance rights
• Confidence
• Passing Off
• Design Right
Scope of Copyright

Compilations
Films
Cable programmes
Sound recordings
Databases
Computer programs
Maps

Copyright Requirements

Originality
- Not just copying
- Creative expression involved
- Not mere ideas
- Database rights

Authorship
- Nationalistic
- Reciprocal treatment under the Berne Convention

Length
Life + 70 years

Copyright Infringement

Types of Infringement
- Infringement by copying
- Substantial infringement
- Infringement by performance
- Infringement by inclusion in a cable programme
- Secondary infringement

Defences to Infringement
- Fair use
- Criticism/review
- Reporting current events
- Research/study
- Take Down exceptions
Copyright Infringement – Library User

Library Use
• Definition of library
• Copy provided upon request
• A notice is given to the person that the electronic copy has been made and might be subject to copyright protection
• After the electronic copy is communicated to the person, the electronic copy made and held by the library is destroyed
• For preservation purposes

Other Areas of Concern

Content Regulation
Defamation
Confidential Information
Privacy

Content Regulation

Obscene Material
Political Statements
Inciteful Material
Language
Consumer Notices
Accuracy

Defamation

Primary Defamation
Secondary Defamation
Forums
Administrator

Confidential Information

State Secrets
Commercial Secrets
Private Information
Administrator
Privacy

Disclosure of information
Collection of information
Retention of information
Production of information

Solution 1: Structural Protection

Organisation of Portal owner
Organisation of Portal administrator
Choice of forum
• Server

Solution 2: Risk Management

Monitor Postings
Country Surveys on Content laws
Privacy Officer
Copyright Compliance Officer

Solution 3: Open Source

Freedom to license
A way of information sharing?
Annex 4

Participants’ Profiles and Contact Details

Participants in the Cultural Partnership Mapping Process

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H.E. Ong Keng Yong is the Secretary-General of ASEAN (Association of Southeast Asian Nations) since 1 January 2003. Mr Ong joined the Singapore Ministry of Foreign Affairs (MFA) in June 1979. Since then, he served as the Charge d’Affaires of the Singapore Embassy in Saudi Arabia, the Counsellor and Deputy Chief of Mission in the Singapore High Commission in Malaysia, the Minister-Counsellor and Deputy Chief of Mission in the Singapore Embassy in the United States of America (USA) and Singapore’s High Commissioner to India and Ambassador to Nepal.

He has also held a number of appointments in the MFA such as the Press Secretary to the Minister for Foreign Affairs and Spokesman for the Foreign Ministry. Mr. Ong was the Press Secretary to the Prime Minister of Singapore and concurrently the Deputy Secretary to the Ministry of Information, Communications and the Arts from September 1998 to December 2002. Between 1999 and 2002, he was also the Chief Executive Director of the People’s Association, a grassroots-based community development organization in Singapore. Mr. Ong holds a Bachelor of Law (Honours) from the University of Singapore and a Master of Arts in Arab Studies (Distinction) from Georgetown University (Washington DC, USA).

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Pratap Parameswaran is currently the Programme Coordinator for culture and Information at the ASEAN Secretariat. The Programme Coordinator is primarily responsible for facilitating the various ASEAN bodies that are involved in regional cooperation in culture and information.

Previously, he was the officer responsible for transnational issues including transnational crime, legal matters and drug control at the ASEAN Secretariat. Prior to the ASEAN Secretariat, he was a journalist for a business newspaper and editorial assistant for an NGO publication, both in Malaysia. He holds a law degree from the UK.

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Upon graduating with a M.A in History of Art from the School of Oriental and African Studies, University of London, Claire Hsu moved back to Hong Kong to co-found the Asia Art Archive in December 2000, with Ronald Arculli and Johnson Chang.

As its first Executive director, Claire Hsu has overseen all aspects of setting up the Asia Art Archive, from fundraising, communication and marketing to developing the database, website and physical archive. She supervised the co-organisation with Para/Site Art Space of a symposium for over ten local and international alternative art spaces, Space Traffic (2001), co-edited the catalogue for the exhibition of 85 contemporary Chinese artists, Paris-Pekin, which opened in Paris in October 2002 and supervised the co-organisation of a four day workshop with 15 curators from the Museum of Modern Art, New York and 15 curators from Asia (2002). In 2003, she received a Starr Foundation Fellowship from the Asian Cultural Council to travel to research archives and art spaces for contemporary Asian art in NY.

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Lidia Varbanova is an international consultant, researcher and lecturer in cultural policy, cultural economics and arts management. She works as a Project Manager with the European Cultural Foundation, Amsterdam, as a consultant with the UNESCO Institute of Statistics, Montreal and she also manages the Center for Intercultural and Social Development, Montreal. She contributes as a member of the Editorial Committee of the Canadian Cultural Observatory, Ottawa. In the period 2000-2003 she has served as the Program Director of the Arts and Culture Network of the Open Society Institute (the Soros Foundation's headquarters in Hungary) and she is still consultant with the Network on the development of cultural policy documents and practices in Central Asia.

Dr. Varbanova is the Vice President of the Canadian Cultural Research Network and Fitzcarraldo Foundation, Italy; member of the Editorial Board of the International Journal of Cultural Policy. She was Vice-President of the European Network of Cultural Administration Training Centers and Member of the Board of CIRCLE network. Dr. Varbanova has an outstanding teaching, consulting and research experience internationally, and especially in the countries from Central and Eastern Europe, Central Asia and the Caucasus. She obtains Ph.D. in Economics, MA in Industrial Management and Minor in Journalism.

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Nikko Zapata is a Senior Culture and Arts Officer of the Cultural Center of the Philippines (CCP) and heads the Outreach and Exchange Organization Development Program wherein she brings her experiences in project management, design of programs and training modules for human resource management and organizational development for the partners and networks of
CCP. Nikko has conducted research on the Impact of CCP Programs in the Philippine Regions from 1992 to 1996; the Smithsonian Folklife Festival and Philippine National Centennial Commission in Washington DC, USA and Honolulu, Hawaii in 1998; Flying Circus Research Project to the Philippines in 1999; DAYAW Philippine Cultural Communities Arts Festival in 2000; National Commission for Culture and Arts - Institute for Cultural and Arts Management in 2000 up to the present. She also holds a Masters in General Sociology under a Tuition Fee Scholarship from the Asian Social Institute, Manila, Philippines and Graduated with a Bachelor of Arts in Sociology from the University of the East, Manila, Philippines.

She was awarded a grant by the Arts Network Asia (ANA) to do a travel-research entitled Case Studies on Governance and Sustainability in South East Asia for the year 2004 – 2005 and is currently working on the report.

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Dion Goh is Assistant Professor at the Division of Information Studies, School of Communication & Information, Nanyang Technological University (Singapore) He teaches IT-related graduate-level courses. He is also the Program Director for the Master of Science in Information Systems program.

He graduated with a Bachelor of Arts in Economics and Statistics from The National University of Singapore. He then left for the United States where he received a Master of Science in Computer Science from Florida State University and a Doctorate of Philosophy in Computer Science from Texas A&M University. Between degrees, he has worked as a freelance writer, Web site developer and a software engineer in Singapore and the United States.

Dion's research interests are in digital library applications, Web mining, information retrieval, and the use of information technology in education. His work has been published in many interna-
tional journals and conferences. Actively involved in the digital library community, he was recently the Publicity and Sponsorship Co-Chair of the International Conference on Asian Digital Libraries (ICADL 2002) as well as a member of the programme committee. He has also given several talks at public fora, the most recent being the SingAREN Seminar on Digital Libraries.

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Ritva Mitchell is the Director of Research of the Foundation for Cultural Policy Research. She is also the President of the Board of Governors of the European Institute for Comparative Cultural Research (ERICarts). She is a social scientist who has specialised in cultural research and management of cultural projects over the past 25 years. She has been a researcher and lecturer at the University of Helsinki, founder and head of research of the Arts Council of Finland’s research department, programme advisor at the Council of Europe, director of research at Arts Council of Finland prior to her current positions.

She has also worked as an expert for the Nordic Council of Ministers, UNESCO, the EU and a number of governments in Europe and Asia on issues of cultural management training and cultural research. She has authored and edited books and written numerous articles on arts administration, cultural development and cultural policies and lectured intensively at different Finnish and European universities and vocational training institutions. She also sits on several advisory boards including Nordic Baltic Platform, International Intelligence on Culture, the Fondazione Fitzcarraldo. She has been the president of CIRCLE and of the Orientation Board for the European Diploma in Cultural Management.

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Sylvain Pasqua has been working in the Directorate General for Education and Culture of the European Commission (Culture Unit) as an Administrator for the past three years. He is in charge of all communication tasks related to the activities of the Unit, in particular concerning the European framework programme Culture 2000, which supports cultural cooperation within Europe in all artistic and cultural sectors (living arts, visual arts, cultural heritage, literature and translation). In this capacity, he is working on the updating of the Internet site of the DG as well as on the development of a portal presenting all activities of the European Union having a link with culture. He is also in charge of evaluating the various funding instruments managed by the Unit and carrying out studies aiming at reinforcing cultural cooperation in Europe. Finally, Sylvain Pasqua has also been working on the preparation of the next generation of funding programmes in the realm of intra-European cultural cooperation.

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The late Krishen Jit was a founder member of Five Arts Centre and well-known theatre director who has been influential in the development of the contemporary theatre scene in Malaysia. His writings about theatre can be found in newspapers, culture magazines and academic journals and his directorial achievements cover a span of over 30 years. Krishen was known for his experimental style of theatre, fusing traditional with contemporary forms. He was a pioneer in forging
a Malaysian identity for theatre and continued to create works that reflect a fast changing psyche, particularly in urban contexts until his recent demise. In February 2003 Krishen was awarded the Lifetime Achievement award in the inaugural Cameronian Arts Awards and in August 2003 a book on his writings entitled Krishen Jit: An Uncommon Position was released.

Krishen Jit passed away on the 28th of April 2005.

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Eva Susanne Stein has been working for the House of World Cultures since 1990 where she started out as Editor at its Public Relations department. From 1997 to 2002, she was Responsible for the Internet-presentation of the House of World Cultures as its editor and manager. She has since become and continues to be the Project manager of culturebase.net, the International Artist Database.

Prior to the House of World Cultures, Eva Stein has been a Volunteer at the Berlin publishing House Argon Verlag (1987 – 1989) as well as a Journalist, editor, coordinator of cultural events in Berlin. She holds a Master's degree in German Literature and Journalism from the Freie Universitaet Berlin

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Mary Ann DeVlieg was born in United States in 1951 and is a Belgian citizen. She read Linguistics, (Teaching in multicultural settings) at the University of California Berkeley and also has a Master's Degree in European Cultural Policy from the University of Warwick in the United Kingdom.

She has worked as a cultural manager in California, New York, London and the South West of England specialising in production, presentation, diffusion, development of performing arts, and in funding institutions. She has also taught cultural management training and initiated several training programmes for artists.

She is currently Secretary General of IETM (Informal European Theatre Meeting) as well as Vice-President of the European Forum of the Arts and Heritage (EFAH). She sits on the Advisory Committee of the Fondazione Fitzcarraldo and is also Co-founder/ Treasurer of the Roberto Cimetta Fund for Mobility of Mediterranean Artists and Operators. Mary Ann De Vlieg is the founder of www.on-the-move.org, an arts mobility portal and project.

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Katelijn Verstraete is IETM's Communication, Information and Training Officer and also responsible for Asia projects. She holds an MA in sinology and an MA degree in marketing. Between 1996 and 2003 she worked in the commercial sector in China, while being active in the contemporary art scene there. She co-founded, and co-managed from 1999 till 2003, an independent arts space in Shanghai called BizArt. After her return to Europe, before joining IETM she worked with the KunstenFestivalDesArts in Brussels as a press and public relations officer.

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Arun Mahizhnan is Deputy Director of the Institute of Policy Studies (IPS) and, concurrently, Associate Professor (Adjunct) in the School of Communication & Information, Nanyang Technological University. Mr Arun's research interests at IPS include issues relating to information communication technology (ICT) and mass media; development of Singapore as an Information Society; Singapore business issues such as cultural impact on international business; and arts and cultural developments in Singapore. He has edited books and contributed articles on the above topics. His latest publications include "Broadcast Media in ASEAN" a book co-edited with Henry Tan, "Singapore: Re-Engineering Success," a book on the future of Singapore, which he co-edited with Dr Lee Tsao Yuan, and "Selves: State of the Arts In Singapore" which he co-edited with Dr Kwok Kian Woon and Mr T Sasitharan. He has been a member of the Board of many arts organisations and served in many government committees on culture, arts and broadcasting.

Prior to joining IPS in 1991, Mr Arun had spent 20 years in public and private sectors in senior positions in broadcasting and public communication fields. He holds a Master's degree in Sociology, from Flinders University, Australia.

Sarah Gardner is the Executive Director of the International Federation of Arts Councils and Culture Agencies (IFACCA).
She was previously the Director of Strategic Initiatives at the Australia Council, where she has held various senior executive roles since 1990.

She was formerly the Director of Public Affairs for the Australian Bicentennial Authority and a consultant in the private and public sectors for the leading Australian firm Issues Australia.

Prior to that she was technical manager with the German company Schering and worked freelance in the tourism industry and community sector in England, Italy, Scotland and Spain.

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Rod Fisher is the Director of International Intelligence on Culture, an independent company specialising in international policy, research, consultancy, project management, training and information, which succeeded The International Arts Bureau at the beginning of 2001. Before establishing the Bureau in 1994, Rod spent a number of years at the Arts Council of Great Britain, as International Affairs Manager, and nine years managing arts and leisure programmes in various London local authorities. Rod co-founded the CIRCLE (Cultural Information and Research Centres Liaison in Europe) network and was Chairman from 1985-94.

He is Honorary Senior Research Fellow at City University, London and Co-Director of the UK National Committee of the European Cultural Foundation. He has conducted research, lectured and/or delivered conference papers in 26 countries worldwide, and has written extensively on European funding opportunities, networking and cultural co-operation, and comparative cultural policies internationally, etc. He is currently involved in research on arts and cultural indicators for Hong Kong. He also advised the European Cultural Foundation on the information environment for an observatory on European cultural co-operation (now the LAB initiative) and conducted several pieces of research for a study on European cultural co-operation for
Junetsu Komatsu was born in 1946 in Fukushima, Japan and is the Managing Director of the Department of Japanese Studies & Intellectual Exchange at the Japan Foundation. Prior to this, he was the Managing Director of the Japan Foundation's Department of Japanese Studies & Intellectual Exchange. He has also worked in the Japan Foundation's Middle East Office, Asia Center and Japanese Language-Institute in Urawa.

Mr Komatsu's prior positions include Director General of the Japan Cultural Center in Bangkok, Deputy Executive Director of the Japan Foundation Center for Global Partnership (CGP), Director of the Financial Division of the Japan Foundation, Deputy Director of the Japan Cultural Institute in Cologne, Director of Administrative and General Affairs Division of the Japan Foundation, Director of the Japan Foundation London Office. His career at the Foundation began in 1970 when it was known as The Japan Cultural Society.

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Marc Boon studied Electrotechnical Engineering and Industrial Design at the Delft University of Technology. During his studies, he co-founded Innovative Design, a company dedicated to developing innovative electronic systems, ranging from computer-aided learning systems to electronic jewelry. After spending a year in the United States, Marc joined Product Partners in Delft in 1986 as a designer of embedded electronic systems and software. In 1995, he moved back to Amsterdam to start a career as an independent consultant. From 1997 onwards, he has worked on both commercial and artistic projects. His collaborations with artists such as Mouchette, Dan Oki, and Edit Kaldor have taken many forms; from designing custom software for multimedia theatre shows to developing complex database systems for artistic websites. As a continuation of his interest in media art, in 2001 Marc Boon founded nonbreakingspace.org, a non-profit organization that assists and promotes artists working with technology by providing technical and administrative support.

At present, Marc Boon offers his expertise and experience to a wide variety of people and organisations within a diverse international network of artists, media art institutes and NGO's.

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Bernhard Knoblach is an international information specialist, web developer and designer. Currently, he works as a technical developer and consultant with the Laboratory of European Cultural Cooperation (and the European Cultural Foundation), Amsterdam on the development of the web Portal for European Cultural Cooperation. He also worked recently as consultant on
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As a technical consultant, developer and project manager of web-portals and content management systems, he has been constantly involved in the development of large international web applications such as educational and cultural portals for the European Commission. He has more than 10 years of experience on an international level. During this time, his experience has contributed to the development of organizations from the public and the private sector as well as to a number of non-governmental organizations.

Besides his outstanding experience as practitioner, Bernhard Knoblach spent several years in teaching and research activities at the Universities of Stuttgart, Germany and Marseilles, France. He received higher University degrees in the fields of Information Science and Education and a MA in Arts and Mechanics of Information at the University of Journalism in Marseilles.

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Martin Rogard is Chargé de Mission pour la Création Numérique, at the Department of Information and Communication of the French Ministry of Culture and Communication.

He is in charge of the development of cultural access via the Internet.

As such he launched the Culture.fr Project (http://www.culture.fr). He is also in charge of digital arts.

Before joining the Ministry, Martin Rogard, worked in the private sector as Creative Director for a video game company.

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Anil Kumar Murthy is currently the Deputy Director of the Arts & Heritage Development Division in the Ministry of Information, Communications and the Arts of Singapore. His Division formulates policies that affect arts and cultural development, heritage and preservation matters and the development of libraries in Singapore. He received the Public Service Commission of Singapore scholarship to pursue a Diplome d'Ingenieur in Electrical and Mechanical Engineering in France. He spent six years in France and graduated from l'Ecole Speciale des Travaux Publics in Paris. He worked as an Electrical engineer (Special projects) in the Ministry of Defence upon his return from France. He was then appointed to the Administrative Service of Singapore. He moved to the Trade Division of the Ministry of Trade and Industry. He now assists his Director and is responsible for the overall coordination of his Division's activities. His main project is to set up a pre-tertiary Arts school in Singapore for students between the ages of 13-18.
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Emily Ong is currently the Manager (Arts & Heritage Development) at the Ministry of Information, Communications and the Arts of the Republic of Singapore. Prior to this, she has also worked in the media industry and education sector in Singapore. She has a Bachelor of Business Administration from the National University of Singapore and Master of Business Administration from the University of Western Australia.

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Eddie C Y Kuo (PhD, Minnesota) is Interim Dean, School of Humanities & Social Sciences, and Professor of the School of Communication and Information at Nanyang Technological University (NTU), Singapore, of which he was the founding Dean for 11 years (1992-2003). Currently he is also a member of the NTU Council. Before NTU, he had served as Head of Sociology Department, Director of the Centre for Advanced Studies and Head of Mass Communication Department at the National University of Singapore. A sociologist by training, Professor Kuo's research interests include communication policy and planning, new media and information society, cultural policy and national integration, and sociology of multilingualism.

Prof. Kuo is the founding editor of Asian Journal of Communication (established in 1991). He also serves on the editorial/advisory boards of The Information Society (USA), Telematics and Informatics (The Netherlands), Journal of Asia-Pacific Communication (USA), Journal of Development Communication (Malaysia), Journal of International Communication (Australia), and Mass Communication Research (Taiwan). He was Vice President of International Association of Media Communication Research (IAMCR), 2000-04, and currently Chairman D'Honneur of Asian Media Information and Communication Centre (AMIC), Singapore.
Mr. Lee Suan Hiang is currently Chief Executive Officer of the National Arts Council. Prior to this, he has served as the Chief Executive of the Singapore Standards, Productivity and Innovation Board; the Productivity and Standards Board; the National Productivity Board and the Singapore Institute of Standards and Industrial Research. He was also Deputy Managing Director of the Economic Development Board.

In addition, Mr. Lee is Chairman of PSB Corporation and a member of the Board of Governors of the Singapore International Foundation and the Institute of Technical Education, and Board Member of SPRING Singapore and The Old Parliament House Ltd. He also holds directorships in several Singaporean companies.

Mr. Lee has studied in the UK, France, Singapore, the USA and China. He is a Fellow of the Chartered Institute of Management, UK, a Fellow of the World Academy for Productivity Science. Mr. Lee was awarded the National Day Public Administration (Silver) Medal in 1992 and the Public Administration (Gold) Medal in 1998, the World SME Association Award in 2001 and the JETRO (Japan External Trade Organisation) Award in 2002.
Doobo Shim is assistant professor in the Information and Communications Management Programme (ICM) at the National University of Singapore, where he teaches, and does research on, media studies within critical, cultural and historical perspectives. He finished his Ph.D. thesis in 2000 at the University of Wisconsin-Madison under professors Robert McChesney and Stephen Vaughn on the impact of globalization in Korean media industry. Since then, he has worked on dynamics of Asian media industries and international communication theories. He has research publications in the Journal of Communication Inquiry, Prometheus, and Media, Culture & Society and several book chapters. He has presented his research at internationally recognized academic conventions and has been honored, including the Outstanding Scholarship Award from the International/Intercultural Communication Division of the National Communication Association, and the Second-best Paper Award at the Global Fusion 2001 Conference.

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Alvin Tan, Director of The Necessary Stage, one of Singapore's leading theatre directors, has led and inspired the Company from its birth. Committed to a vision of a Singapore theatre that reflects Singaporean needs, ideas and concerns, and to the use and development of the devising method, Alvin has been responsible for much ground-breaking work in the plays he directs (eg Off Centre, Top Of The World) as well as in the other productions by the Company.
Alvin is also concerned that theatre should reach out to all, and has undertaken ongoing arts education through our Theatre For Youth Branch and Community Service Theatre Branch. In addition he has conducted numerous workshops in acting and directing. Alvin is currently on a year’s sabbatical at the University of Birmingham, completing his research for an M(Phil) in Theatre. This includes research at New York University with the distinguished Prof. Richard Shechner, on a Fulbright Researcher Grant.

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Natalie Hennedige is a full-time artist with The Necessary Stage. She graduated with a BA (Drama) from Queensland University of Technology, and is actively involved in the local theatre scene as an actor, director, playwright and facilitator. Apart from writing and directing popular plays like Dreaming Up A Prince (2000), I Want It And I Want It Now! (2001), Freak Sons and Daughters (2001), Dare to Dream (2002), Lanterns (2003) and others, Natalie is also an accomplished actress, turning out lauded performances in such plays as ABUSE SUXXX!!! (2001), BOTET: The Beginning of the End (2002), godecargod (2002), Close - in my face (2002), Mardi Gras (2003), Mardi Gras (2004) and Top Or Bottom (2004) with The Necessary Stage. She has also worked with other theatre companies in Singapore. She also directed and facilitated the forum theatre play Mixed Blessings for M1 Theatre Connect 2004. Natalie is heavily involved in bringing drama to schools in the form of assembly plays and workshops, as well as working with voluntary welfare organisations. She was Artistic Director of the exciting Signs Of Fire Creative Arts Camp presented by The Esplanade in December 2003. She co-created Sing Song with Sean Tobin. She is currently directing What Big Bombs You Have!!!, part of the inaugural M1 Singapore Fringe Festival 2005.

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Audrey Wong is currently Artistic Co-director of The Substation, Singapore's first independent arts centre. She holds a Masters of Arts in English Literature from the National University of Singapore, and a Master of Arts in Arts Administration from Goldsmiths College, University of London, where her research interest was in community theatre arts. In 1996 she joined The Substation, Singapore's first independent arts center, as a programme executive and in 1997, launched The Substation's film programme Moving Images with then-Artistic Director T. Sasitharan. From '97-'99, she was the programmer for Moving Images.

Audrey has written on Singapore film, theatre and arts administration for various publications and was a reviewer with the former The Arts Magazine published by the Esplanade. She was on the advisory committee for the first Huayi Chinese Festival of Arts at the Esplanade in 2003. She is currently on the Theatre Panel of the Singapore Arts Festival Committee. She was also on the curatorial committee for Open Ends, an artist-led documentation project on performance art in Singapore (2001) presented by The Substation. She is a founder-member of Magdalena Singapore, a group of women theatre practitioners which aims to promote networking and sharing among women in the arts, and which is affiliated to the global Magdalena Project network. She lectured part-time at the Theatre Studies department of the National University of Singapore from '01-'03.

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Bryan Tan is a partner at Tan & Tan Partnership and has worked in the biggest law firms in Singapore and Hong Kong. He has given seminars and written articles in Singapore and overseas for publications such as Euromoney, Singapore Journal of Comparative Law, Singapore Law
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Bryan has worked extensively for Internet companies, telecoms companies and venture capitalists. He wrote the Internet banking chapter for Halsbury’s Laws of Singapore and is writing the technology and e-commerce volume for Halsbury’s Laws of Malaysia. He is also the Singapore correspondent for the e-Signature Law Journal.

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LEE Sunkyung has been working in the Korean National Commission for UNESCO since 1996. She has been involved in the cultural field as a cultural programme officer since early 2000 and is responsible for organizing many cultural programmes. She also has a role in co-ordinating UNESCO activities in the cultural field, especially cultural exchange and cultural policy.

In addition, she is now responsible for coordinating Asia-Pacific Regional Centre of Culturelink Network. More recently, she undertook a fellowship opportunity awarded to her by UNESCO to study cultural networking in Europe with CIRCLE Network in Barcelona in 2003. She is currently pursuing a Masters Degree in Arts Management at Chung Ang University in Seoul.

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Dr. Gerhard Haupt is an art historian, curator, and a member of the International Association of Art Critics (AICA).

Born in 1952 in East Germany, he studied at the Humboldt-University in Berlin and the Rostock University receiving a PhD in Art History in 1978. In 1995, he organised the symposium "The Marco Polo Syndrome - Problems of Intercultural Communication in Art Theory and the Curatorial Practice", in Berlin. He was the Co-editor of the special issue of the magazine "neue bildende kunst" on the symposium. In 1996, he initiated the Internet project "Universes in Universe", and has developed it since then, together with Pat Binder. In 2000/2001, The Daniel Langlois Foundation for Art, Science and Technology, Montréal, awarded a grant for the project. From 1998 to 2000, he conceptualised and realized the Internet-Forum "Cultural Exchange via Internet - Opportunities and Strategies" which saw the participation of more than 700 people from over 55 countries.

Since March 2002, he has been editor (together with Pat Binder) of "CulturE-ASEF", an information system for the Asia-Europe cultural exchange, in collaboration with the Asia-Europe Foundation based in Singapore. Since March 2003, he has also been editor (together with Pat Binder) of the online magazine "Contemporary Art from the Islamic World", published within the Universes in Universe's website.

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Pat Binder is an artist, mediator and net-worker. She explores issues and develops strategies of art mediation and cultural exchange. Since 1997, she has realized art and cultural projects on the Internet. Born in 1960 in Buenos Aires, Argentina. She studied Visual Arts and Art Education at the National Arts School, Buenos Aires, the University of British Columbia, and University of Victoria (Canada).

She has had exhibitions in different countries and has participated in international media festivals. Since 1996, together with Gerhard Haupt, she has developed "Universes in Universe". She
is also the 1997 winner of the competition for a public artwork in honor to Kaethe Kollwitz, Berlin. Since then, she has been artistic director of the project, which consists of a lightbox-gallery. 1999 grant from The Daniel Langlois Foundation for Art, Science and Technology, Montréal, for the development of the Internet art project "Voices from Ravensbrueck".

She is the 2002, recipient of the Marianne-von-Willemer-Prize of the city of Linz (Austria). Since March 2002, editor (together with Gerhard Haupt) of "CulturE-ASEF", an information system for the Asia-Europe cultural exchange, in collaboration with the Asia-Europe Foundation. Since March 2003, she has been co-editor of the online magazine "Contemporary Art from the Islamic World", published within the Universes in Universe’s website.

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Tim Doling managed theatres in the UK before moving to Hong Kong in 1989 to take up a four-year appointment as Chief Executive of Hong Kong Arts Centre. In 1993 began working for UNESCO and other agencies in Thailand, Viet Nam, Cambodia, Laos and Myanmar. He researched and wrote the Asia Pacific Arts Directory for UNESCO.

Tim joined Visiting Arts in 1997 and began researching and writing the Arts Directories on countries in the Asia Pacific, Eastern Europe, the Middle East and Southern Africa. Since 2004 he has worked closely with UK software company, Librios to develop online Cultural Profiles of those and other countries.

From 1999 to 2004 Tim worked in Ha Noi, Vietnam, directly with the Vietnamese Ministry of Culture and Information to implement the project Curriculum Development in the Management of Arts and Culture in Viet Nam in a Market Economy Context and also continued work on the Cultural Profiles. Since its completion in August 2004 and the launch of the online Vietnam Cultural Profile, Tim has been based in Vientiane, where he is researching and developing online Cultural Profiles of Laos and Cambodia.
Tan Tin Hee is an Ensemble & Facilities Manager at the Yong Siew Toh Conservatory of Music, National University of Singapore. She manages the administration of the Conservatory's ensembles, instrumental repertoire classes, instrument loans, orchestra library, as well as oversees the facilities of the interim building. Tin Hee has just completed the MSc in Information Studies from the Nanyang Technological University. She has a MBA in Business, Government and Not-for-Profit Management from the Atkinson Graduate School of Management, and a Bachelor of Science with a major in Music from the College of Liberal Arts, Willamette University, USA. She also has a Diploma in Music Engineering Technology.

Upon her return to Singapore, she joined the Singapore Civil Defence Force as a Senior Officer where she was a fire officer at a fire station, followed by a posting at the Divisional Headquarters as the first female Operations Officer. Prior to joining the Conservatory, she was a librarian with the National Library Board, where she was part of the start-up team at the library@esplanade, Singapore's first performing arts library. She also participated in the 27th South East Asian Youth Ship Programme (SSEAYP) in 2000.

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Ambassador Wonil Cho, a career diplomat, has assumed the role of Executive Director of Asia-Europe Foundation from 01 November 2004. Prior to his appointment at ASEF, he was the Korean Consul General in New York.

Upon completing a Bachelor of Arts from Seoul National University (College of Law), Amb. Cho became Political officer in Europe/Japan Divisions before joining as the Second Secretary in New Zealand (Commercial Affairs) about six years later. He then took on the appointment of Consul in Cairo and was responsible for economic/commercial affairs and particularly contributed to economic partnership between Korea and Egypt. He was also involved in establishing Korea-Egypt Joint Venture Bank (1978) and organised the first Korea Trade Fair in Cairo (1979).

In 1979, Amb. Cho became the Director of Planning and Budget Division; International Legal Affairs Division, MOFA during which he acceded to International Convention on the Abolition of Discrimination Against Women and initiated legal amendments to promote women's rights and abolish discrimination against women. During the directorship, Amb. Cho went on to complete and obtain his Master of Philosophy from Cambridge University.

Amb. Cho's extensive portfolio includes his roles as a Minister (DCM), Korean Embassy in Pakistan (1987) and Canada (1989), Deputy Permanent Representative to the UN (1994), and Ambassador to Vietnam (1997).


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Mr. Hendrik Kloninger has been Deputy Executive Director at ASEF since May 2004. Born in Berlin, he studied Business Management at the Technical University of Berlin with minor in Economics of Education. Before ASEF, his entire career had been with Goethe Institut, in different locations. Starting off as Cultural Manager at the Goethe Institut in Munich, Germany his last post was that of Director of the German cultural institute in Dakar, Senegal since 1999. In between, he was also posted for six years (1987-1993) in Cairo and has served in the management of the head office in Munich (1993-1996).

His interests are in all fields of culture and language as seen by the numerous publications, which he has authored and edited while working on various culture and education-related projects of the Goethe Institute. He hopes to further contribute to the long-term objectives of the Foundation by bringing his professional expertise and experience in mainly culture and education fields to good use during the next three-year term.

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Chulamanee Chartsuwan graduated from Chulalongkorn University with a Bachelor of Arts (First Class Honours). She then went on to win the Fulbright scholarship to attain a Master of Science in Foreign Services at Georgetown University where she achieved the Dean's Award for Academic Excellence and Distinction in 1988. She also attained a Master of Arts (international Business) from Webster University in The Netherlands in 1996 and she was assigned to work in the Thai Embassy in the Hague (1992-1996).

Her past appointments include First Secretary, Department of Economic Affairs (1996-1998), First Secretary, Department of Information (1998-1999) and subsequently, Counsellor, Department of Economic Affairs. In 2000, she was decorated as one of the "Outstanding Civil Servants of the Year". Seconded to ASEF by the Royal Thai Government, Mrs Chartsuwan is Director for Cultural Exchange at the Asia Europe Foundation.

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Marie Le Sourd has a Master in Political Science (Institute of Political Science, Grenoble, France) and a Post Master Degree on Law of International Relations and Cultural Exchange from the University of Lyon, France.

She has been working for the Asia-Europe Foundation for almost 6 years.

In the Cultural Exchange Department, as a project manager, she is mainly in charge of programme and projects related to young artists' exchange (new media, photography), platforms for exchange (cinema, autonomous cultural centres) and the Dialogue on Policy and Culture.

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Vanini Belarmino obtained her bachelor’s degree in Theatre Arts from the University of the Philippines and pursued graduate studies in European Cultural Policy and Administration at the University of Warwick, U.K.

Prior to joining ASEF in October 2003, she has been engaged in the cultural sector with over 10 years of professional experience working for institutions like the Cultural Center of the Philippines, Department of Education, National Commission for Culture and the Arts and Ballet Philippines. She is currently managing and focusing on cultural brand development for ASEF’s young artist exchange programmes in music and dance, and ASEMUS (Asia-Europe Museum Network).

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Anjeli Narandran is a graduate of the National University of Singapore where she read European Studies and Theatre Studies and has been actively involved in the performing arts for the past 13 years.

Since the completion of her Masters (DESS) in Geopolitics and International Relations at the Institut d'Études Politiques de Toulouse in France, where she was on a French Government Scholarship, she has worked as a teacher, theatre actress and conference organiser.
As part of ASEF’s Cultural Exchange Team, her main task is to manage the Cultural Partnership Mapping process.

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The Asia-Europe Foundation (ASEF) seeks to promote better mutual understanding between Asia and Europe through greater Intellectual, Cultural and People-to-People exchanges. ASEF was established by 10 Asian nations, the 15 member states of the European Union and the European Commission on 15 February 1997 and has since expanded to include 3 new Asian and 10 new European states. The foundation is based in Singapore and reports to a Board of Governors, appointed by the 38 ASEM* member states and the European Commission. ASEF events include conventions, symposia, seminars, public lectures, youth camps, art competitions, performances, and exhibitions, among many others. To date, ASEF has completed over 300 projects directly involving more than 15,000 participants.

*ASEM is the Asia-Europe Meeting. Its members are:

Austria, Belgium, Brunei, Cambodia, China, Cyprus, the Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Indonesia, Ireland, Italy, Japan, Korea, Laos, Latvia, Lithuania, Luxembourg, Malaysia, Malta, Myanmar, the Netherlands, the Philippines, Poland, Portugal, Singapore, Slovakia, Slovenia, Spain, Sweden, Thailand, United Kingdom and Vietnam. The European Commission is also a separate partner in the ASEM dialogue.