

Euroasijská kulturní spolupráce na poli nových médií

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Poděkování

Chtěl bych touto cestou vyjádřit poděkování zástupcům *Odboru umění a knihoven Ministerstva kultury České republiky* za podporu projektu *Eksponom* a za pohotovou komunikaci před, během i po jeho realizaci.

Rád bych také s díkym jmenoval osoby, bez nichž by můj studijní pobyt nepochybně nebyl tak úspěšný: za *Asijskoevropskou nadaci* řediteli *Oddělení kulturní výměny* Jeanu Anesovi, manažerce *Mini-summitu o novomediální umělecké praxi a její podpoře* Katelijně Verstraeteové a manažerce *6. uměleckého kempu* Azizah Fauziah, za festival *Cellsbutton* a umělecké centrum *Honf Venzhovi* Christiawanovi, Togaru Abrahamovi a Andreasu Slagianovi, za umělecké a komunitní centrum *Common Room* Gustaffu Harrimanovi Iskandarovi, za *Mezinárodní sympozium elektronického umění ISEA* uměleckému řediteli Gunalovi Nadarajanovi, a za *Národní singapurskou univerzitu* Denise Kera, které jsem vděčen i za mnohé jiné.

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1. Úvod: novomediální umění mezi Evropou a Asií

Pro lepší pochopení kulturní spolupráce mezi Evropou a Asií a jejího fungování na poli novomediálního umění byl můj studijní pobyt v Singapuru a Indonésii zásadní, a to zejména díky výjimečnému načasování a kvalitě partnerů. Hlavním a nejdůležitějším partnerem byla *Asijskoevropská nadace (ASEF)*, konkrétně její *Oddělení kulturní výměny*, s nímž jsem byl po celou dobu v úzkém pracovním kontaktu. Níže, ve druhém oddílu této pilotní studie, popisuji, čemu se tato nadace věnuje a v jakém kontextu se zabývá (také) novomediální uměleckou a kulturní praxí. Během studijního pobytu od července do září 2008 jsem měl možnost zblízka a detailně pozorovat tři klíčové novomediální akce, které se konaly v Singapuru právě ve spolupráci s touto nadací. Jednalo se o *Mini-summit o novomediální umělecké praxi a její podpoře*, o *6. asijskoevropský umělecký kemp* a o *Mezinárodní sympozium elektronického umění (ISEA)*. Mini-summit byl samostatně stojící a přitom historicky poměrně zásadní akcí svého druhu, neboť se za účasti více než padesáti odborníků úspěšně pokusil shrnout a formulovat aktuální doporučení pro tvorbu kulturní politiky a strategie v oblasti nových médií. Detailně se mini-summitem a otázkami institucionální podpory zabývám ve čtvrté části této studie, kde zároveň reflektuji vývojové tendence novomediálního umění. Pohled na tvořivost a „dialog kultur v přímém přenosu“ mi poskytl umělecký kemp zaměřený na mladé umělce a studenty přicházející napůl z Asie a z Evropy. Nadace *ASEF* tyto novomediální kempy pořádá od roku 2003 a pod hlavičkou „hravé doby“ se tentokrát programově věnovala herním technologiím v umění a kultuře. Osobně jsem se jako umělecký poradce kempu zúčastnil přípravy jeho programu i samotné realizace, jejíž součástí byla také průřezová prezentace českého novomediálního umění. Sympozium *ISEA* oběma výše jmenovaným akcím vytvořilo zcela ojedinělou a prestižní atmosféru. Jedná se totiž o patrně nejmasivnější setkání odborníků na průniky vědy, umění a technologií na světě, které se pokaždé koná v jiném městě a spoluorganizují ho jiné organizace (viz více v pátém oddíle). Jak mini-summit, tak umělecký kemp byly svými veřejnými prezentacemi součástí oficiálního programu tohoto sympozia. Analýza všech tří akcí a aktivit nadace *ASEF* tvoří podstatný krok ve studiu a představení konkrétní podoby současné euroasijské kulturní spolupráce na poli nových médií. Jednu z informačně cenných částí této studie tvoří kontextualizace a pracovní shrnutí aktuálních doporučení pro tvorbu kulturní politiky a strategie podpory novomediální umělecké a kulturní praxe, které v sobě odráží mezinárodní perspektivu, včetně té euroasijské. Informačně nejceněnější je pravděpodobně šestý díl této studie, který shrnuje sběr informací provedený během i po skončení studijního pobytu, a který by měl posloužit jako první stavební kámen referenčního materiálu použitelného českými umělci, kurátory a zástupci nejrozličnějších kulturních organizací pro orientaci v novomediálním „terénu“ regionu jihovýchodní Asie. Protože tento proces sbírání, analyzování a publikování relevantních informací není časově omezený, a protože se na něm v budoucnu hodlají podílet i další jednotlivci a organizace, navrhuji v bodě 6.1., jak konkrétně bude výzkum euroasijské kulturní spolupráce na poli nových médií pokračovat. Nedílnou součástí této studie je proto internetová stránka <http://base.multiplace.org/>, na které jsou v digitální formě k dispozici jak všechny zde uvedené informace, včetně příloh, tak také doplňující audiovizuální materiály dokumentárního, informativního i zábavného charakteru.

2. Asijskoevropská nadace (ASEF)

2.1. Poslání

Asijskoevropská nadace (ASEF) byla založena v únoru 1997 v rámci procesu *Asijskoevropských setkání (ASEM)*. Nadace usiluje o podporu vzájemného porozumění, hlubšího angažování a kontinuální spolupráce mezi asijskými a evropskými národy prostřednictvím intenzivních výměn mezi oběma regiony na intelektuální, kulturní a mezilidské úrovni. Hlavním cílem nadace je etablování stálých bi-regionálních sítí zaměřených na oblasti a otázky, které pomáhají posílit asijskoevropské vztahy. Nadace plní roli zprostředkovatele mezi zástupci občanské společnosti a vládami. Pokouší se přinášet doporučení pro politickou reprezentaci založené na interakcích a otevřeném dialogu s nejrůznějšími nevládními iniciativami. Porstřednictvím nadace dochází k přímému kontaktu zástupců občanské společnosti s byrokraty, diplomaty a jinými vládními představiteli.

Nadace se zabývá těmito tematickými oblastmi:

- podpora rozvoje umění
- kulturní politika
- vzdělávání a akademická spolupráce
- životní prostředí a udržitelný rozvoj
- lidská práva
- mezikulturní dialog
- mezinárodní vztahy
- média a společnost
- mládež

Nadace má tři hlavní oddělení: pro intelektuální výměnu, pro kulturní výměnu a pro výměnu mezi lidmi.

2.2. Oddělení kulturní výměny

Cílem oddělení kulturní výměny je vytvářet jedinečné prostředí pro dialog mezi mladými umělci a profesionálními kulturními pracovníky. Nadace podporuje dialog, který se pozitivně promítá do umělecké produkce a odráží se v dynamických kulturních sítích a rozvoji kulturní politiky mezi Asií a Evropou.

Aktivity oddělení kulturní výměny sledují tři základní osy:

A. Výměnu mezi mladými umělci

Nadace organizuje nejrozličnější asijskoevropská setkání pro mladé umělce s cílem podpořit co nejosobnější výměnu myšlenek, informací a kontaktů. Náplní těchto setkání je kolaborativní umělecká práce v různých oborech, která v nejlepších případech ústí do pokračující spolupráce a přináší kariérní příležitosti.

Programy výměny mezi mladými umělci:

- Asijskoevropské fórum mladých fotografů
- Asijskoevropský umělecký kemp (umění a nová média)
- I'm PULSE - Asijskoevropský hudební kemp
- Pointe to Point - asijskoevropské taneční fórum
- Asijskoevropský komiks
- Asijskoevropské setkání filmařů

B. Platformy pro výměnu orientované na proces

Nadace formou osobních setkání a online platformou iniciuje a podporuje kulturní síť s cílem rozvíjet dlouhodobě udržitelné vazby a inovativní projekty spolupráce.

Platformy:

- ASEMUS - Asijskoevropská síť muzeí (podporuje sdílení muzejních sbírek a profesionálních kompetencí a vytváření společných on- i off-line projektů)
- SEA-images - Euroasijská filmová synergie (každý měsíc informuje o novinkách ze světa filmu)
- Síť umělců (diskuse o strategiích kulturního managementu, umělecké mobility a kurátorství)
- CulturE-ASEF (informativní webová stránka propagující asijskoevropskou kulturní výměnu)
- Culture 360 (spojuje kulturní pracovníky obou regionů při praktických výměnách myšlenek, informací a kontaktů)
- Connect2Culture (spojuje umělce při realizaci mezioborových kolaborativních projektů zaměřených na palčivá témata umění a společnosti)

C. Dialog o politice a kultuře

Nadace stimuluje dialog mezi uměleckou, kulturní a politickou reprezentací.

- Kulturní dialog (podněcuje diskusi a sdílení zkušenosti mezi tvůrci kulturní politiky v obou regionech)

2.3. ASEF a nová média: umělecké kempy

Klíčovým instrumentem nadace pro podporu novomediálního umění jsou tzv. umělecké kempy. Tyto intenzivní týdenní platformy se skládají z přednášek, demonstrací, praktických dílen a různorodých kulturních návštěv (lokálně nejzajímavějších relevantních galerií, muzeí, ateliérů, akademií, festivalů apod.). Smyslem kempů je vytvořit příležitosti pro studenty umění a mladé umělce, aby lépe poznali různé mezinárodní kontexty a odlišné kultury. Důraz je více než na výsledek položen na proces a samotnou tvorbu. Kempy od roku 2003 slouží jako rámec profesionálního rozvoje.

Cíle kempů:

- poskytnout mladým studentům umění teoretický a praktický vhled do novomediální umělecké tvořivosti v Asii a v Evropě
- přispět k průzkumu a kolaborativnímu rozvoji nových technologií v umělecké tvorbě mezi mladými umělci z Asie a z Evropy
- pomoci rozšířit znalosti novomediální teorie a praxe zapojením co největší sítě uměleckých organizací a škol v Evropě a v Asii
- zprostředkovat studentům umění mezinárodní kulturní a uměleckou zkušenost a trénink, a posunout je tak do budoucího světa profesionálního umění

Historický přehled kempů:

22.-29.7.2008, Singapur, Hravá doba
21.-30.3.2008, Bangkok, Re-Vision Bangkok
2.-10.6.2006, Helsinky, Slyšet Helsinky
4.-12.8.2005, Bandung
22.10.-2.11.2004, Tokio
1.-7.9.2003, Paříž

3. Hravá doba - 6. umělecký kemp Asijskoevropské nadace

3.1. Koncepce

6. umělecký kemp Asijskoevropské nadace se konal v Singapuru (22.-29.7.2008) a byl programově i organizačně propojen se dvěma dalšími mezinárodními akcemi: *Mini-summitem o novomediální umělecké praxi a její podpoře* (24.-26.7.2008) a *Mezinárodním sympoziem elektronického umění ISEA* (25.7.-3.8.2008).

Tématem tohoto, v pořadí posledního, kempu byla herní kultura a současné podoby audiovizuálního umění využívající technologie počítačových her. Přednášky, demonstrace, praktické dílny i návštěvy vybraných akcí mini-summitu a sympozia se všechny vztahovaly k „hravé době“ coby titulu kempu.

Hravost jako klíčový koncept nejen ludologických teoretických studií provázela celou akci od začátku až do konce. Dílčí témata zahrnovala: psychologii hraní, teorii počítačových her, hry jako nástroj sociální integrace, hry jako simulace reálných životních situací, hry ve vzdělávání, hry jako formy uměleckého vyjádření, on-line hry, pervazivní hry a jejich roli v městské kultuře.

3.2. Projekty

Celkem 16 studentů, napůl z Asie a z Evropy, mělo během intenzivního programu za úkol skupinově vytvořit prezentovatelný prototyp počítačové hry nebo herního uměleckého projektu. Cílem bylo postihnout kromě teorie také praxi vývoje her.

Jednotlivé projekty vznikaly pod vedením zkušených expertů a byly veřejně prezentovány během sympozia *ISEA*.

První projekt: interaktivní fyzická hra pracující s reálným prostředím města

Druhý projekt: zvuková hra (zvuk jako netradiční prostředek navigace a herní princip)

Třetí projekt: pachová hra (vůně jako netradiční prostředek navigace a herní princip)

Čtvrtý projekt: umělecká machinima (film natočený v prostředí 3D hry)

3.3. Publikace

Jako výstup kempu vznikla on-line publikace prezentovaná na stránce <http://artcampsingapore.wordpress.com/> obsahující také foto a video dokumentaci.

4. Mini-summit o novomediální umělecké praxi a její podpoře

4.1. Koncepce

Asijskoevropská nadace (ASEF) uspořádala ve spolupráci s *Mezinárodní federací uměleckých rad a kulturních agentur (IFACCA)* během *Mezinárodního symposia elektronického umění (ISEA)* v Singapuru *Mini-summit o novomediální umělecké praxi a její podpoře*. Důležité akce, která proběhla ve dnech 24.-26.7.2008, se zúčastnilo přes 50 delegátů (umělců, výzkumníků, tvůrců kulturní politiky) z 26 zemí; 10 asijských, 12 evropských a 4 pozorovatelských. Mezi delegáty bylo přibližně 20 procent zástupců vládních organizací.

Cílem tohoto setkání bylo vyvinout společné úsilí ke zpamování klíčových otázek a problémů novomediální umělecké praxe a její podpory v asijskoevropské perspektivě a k navržení možných kroků ke zlepšení postavení této praxe mezi ostatními disciplínami jak uvnitř, tak vně oblasti kultury.

Mini-summit navázal na podobně orientovanou akci z roku 2004, kdy se u příležitosti symposia elektronického umění *ISEA* sešli experti z řad umělců, kulturních pracovníků a zástupců politické sféry ve Finsku, aby formulovali svého druhu první dokument nazvaný „Helsinská agenda“. Tento dokument se zabýval hodnotami novomediální kultury, formuloval klíčové principy institucionální podpory novomediální umělecké praxe a navrhnul doporučení k dalším krokům.

Singapurské setkání ve stejném smyslu navazovalo také na tzv. „Deklaraci z Dílí“, která byla zformulována *Mezinárodní pracovní skupinou pro novomediální kulturu* při příležitosti setkání organizovaného *Sítí otevřených kultur (Open Cultures Network, dnes Institute of Networked Cultures)*, která je společnou iniciativou amsterdamské společnosti *Waag*, organizace *Sarai-CSDS* z Dílí a vídeňskou *Public Netbase* (dnes *Institute for New Culture Technologies*).

V roce 2008, v době před mini-summitem, *ASEF* a *IFACCA* iniciovali společný výzkumný projekt, který měl za cíl identifikovat klíčové osoby, otázky a problémy spojené s institucionální podporou novomediální umělecké praxe. Shrnutí předběžných závěrů, které sloužilo jako vodítko pro diskuse, stejně jako původní korespondenční odpovědi na výchozí dotazník, jsou dostupné online na adresách: <http://singaporeagenda.files.wordpress.com/2008/07/draft-dart-questionnaire-responses1.doc>, <http://singaporeagenda.files.wordpress.com/2008/07/group-answers-to-questionnaire-2.doc>, a rovněž jako přílohy této studie.

Samotný mini-summit se pod vedením uměleckého ředitele akce Roba van Kranenburga zabýval čtyřmi základními tematickými okruhy, podle kterých se delegáti rozdělili do pracovních skupin.

4.2. Pracovní skupiny

Skupina A

Ambientní inteligence, Web 2.0, lokalizační média

Výchozí teze: Novomediální umělci stále častěji zkoumají propojenost bezdrátových sítí, objektů a situací. Jejich zájem se přesouvá od internetového umění virtuálního světa k reálnému světu sítě věcí, kde (například pomocí radiofrekvenčních RFID čipů) pracují s nejrůznějšími procesy založenými na elektromagnetickém vlnění přítomném všude kolem nás. Ambientní města jsou dnes plná inovativních interakcí a redefinicí těla a prostředí.

Skupina B

Kreativní a akademický výzkum, kreativní komunity, iterativní cykly výzkumu

Výchozí teze: Staré metodologie jsou pomalé a nestačí postihovat rychlé změny informačních architektur ani rapidních inovací. Původní role univerzity a textu coby výlučných zdrojů nových myšlenek ustupuje do pozadí nebo alespoň ztrácí na své původní izolovanosti. Něco podobného se děje také s technickým věděním. Vývojáři a inženýři se již neobejdou bez interakce s umělci a designéry. Právě ti totiž dokážou svěžím způsobem čerpat z historického bohatství idejí, podrobovat inovativní myšlenky nejrůznějším kritickým scénářům a hbitě vytvářet a v reálném světě testovat prototypy a experimentální řešení technických problémů.

Skupina C

Otevřené zdroje a sítě: role malých nezávislých novomediálních laboratoří

Výchozí teze: Ve světě, kde umělci nepřetržitě produkují nové myšlenky a materiální formy je zcela zásadní, aby fungovaly alternativní obchodní modely založené na sdílení a volném toku informací. Je tu reálná potřeba malých organizací a jednotlivců najít si místo v širším kontextu a systému inovací. Bohužel jsme ještě stále dost vzdáleni situaci, kdy nebude tvůrčímu uměleckému potenciálu stát v cestě žádné komerční nebo ideologické omezení komunikačních sítí a kanálů.

Skupina D

Mediální výchova, média a občanská společnost

Výchozí teze: Umělecká praxe neexistuje ve vzduchoprázdnu. Je vždy včleněna do místního dialogu se sociálními a politickými axiomy a charakterem své doby. Právě tento kontext umělecká praxe komentuje, bere za výchozí či kritizuje a navrhuje alternativy. Klíčovou roli v tomto procesu hraje kritická mediální výchova a vzdělávání pevně vrostlé do mechanismů dobrého fungování občanské společnosti.

4.3. Závěrečná doporučení

Nejtěžším úkolem pro delegáty *Mini-summitu o novomediální umělecké praxi a její podpoře* bylo navržení možných kroků ke zlepšení postavení této praxe mezi ostatními disciplínami jak uvnitř, tak vně oblasti kultury. Závěrečný dokument, který měl původně nést titul „Singapurská agenda“ a ve výsledku se bude jmenovat „Doporučení ze singapurského mini-summitu“, není v prosinci roku 2008 ještě k dispozici v oficiální a veřejné verzi. Při shrnutí proto vycházím z interní pracovní verze, kterou vypracovali Tapio Mäkelä a Awadhendra Sharanová za podpory editorů Andrew Donovana, Anne Nigtenové a Annette Wolfsbergerové. Přípravovaný dokument se bude detailně zabývat potřebami jednotlivců a organizací působících na místní i mezinárodní úrovni v oblasti novomediálního umění a kultury s vizí formulovat vhodná a informovaná strategická opatření zajišťující potřebný rozvoj dané oblasti.

Distribuci dokumentu bude koordinovat *ASEF* a *IFACCA*. Oficiální internetová stránka mini-summitu <http://www.singaporeagenda.wordpress.com> obsahuje již nyní podstatné množství informací, diskusí a odkazů.

Následuje volný překlad pracovního dokumentu „Doporučení“ výše zmíněných autorů.

Novomediální umění - kultura pro síťové společnosti

Novomediální umění je vibrantní, mezinárodně propojené, mezioborové pole, na kterém spolupracují umělci, designéři a výzkumníci. Toto pole naléhavě vyžaduje udržitelnější mechanismy financování a podpory na místních úrovních, a stejně tak zásadní navýšení podpory pro mezinárodní akce, sítě, rezidence a koprodukce. Tento dokument zdůrazňuje kritickou, konceptuální a inovativní roli novomediálního umění v dnešním světě.

Novomediální umělci znamenají pro síťové společnosti to, co pro dobu průmyslovou znamenali malíři a sochaři, a pro generaci televize videumělci. Novomediální umělecká praxe je zpravidla hluboce sociálně zakotvená a je výrazem komunitní spolupráce. Současné projekty novomediálního umění zabývající se otázkami životního prostředí, otevřených zdrojů kódu nebo sociálního softwaru produkují nové vědění a vzhled do naprosto zásadních problémů, které se dotýkají doslova všech vrstev společnosti. Umělci nejsou sociálními pracovníky. Přesto bychom rádi vypíchli a postavili do popředí fakt, že novomediální umělecké projekty jsou úspěšné a prospěšné právě proto, že přinášejí inovace, dokážou změnit a propojit nejrůznější komunity a do společnosti vnášejí tolik potřebnou mediální a technologickou gramotnost a různost. Ostatní druhy umění sice také používají digitální nástroje (v tvorbě, při inscenování nebo distribuci), ale málokdy se zabývají konceptuálními a kritickými otázkami výpočetní techniky, mediální kultury, sítí či mobilními bezdrátovými technologiemi prostoupeného veřejného prostoru. Novomediální umělecké praxe tyto otázky nastoluje a hledá na ně odpovědi.

Pro novomediální umění je charakteristický intenzivní výzkum a vývoj. Ten má za následek vynořování nových prostředků uměleckého výrazu založených na obměně stávajících nebo vytváření úplně nových softwarů a hardwarů, estetik a cest práce s diváky. Tyto znalosti, taktiky a strategie představují velkou přidanou hodnotu pro celou

společnost. Vycházejí totiž z hlubokého pochopení historických i aktuálních kulturních a sociálních souvislostí a obeznámenosti jak s novými, tak se starými technologiemi. V tomto dokumentu jde proto o postižení významu novomediální umělecké praxe nejen jako součásti kreativního průmyslu, ale, a především, jako výrazu sociální a kulturní imaginace občanů, která nabízí udržitelnější strategii pro podporu kreativity napříč společnostmi.

Je nezbytné pochopit, že v současném světě hybridních modernit vedle sebe koexistují nejrůznější umělecké formy a technologie. Smysluplnou strategií je proto hledat pro novomediální praxi takové cesty, které povedou k přemostování propastí mezi digitální a analogovou sférou. Singapurské setkání potvrdilo, že ačkoli jsou si situace v Evropě a v Asii v mnohém podobné, podmínky pro tvorbu a udržitelnou produkci se po politické, ekonomické a kulturní stránce mohou významně odlišovat. Infrastrukturu ani modely podpory nelze jednoduše převzít a použít v libovolné zemi. Naopak. Je nutno vždy hledat a zohledňovat místní kulturní, ekonomickou a sociální situaci. V některých případech se například jeví strategie dočasných a mobilních mediálních laboratoří jako výhodnější v porovnání s budováním permanentních institucí. V jiných souvislostech jsou strategické investice do stálých center nutnou podmínkou dlouhodobé udržitelnosti větších festivalů, mezinárodních sítí či projektů výzkumné a koprodukční spolupráce.

Navržení a uplatnění dynamické strategie podpory, která by zohledňovala proměny novomediální praxe v čase i geografickém měřítku, je obrovskou výzvou. Pevně věříme, že v každé zemi, kde působí ASEF a IFACCA, budou návrhy permanentní a přesto flexibilní podpory novomediální umělecké praxe detailně veřejně debatovány a výsledkem budou konkrétní návrhy, včetně jejich praktického a faktického uplatnění. Doufáme, že Asijskoevropská nadace i Mezinárodní federace uměleckých rad a kulturních agentur budou tento proces na co nejvyšší politické úrovni dále podporovat.

Doporučení

Vzdělávání a výzkum

Za změnami, které probíhají v novomediální praxi, je umělecké vzdělávání a jeho infrastruktura ve většině případů výrazně pozadu. Rychlé technologické změny stejně jako mezioborová povaha novomediální umělecké produkce a výzkumu proto vyžadují dynamičtější strategie.

Strategie vzdělávání v oblasti novomediálního umění by měly zohlednit a spojit formální a neformální přístupy a brát v potaz rozdílné sociální a demografické skupiny. Strategie výzkumu v oblasti novomediálního umění a kultury by pak měly být co možná nejvíce zakotveny v mezioborové výměně a spolupráci mezi vědci, inženýry a badateli v sociálních i humanitních vědách.

V souladu s návrhem Fóra pro vzdělávání Leonardo (LEF), který byl předložen během sympozia ISEA 2008, by prostředky pro podporu výzkumu měly být částečně použity pro zpamování a zdokumentování současného stavu novomediálního výzkumu a vzdělávání.

Tento proces by měl pomoci jak příjemcům, tak poskytovatelům prostředků na realizaci výzkumných projektů při lepším vyhodnocení a úpravě stávajících pravidel a rámcových programů.

V ideálním případě by mohla brzy vzniknout iniciativa, která by se zabývala možností založení mezinárodního fondu nebo společného mechanismu podpory mezi jednotlivými národními grantovými agenturami s cílem posílit flexibilitu podpory pro výzkumně zaměřenou novomediální praxi v její mobilní, mezinárodní a mezioborové povaze.

Vytváření kolektivního vědění

Centra, sítě a virtuální platformy jsou užitečnými nástroji pro vytváření kolektivního vědění o novomediální umělecké praxi a dobře slouží také lepší komunikaci s diváky. Sítě a virtuální platformy mohou zároveň prakticky pomáhat při tréninku, dokumentaci, obhajobě aktivit před autoritami nebo při vytváření nových spojení, a sloužit jako „bankz mediálního vědění“ při prosazování principů otevřenosti a důveryhodnosti.

Strategie podpory novomediálního umění a kultury by měly být citlivé k různorodosti a dlouhodobému dopadu těchto sítí a organizací, což s sebou přináší schopnost rozlišit a uznat potřebu dlouhodobé strategické podpory namísto dílčí projektové orientace.

Navrhujeme posilovat co nejintenzivnější sdílení myšlenek, informací a kontaktů mezi co největším počtem iniciativ a poskytovatelů grantů, aby docházelo k vytváření ‘společných platforem’ pro dokumentaci vědění, etické normy, terminologii, zdroje a odkazy, trénink a vzdělávání, strategie a praktiky, a to vše za účelem informování a zlepšení mezikulturní výměny, veřejné debaty a tvorby strategií podpory. Je také nutno podporovat spolupráci mezi již existujícími platformami.

Mezinárodní spolupráce

Nad rámec států navrhujeme vytvořit co nejefektivnější mezinárodní programy financování a podpory, jak si to žádá globálně propojený svět. Tyto programy jsou klíčové pro zachování dlouhodobé a mezikulturní výměny a spolupráce.

Doporučujeme, aby spolupracovali jednotlivé národní agentury a vytvářeli takové pilotní programy podpory, které by byly opravdu mezinárodní bez omezení zemí původu. Pro podporu v příštích pěti letech navrhujeme tyto konkrétní oblasti:

- rezidence pro novomediální umělce s důrazem na networking a vytváření dlouhodobě udržitelných mezinárodních programů
- rezidence orientované na novomediální umělecký výzkum s důrazem na mezioborovou spolupráci směrem k univerzitám, vědeckým laboratorům a firmám
- delší tvůrčí dílny a výukové programy
- projekty komunitního charakteru a projekty pro konkrétní veřejný prostor
- cirkulace a výměna umělců, výzkumníků, uměleckých děl a projektů mezi festivaly a organizacemi

Mapování a vyhodnocování

Místní i globální mapování a vyhodnocování je ku prospěchu jak tvůrcům kulturní politiky a strategií, tak uměleckým a kulturním organizacím. Výsledky je možné použít k podpoře novomediální umělecké praxe: jako nástroj obhajoby, jako podklad a základ pro vytváření politiky a strategie, a jako zdroj pro sdílení vědění. Relativně omezená podpora novomediálních organizací v minulosti má ještě dnes negativní dopad na umění, výzkum a vývoj i na společnost jako celek. Dynamickým mapováním je třeba podpořit větší vizibilitu a zajistit větší dopad novomediálního umění a kultury.

Pro poskytovatele grantů je důležité, aby měli k dispozici co možná nejvíce důkazů osvědčujících pozitivní dopad novomediální umělecké praxe a jejích organizací, a pomohli posílit sdílení vědění a veřejnou obhajobu.

Software zdarma a software s otevřeným zdrojovým kódem

Software zdarma, software s otevřeným zdrojovým kódem a technologie „udělej si sám“ (DIY) jsou pro novomediální umění a kulturu klíčovými nástroji a platformami. Nad rámec samotné funkčnosti reprezentuje software s otevřeným zdrojovým kódem kulturu spolupráce, sdílení a propagace volného přístupu k tvůrčím nástrojům a vědění. Proces učení a vývoje je zde stejně důležitý jako použité nebo vytvořené technologie, navíc zpravidla odráží a podporuje inovativní sociální praktiky.

Je proto vhodné, aby strategie podpory uznaly tuto softwarovou a hardwarovou kulturu za integrální součást novomediální praxe a rozvíjely její potenciál coby prostředku inovace a učení.

Přesahy a smíšené ekonomiky

Státní podpora novomediální umělecké praxe je naprosto klíčová. Nad ní je ovšem třeba uvažovat také o podpoře ze strany nadací, velkých institucí a v některých případech komerčního sektoru, a budovat smíšenou ekonomiku. Z veřejných zdrojů jsou podporovány kromě uměleckých organizací rovněž akademické instituce, školy, průmysl a agentury pro rozvoj informačních technologií. Všechny tyto entity mohou potenciálně významně těžit ze spolupráce s novomediální praxí.

Doporučujeme dobře dokumentovat a na mezinárodní úrovni vyhodnocovat existující spolupráci mezi uměleckými organizacemi zaměřenými na strategie podpory a vládními organizacemi. Strategické návrhy a kroky podpory by měly vytvářet rámce, které souzní s principy smíšených ekonomik.

Svoboda projevu a mezikulturní dialog

Za všech okolností je nutno podporovat svobodu projevu a uměleckého vyjádření a respektovat autonomii umělce, výzkumníka či kulturního pracovníka. Důležitým aspektem strategické podpory je komunikace a vyváženost. Tam, kde mezi vládními a

uměleckými organizacemi komunikace vážne, doporučujeme zřízení a využívání služeb prostředníka.

Nepochybně je vhodné, aby byly vždy brány v potaz hlasy a názory menšin, včetně nastupující generace, která se v mnohém rozchází se stávajícím stupněm vědění a prosazuje nové vize. V tomto ohledu je klíčový rovněž nadnárodní aspekt neboli respekt k mezinárodnímu dění.

Příští kroky

V tomto dokumentu autoři zohledňují dialog mezi tvůrci strategií, umělci a kulturními pracovníky, který trvá již jednu dekádu. Tento dokument dosavadní dialog rozvíjí a pokouší se přispět k lepší strategické spolupráci, informování a obhajobě novomediální umělecké praxe.

Pro zachování kontinuity a udržitelnost dialogu o novomediální praxi a její podpoře je namístě, aby buď vznikla nová platforma pro vedení tohoto dialogu, anebo byla podporována a respektována alespoň jedna z již existujících. Hlavním cílem platformy pro dialog o novomediální praxi a její podpoře je veřejně sdílet informace a dokumentovat aktuální dění.

Doporučujeme nadaci *ASEF* a *IFACCA*, aby došlo k pověření po dobu alespoň jednoho roku odborníka na novomediální strategii úkolem konzultovat představitele klíčových sítí, nadací a grantových agentur, analyzovat, prioritizovat a zavést kroky uvedené v tomto a předcházejících strategických dokumentech.

Je nezbytné, aby byl tento dokument maximálně šířen a dostalo se mu pozornosti pro vývoj novomediální umělecké praxe klíčových institucí, mezi něž patří například *UNESCO* (agenda digitálního umění a kulturní rozmanitosti), *Nordic Council of Ministers*, *The Hivos Foundation*, *The Rockefeller Foundation*, *Open Society Institute*, *Soros Foundation Network* a další. Zároveň doporučujeme pokračování mini-summitů o novomediální umělecké praxi a její podpoře také během příštích sympozií elektronického umění *ISEA*, zejména díky jejich nomadické povaze a potenciálu každoročně oslovit další sítě, organizace a jednotlivce v nových regionech.

Tento dokument stejně jako další výstupy singapurského setkání jsou cennými kroky na cestě k plodnému dialogu a spolupráci mezi těmi, kdo novomediální uměleckou praxi aktivně praktikují a těmi, kdo ji aktivně podporují. Proces je v tomto ohledu stejně důležitý jako výsledek.

Účastníci mini-summitu: Prayas Abhinav (IN), Konrad Becker (AT), Stephanie O’Callaghan (IR), Venzha Christiawan (ID), Alexandra Deschamps-Sonsino (UK/CA), Peter Tomaz Dobrila (SL), Petko Dourmana (BG), Debbie Esmans (BE), Bronac Ferran (UK), Andreea Grecu (RO), Lee Suan Hiang (SG), Thang (Tri Minh) Doan Huu (VI), Liesbeth Huybrechts (BE), Gustaff Harriman Iskandar (ID), Isrizal (SG), Raja Khairul Azman Bin Raja Abdul Karim (MY), Michelle Kasprzak (CA/UK), Rob Van Kranenburg

(NL), Maja Kuzmanvic (BE), Fatima Lasay (PHI), Abdul Muid Abdul Latif (MY), Maaïke Lauwaert (BE/NL), Pek Ling Ling (SG), Liane Loo (SG), Atteqa Malik (PK), Xianghui (Isaac) Mao (CN), Francis Mckee (UK), Sally Jane Norman (UK), Emma Ota (UK/JP), Jerneja Rebernak (SL/SG), Denis Jaromil Rojo (IT/NL), Mohammad Kamal Bin Sabran (MAL), Thasnai Sethaseree (TH), Hyun Jin Shin (KR), Judy Freya Sibayan (PH), Adam Somlai-Fischer (HU), Floor Van Spaendonck (NL), Sei Hon Tan (MY), Alek Tarkowski (PL), Amphat Varghese (IN), Katelijn Verstraete (BE/SG), Martijn De Waal (NL), Xu Wenkai (CN), Noorashikin Zulkifli (SG).

Pozorovatelé: Andrew Donovan (AU), Karmen Franinovic (HR/CA), Sarah Gardner (AU), Ngalimecha Jerome Ngahyoma (TZ), Aditya Dev Sood (USA/IN), Richard Streitmatter-Tran (USA/VI)

5. Mezinárodní sympozium elektronického umění (ISEA)

5.1. Historie

Série mezinárodních sympozií elektronického umění byla iniciována v roce 1988 s cílem založit a provozovat mezinárodní síť organizací a jednotlivců na poli elektronického umění. V roce 1990 byla v Nizozemí za tímto účelem zřízena nezisková organizace nazvaná *Inter-Society for the Electronic Arts (ISEA)*. Vedení i členství v této servisní společnosti je striktně globální. ISEA podporuje mezioborový akademický diskurs a výmenu mezi kulturně rozdílnými organizacemi a jednotlivci zabývajícími se průniky umění, vědy a nejnovějších technologií. Archív minulých sympozií spravuje kanadská nezisková organizace *The Fondation Daniel Langlois*.

5.2. ISEA 2008 v Singapuru

14. mezinárodní sympozium elektronického umění ISEA se konalo v Singapuru ve dnech 25.7.-3.8.2008. Na jeho přípravě a organizaci se podílely tyto instituce: *Národní singapurská univerzita, Národní singapurské muzeum, Technická univerzita Nanyang v Singapuru, Singapurská univerzita managementu a Institut digitálních médií Singapur*. Uměleckým ředitelem byl Gunalan Nadarajan.

Sympozium reflektovalo současný stav a postavení novomediální umělecké a kulturní praxe. Vycházelo z pozorování, že globální a nerovnoměrná proliferace informací, komunikace a technologií má za následek krajně diferencovanou a strukturně komplikovanou novomediální scénu. Zatímco jedni oslavují tvůrčí potenciál nejnovějších pokročilých technologií, jiní se ještě neměli příležitost sžít ani s některými „starými nebo zastaralými“ technologiemi. Za jedno z ústředních témat sympozia lze proto považovat složitou otázku přístupu k technologiím, který je podmiňován růzností historických, politických, ekonomických a kulturních kontextů. Technologiím se dnes nevyhne nikdo. Můžeme proto leda zkoumat pozice výhodnosti a demokratičnosti, zabývat se tím, které technologie a kdy jsou nám ke všeobecnému nebo alespoň osobnímu prospěchu a kdy jsou spíše omezením, nebezpečím či dokonce hrozbou. Jak uvádí ve svém úvodníku umělecký ředitel sympozia, ignorovat technologie by bylo „pragmaticky nemožné a eticky nezodpovědné“.

Všechny tematické okruhy sympozia tedy odrážely kritický duch, s nímž je vhodné k technologiím přistupovat, když se zabýváme tím, co je staré a nové nebo dobré a špatné. Patřily mezi ně: *Locating Media* (diskuse o lokalitě, místním určení, podmíněnosti, neutralitě), *wikiwiki* (diskuse o modelech a důsledcích spolupráce sdílené na dálku, o autorství, komunitách a kontrole), *Ludic Interfaces* (diskuse o infantilitě, hravosti, návratu zábavy), *Reality Jam* (diskuse o reálnosti, zobrazování a každodennosti) a *Border Transmissions* (diskuse o hranicích, rychlosti, moci a globálním uspořádání). Ředitelem sympozia byl Adrian David Cheok.

6. Co dál?

6.1. Projekt BASE (mezi Asií a Evropou)

Projekt *BASE (mezi Asií a Evropou)* je přirozeným vyústěním a pokračováním mého původně časově omezeného tříměsíčního studijního pobytu v Singapuru, kde jsem se mj. zúčastnil *Mini-summitu o novomediální umělecké praxi a její podpoře*, *6. uměleckého kempu Asijskoevropské nadace*, *Mezinárodního sympozia elektronického umění (ISEA)*, a v Indonésii, kde jsem navštívil centra *Honf* a *Common Room* a zúčastnil se s přednáškou o českém novomediálním umění festivalu *Cellsbutton*. Smyslem projektu *BASE* je dále prohlubovat kontakty s umělci, kurátory, galeristy a dalšími kulturními nebo vědeckými pracovníky v regionu (jihovýchodní) Asie s těžištěm zájmu v novomediálním umění.

Na projektu přislíbili aktivní spolupráci zástupci *Asijskoevropské nadace* v Singapuru, *Národní singapurské univerzity*, *Technické univerzity Nanyang* v Singapuru, centra *Honf* v indonéské Yogjakartě, centra *Common Room* v indonéském Bandungu, a dále zástupci celé řady evropských uměleckých a kulturních organizací, namátkou: *A4* v Bratislavě, *Kitchen* v Budapešti, *Ciant* v Praze, *Ectopia* v Lisabonu, *s/Lab* v Sunderlandu, *Virtueele Platform* v Amsterdamu, *V2* v Rotterdamu, nebo mezinárodních festivalů *Ars Electronica*, *Deaf*, *Dislocate*, *Enter*, *Futuresonic*, *Multiplace*, *Transmediale*, a dalších.

Stěžejní aktivitou projektu bude provoz internetové stránky <http://base.multiplace.org/> s cílem, zaprvé, shromažďovat a publikovat aktuální informace o kulturní výměně a spolupráci mezi Asií a Evropou v oblasti novomediálního umění, a, zadruhé, kontinuálně produkovat a redakčně zpracovávat uměleckokritický obsah a kulturněpolitický rámec pro zintenzivnění této výměny a spolupráce formou rozhovorů, recenzí a studií. Výchozím materiálem bude již obsah této studie a jeho postupné doplňování a rozšiřování.

Hlavním jazykem stránky je mezinárodní angličtina, vybrané relevantní části budou publikovány také v češtině.

6.2. 20 „nej“ novomediálních umělců (jihovýchodní) Asie

Jako součást výzkumu jsem se pokusil sestavit osobní žebříček dvacítky talentovaných novomediálních umělců z regionu a zprostředkovat potenciálním zájemcům z řad galeristů, kurátorů či pořadatelů festivalů jejich webové prezentace.

1. Venzha Christ, Indonésie, <http://www.natural-fiber.com>
2. Seo Hyo Jung, Jižní Korea, <http://untitled5.com>
3. Zulkifle Mahmod, Singapur, <http://www.luzart.net>
4. Jamsen Law, Hong Kong, <http://jamsen.npool.net>
5. Tad Ermitaño, Filipíny, <http://cavemanifesto.blogspot.com>
6. kickthemachine, Vietnam, <http://www.kickthemachine.com>
7. Kamol Phaosavasdi, Thajsko, http://www.rama9art.org/kamol_p
8. Ellen Pau, Hong Kong, http://web.hku.hk:8400/~hkaa/hkaa/artists.php?artist_id=112
9. Ni Haifeng, Čína, <http://www.xs4all.nl/~haifeng/>
10. Jun Nguyen, Vietnam, http://www.newmuseum.org/more_exh_j_nguyen-hatsushiba.php
11. Wong Hoy Cheong, Malajsie, <http://www.fotonet-south.org.uk/wong/index.html>
12. Tommy Surya, Indonésie, <http://vjnumberone.wordpress.com/>
13. Yin-Ju Chen, Taiwan, <http://www.yinjuchen.com/>
14. cerahati, Indonésie, <http://www.cerahati.com/>
15. Hasnul J.Saidon, Malajsie, <http://www.uploaddownload.org>
16. Jihoon Byun, Jižní Korea, <http://www.phantasian.com>
17. Encounter Terror, Filipíny, <http://www.newworldisorder.tk>
18. Nay Myo Say, Barma, <http://www.naymyosay.com>
19. Yuen Chee Wai, Singapur, <http://www.myspace.com/yuencheewai>
20. Dickson dee, Hong Kong, <http://www.discogs.com/artist/Dickson+Dee>

6.3. Vybrané novomediální instituce, festivaly a osobnosti v regionu (jihovýchodní) Asie

Instituce

Centrum HONF - THE HOUSE OF NATURAL FIBER

Yogyakarta, Indonésie, <http://www.natural-fiber.com/>

Centrum COMMON ROOM NETWORKS FOUNDATION

Bandung, Indonésie, <http://commonroom.info/>

Centrum SARAI

Dílí, Indie, <http://www.sarai.net/>

Festivaly

Festival CELLSBUTTON

Yogyakarta, Indonésie, <http://www.natural-fiber.com/index.php/about-cellsbutton>

Festival NU-SUBSTANCE

Bandung, Indonésie, <http://openlabs.commonroom.info/nusubstance>

Festival DISLOCATE

Tokio, Japonsko, <http://dis-locate.net/>

Osobnosti (podle zemí)

WenKai Xu “Aaajiao”, Čína, umělec a editor W-M-M-N-A, aaajiao@gmail.com

Mei Kei Lai, Čína/Macau, umělkyně, meikei.lai@gmail.com

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Fatima Lasay, Filipíny, umělkyně a kurátorka, fats@karaoka.org

Judy Sibayan, Filipíny, umělec, kurátor, editor časopisu CTRL+P, sibayanj@dlsu.edu.ph

Awadhendra Sharan, Indie, historik a výzkumník urbanity, sharan@sarai.net

Prayas Abhinav, Indie, umělec, me@prayas.in

Ampat V. Varghese, Indie, spisovatel a novinář, avy@srishti.ac.in
Venzha Christiawan, Indonésie, umělec a kurátor, venxha@yahoo.com
Gustaff Harriman Iskandar, Indonésie, umělec a kurátor, blauloretta@yahoo.com
Emma Ota, Japonsko, kurátorka, info@dis-locate.net
“Soni” Sohyeon Park, Jižní Korea, umělkyně a kurátorka, ssonya@gmail.com
Hyunjin Shin, Jižní Korea, kurátorka a kulturní manažerka, hyunshin.smail@gmail.com
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Kamal Sabran, Malajsie, umělec, kamalsabran@gmail.com
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Thasnai Sethaseree, Thajsko, umělec, thasnai@hotmail.com
Richard Streitmatter-Tran, Vietnam, umělec, rts@diacritic.org
Doan Huu Thang “Tri Minh”, Vietnam, hudebník, triminh05@yahoo.com

6.4. Seznam důležitých odkazů

ASEF - Asijskoevropská nadace <http://www.asef.org/>

Portál Asijskoevropské nadace CULTURE 360 <http://www.culture360.org/>

5. umělecký kemp Bangkok <http://artcampbangkok.wordpress.com/>

6. umělecký kemp Singapur <http://artcampsingapore.wordpress.com/>

Mini-summit o novomediální umělecké praxi a její podpoře
<http://singaporeagenda.wordpress.com/>

Helsinská agenda
http://singaporeagenda.files.wordpress.com/2008/07/helsinki_agenda_final.pdf

Deklarace z Dílí <http://www.virtueelplatform.nl/page/533/nl>

IFACCA <http://www.ifacca.org/>

ISEA - INTER-SOCIETY FOR THE ELECTRONIC ARTS <http://www.isea-web.org/>

Symposium ISEA 2008 <http://www.isea2008singapore.org/>

Festival CELLSBUTTON <http://www.natural-fiber.com/index.php/about-cellsbutton>

Centrum HONF - THE HOUSE OF NATURAL FIBER <http://www.natural-fiber.com/>

Centrum COMMON ROOM NETWORKS FOUNDATION <http://commonroom.info/>

Centrum SARAI <http://www.sarai.net/>

Centrum INSTITUTE OF NETWORKED CULTURES <http://networkcultures.org/>

Centrum INSTITUTE FOR NEW CULTURE TECHNOLOGIES
<http://www.netbase.org/>

Centrum THE WAAG SOCIETY <http://www.waag.org/>

Sít' ANA - ARTS NETWORK ASIA <http://www.artsnetworkasia.org/>

Portál SINGAPORE ART <http://www.singaporeart.org/>

Portál CONTEMPORARY ART IN INDONESIA <http://contempartnow.wordpress.com/>

Portál THE BANK OF COMMON KNOWLEDGE <http://bancocomun.org/>

Časopis JOURNAL OF CONTEMPORARY ART <http://ctrlp-artjournal.org/>

Projekt BASE <http://base.multiplace.org/>

7. Přílohy

7.1. Helsinská agenda

HELSINKI AGENDA

Strategy document on international development of new media culture policy

Proposed by the International expert meeting on media arts and media culture policy,

Helsinki, August 22-23, 2004

Introduction

This document was produced in dialogue between international experts in new media cultural policy. The meeting convened during ISEA 2004, the 12th International symposium on Electronic Art in Helsinki. The meeting was co-hosted by IFACCA, International Federation of Arts Councils and Culture Agencies, the Arts Council of Finland and m-cult centre for new media culture.

The Helsinki Agenda recognizes Finland's pioneering role in media culture and arts, and in creating open access tools and accessible mobile communication technologies (software, technology and interfaces between information technology and culture). These broaden and deepen the role that media and information can play in civil society and knowledge creation. Finland's history recognizes the strong commitment to democratic and civic values in the media and information practices. This makes Finland an exemplar worthy of consideration and emulation in a variety of local, national and global contexts.

The constant change of new media culture makes policy creation and implementation a challenging task which can only be addressed through an ongoing dialogue between policy-makers and practitioners. ISEA 2004 and other international events have demonstrated that the field of electronic, information and media arts and research has reached a level of aesthetic and social sophistication that makes the formulation of these recommendations possible and creates a climate of urgency that can further their realization.

The values of new media culture

New media cultural practices involve media arts (art practices that use information and communication technology, old and new media forms, electronic and electro-acoustic arts), hypertextual works, web-based practices, digital media as well as interdisciplinary work between media art and performance, between arts and sciences, art and technology, art and software culture.

In our increasingly mediatized environment, marked by pervasive and ubiquitous computing and wireless devices, practices in new media culture no

longer are limited to screen-based, audiovisual and interactive media content but *address the wider social, urban and global context of the information environment, through new types of process-based, networked projects and genres.*

New media's impact can be felt beyond the cultural sphere. Cultural practices in new media foreground culturally and socially innovative approaches to the development of technology, and there is a strong commitment to artistic research (including 'practice based research', as well as collaborative, cross cultural and cross disciplinary research models). This requires a foundation in critical independence so as to ensure the attainment of the highest aesthetic and social qualities in and through art practice, research and discourse.

Global new media culture is articulated through a series of *interrelated hubs, overlapping networks and connected processes.* Organizations, initiatives, individuals and agencies, as well as events and festivals, act as these hubs, enabling a systemic energy and dynamism.

The Helsinki Agenda acknowledges that New Media practices *encompass a broad spectrum of innovations and creative strategies*, with artists working both as individual practitioners as well as in highly collaborative professional contexts. New media practices internationally have attained levels of competence and maturity that suggest that the following key principles be recognized:

- Art practice and research in new media is a *key generator of new knowledge in art, science, technology, communication and education.*
- Art practice and research in new media are important strands that *inform the dialogue between practitioners, researchers, creative industries and the public.*
- New media practices have developed forms and protocols of *knowledge sharing and access based on principles of openness, collaboration and creative freedom.* This independent inquiry is vital to the forging of a democratic cultural space within nations and globally.
- New media practitioners can *revitalise museums, archives and other heritage contents* by allowing for greater public access, public renditions and imaginative readings.
- New media artists create *transformative cultural experiences* that inspire communities and individuals and expand the scope of creative industries and technology development.
- New media cultural practice also *informs larger social policies.* By enabling and establishing deeper, as well as more pervasive modes of contemporary communication systems these practices lead to richer possibilities of social, inter-generational and inter-cultural communication, participation and access in our increasingly complex and multi-cultural societies.

Key recommendations for media arts and culture

In order to develop new media practice as a dynamic field it needs to be seen as highly international and networked, with practitioners and researchers working collaboratively across national, cultural and disciplinary boundaries. This is the direct environment of practice within which New Media has evolved and is destined to grow. Cultural, media and communication policies on national, regional and international levels need to be shaped to reflect this reality.

1) *Freedom of expression and the independence of practice and research* have to be guaranteed and vigorously protected in order to enable the attainment of the highest critical standards and a socially responsive and responsible form of practice.

2) Collaborative work requires practitioners, researchers, curators and critics to be geographically mobile, able to work together and respond to a wide variety of cultural and social contexts. We strongly endorse the need for creating *structures that support the mobility of artists, practitioners and researchers* in the field on a stable basis.

3) In developing international policies in new media, *sensitivity to the varying geopolitical conditions is necessary*.

4) The nodes and networks that constitute the backbone of global new media culture and need to be supported accordingly. Alliances between key actors need to be fostered and a climate conducive to collaborative competence development and co-production needs to be cultivated.

5) *Support and attention to education, training and professional development* is vital in a rapidly changing field, where educational programmes often lag behind the practice. This requires updating the content of arts education to reflect developments in new media, creating master classes for competence development and the support of informal education and peer learning environments for practising artists.

6) In many cultural contexts and countries, support and funding for new media arts and enabling mechanisms that promote a higher public visibility for new media arts are absent or negligible. *The support structures need to be reviewed* on an urgent basis so that societies are not deprived of the benefits to creative and knowledge resources created by new media practice which are the basis of our contemporary cultural heritage.

7) Experimental processes and cutting edge practices in cultural technology development are vital to the dynamism of the new media field. They incubate innovations that often translate into applications with crucial social, industrial and educational implication. It is therefore necessary that Arts councils, cultural agencies, foundations, governmental and inter-governmental bodies

support experimental processes and practices, and artistic work in the new media field that relates to public space and discourse. Especially when corporate or commercial

support is not forthcoming, *'seed' funding strategies and interdisciplinary programmes to support new openings are needed.*

8) New media cultural practices require *long-term, strategic investment*. Arts councils, cultural agencies, foundations, governmental and inter-governmental bodies should support projects that mature over longer durations. This assumes that rigorous accounting and documentation maintain a high degree of transparency, public accountability and responsiveness. An insistence of quantifiable 'deliverables' is counter-productive, especially if the practice seeks to break new ground, and be innovative.

9) The pre-requisite for building a viable and fruitful international networked context of new media practice is to *strengthen national and local organisations, arts and cultural practice oriented initiatives and groups*. This requires a support for chains in production, distribution, presentation, research and documentation of new media cultural practices.

10) *Best practice models* for activity at different scales (local, regional, national, international) need to be documented and made public so that policy makers as well as initiatives and organizations can learn from experiences in different countries and contexts and adapt them in order to respond effectively to local needs.

11) Structures that maintain a high level of *dialogue between practitioners, and between practitioners and policy makers*, need to be put in place both locally and in an international context.

Further proposals for action

The expert group is committed to work towards better integration of practice and policy in fostering the international development of new media culture. To this end, the group proposes further concrete actions such as:

1) IFACCA, the International Federation of Arts Councils and Culture Agencies shall support the formation of international networks in new media culture through a mapping and research project. The possibility to establish a strand for new media culture in IFACCA meetings will be explored.

2) To create wider recognition to the role of new media arts in developing cultural information societies on an international level, the expert group proposes that the Helsinki Agenda will be presented in the ASEM Cultural Ministers meeting in 2005 and the ASEM meeting in Helsinki in 2006.

3) To further acknowledge and develop the Finnish models for open access, welfare society and cultural information society, the expert group proposes an international initiative to develop public domain technologies for cultural and social innovations.

International Expert meeting on media arts and media culture policy

Participants:

Nina Czegledy, ISEA, Inter-Society for the Electronic Arts, Sara Diamond, Banff Centre for the Arts, Canada, Andrew Donovan, Australia Council, Bronac Ferran, Arts Council England, Pamela Jennings, Carnegie Mellon University, USA, Marianne Möller, Nordic Council of Ministers, Juha Samola, AVEK, The Promotion Centre for Audiovisual Culture, Finland, Michiel Schwarz, De Raad voor Cultuur, Netherlands, Shuddhabrata Sengupta, Sarai CDS, India, Marie Le Sourd, Asia-Europe Foundation, Singapore

Hosts:

Risto Ruohonen, IFACCA, Hannu Saha, Arts Council of Finland, Jarmo Malkavaara, Arts Council of Finland, Anna Vilkkumäki, Arts Council of Finland / Jyväskylä University, Tuulikki Koskinen, Arts Council of Finland, Anni Tappola, Arts Council of Finland, Minna Tarkka, m-cult, centre for new media culture, Tapio Mäkelä, m-cult, centre for new media culture

Observers:

Antti Arjava, the Finnish Cultural Foundation (23.8.), Andreas Broeckmann, Transmediale, Germany (22.8.), Helen Cadwallader, Arts Council England (22.8.), Elukka Eskelinen, Media Centre Lume, Finland (22.8.), Rob van Kranenburg, Virtual Platform, Netherlands (22.8.), Leena Laaksonen, Ministry of Education, Finland (22.8.), Martine Posthuma de Boer, Virtual Platform, Netherlands (22.8.)

Source location:

http://singaporeagenda.files.wordpress.com/2008/07/helsinki_agenda_final.pdf

7.2. Deklarace z Dili

THE DELHI DECLARATION OF A NEW CONTEXT FOR NEW MEDIA

The Open Networks Agenda for International Collaboration in Media and Communication Arts

January-June 2005

By Shuddhabrata Sengupta and Tapio Makela

Preface

The discussions that gave rise to this document took place at a meeting of an 'International Working Group on New Media Culture' hosted by the Open Cultures Network - a network created by the Waag Society, Amsterdam, Sarai-CSDS Delhi and Public Netbase, Vienna. The meeting, which featured contributions by artists, theorists, critics, curators, arts administrators, researchers, social scientists and software programmers from India, the Netherlands, the United Kingdom, France, Finland, Italy, Australia, New Zealand and Canada took place at Sarai-CSDS, Delhi in January 2005.

This text is a draft of a declaration ('The Delhi Declaration') that emerged from this meeting. This draft of the Delhi Declaration is written by Shuddhabrata Sengupta from Sarai CSDS & Raqs Media Collective, Delhi and Tapio Makela, m-Cult, Helsinki based on the inputs and contributions made by the members of the working group during the course of their deliberations.

Situating New Media in the Space of a Global Urban Contemporaneity The Streets of our cities are crowded with signals. Cinemas, desk top publishing, satellite television and fm radio, increasingly pervasive and ubiquitous computing, mobile telephony, telecommunications and the internet surrounding us in a matrix that also continues to feature analog and offline communication practices as diverse as theater, live performance, print culture and books and the production of visual and tactile objects. Old and new forms of communication create a new context for culture by their continuous interaction with each other. We live and practice, as artists, critics, curators and audiences - within this context. We also realize that this context extends deep into the substructure of local histories and situations, just as much as it extends far into a global space of communications that spans the entire planet. Our neighbourhoods and streets contain the world, and the world is a patchwork made up of all our local histories.

Background to the Meeting of the Working Group : From Helsinki to Delhi This document was produced in Delhi subsequent to the discussions of the International Working Group on New Media Culture at Sarai-CSDS in January 2005 and emerged from a dialogue between practitioners, artists, curators, theorists, critics and activists in the field of new media and digital culture that sought to reflect on this reality. The dialogue took place during an International working group meeting under the aegis of 'Towards a Culture of Open Networks' - a collaborative programme developed by Sarai

CSDS (Delhi), The Waag Society (Amsterdam) and Public Netbase (Vienna) with the support of the EU India Economic and Cross Cultural Programme.

The meeting took place immediately following from 'Contested Commons, Trespassing Publics' an international conference on culture, conflict and intellectual property organized by Sarai CSDS and the Alternative Law Forum (Bangalore) from the 6th - 8th of January in Delhi. The meeting also comes half a year after the drafting of the Helsinki Agenda, a document produced by a group of experts in the new media field in a meeting hosted by m-cult in Helsinki in the wake of ISEA2004. The Helsinki Agenda took forward the ideas that emerged in the Amsterdam Agenda and it particularly emphasized the need to shift new media arts and culture policy to better support international, translocal, non-nation based cultural practices. The Open Networks Agenda builds on both of these sets of ideas to propose a framework for thinking substantively on what it means to create contexts for collaboration in digital and electronic media practices.

The diverse discussions on culture, conflict and intellectual property that marked the 'Contested Commons/Trespassing Publics' conference and the broad vision for a renewal of international new media and electronic culture outlined in the Helsinki Agenda provide a set of conceptual foundations for the propositions put forward in this document

Collaboration, Dialogue, Conversation We acknowledge that there is a growing incidence of collaboration, dialogue and conversation between practitioners of networked culture in different parts of the world. At the moment we are paying special attention to construct collaboration and networks between Europe and Asia. These transactions emerge from a growing level of formal and informal contact, through residencies, greater mutual visibility in international platforms - such as biennials, festivals and conferences, and actual instances of cross cultural collaboration. There is a strong desire amongst communities of practitioners and theorists in several parts of the world for the laying of stable foundations so as to ensure that this surge of collaborative processes has an enduring and equitable future for all those who are involved. While we endorse the energies that are key to this moment, we are aware that unreflective continuity may actually deepen existing inequalities. This requires us to inaugurate a process of substantive thinking about the plurality of processes that can fall under the umbrella of the term 'collaboration', to develop a set of conceptual tools that can help articulate different ethics and protocols of collaboration, and set pragmatic goals that can be realized through instances of actual practice in a very heterogeneous world. This means we take account of the fact that differences in cultural and societal infrastructure and political conditions (within and between countries and societies) are as real as are the increasing instances of similarity.

This document hopes to initiate precisely such an exercise. It does not claim to provide all or even most of the answers, and it invites the networked culture practitioners to extend, elaborate and deepen the questions and issues we hope to raise. We are addressing practitioners who collaborate or desire collaboration across cultural and disciplinary boundaries, curators, critics and theorists who act as interlocutors in this process, and administrators who influence or shape the concrete conditions that enable cultural dialogue and transactions.

Heterogeneity of Forms and Practices: Communicative Practices in South Asia The Open Networks Agenda recognizes that the culture of communicative practices in contemporary South Asia is characterized by a rich heterogeneity of forms and protocols and express a healthy diversity in the face of the tendency of the formal operations of intellectual property to flatten the protocols of cultural production on to a single plane. Rather than have every cultural good available as a commodity designed for one time sale, the prevalence of a vigorous cluster of practices of ongoing cultural transaction within and outside formal commodity relations guarantees the diversities of contemporary south asian cultural expression. This does not imply an antagonism or indifference to market imperatives, rather, it places such imperatives within a larger matrix of practices which also include sharing, gift giving and formal as well as informal protocols of reciprocity.

Beyond 'Access' These impulses to improvise, re-mix and re-purpose that characterizes the daily life of electronic culture in South Asian urban contexts is something that the agenda urges serious consideration of, especially in order to move beyond the 'developmentalist' rhetoric of 'granting access' when speaking of the place of new media in the global south, and in underserved zones in the global north.

Similarly, a more grounded view of the place of digital media would require us to go beyond the naive celebratory rhetoric that sees the mere placement of computers and digital tools in the hands of under privileged and underserved actors as sufficient conditions for the cultivation of a sensibility of digital creativity within society The important question to ask is not whether the majorities of societies are deprived of digital tools, or are on the 'wanting' side of the 'digital divide' but to question what people can do, and what they actualize when they gain access. Here we are clearly emphasizing content and process more than simply presence of and access to ICT.

In going 'beyond' the discourse of access alone, the Open Networks Agenda recognizes the necessity of resilient thinking that takes difference and conflict as well as collaboration and solidarity into account.

The Collaborative Nature of Cultural Practice We (the authors of the Open Networks Agenda) recognize that all cultural work is necessarily collaborative, and that collaborators may either be part of generations either contemporaneous or previous to our own. Taking this further, everything that we produce today is also potential material for collaboration with partners in all our tomorrows. We also recognize that the collaborative nature of cultural work requires not only freedom of speech, but also increased mobility of our words, images and ideas. A key challenge is to develop methodologies that enable open sharing while developing a plurality of models and approaches towards sustainable, mixed and re-mixed modes of usage of intellectual and cultural resources, some of which may be expressed as different kinds of intellectual property (in some instances) and others as a varied cultural commons (in other instances).

Formal and Informal Media Landscapes Taken together, these elements constitute a landscape of intermedia constellations and media processes nested within different interlocking and co existent contexts, some of which may be formal, institutionally anchored, located within recognized forms and disciplines, while others may be informal,

located between and across forms and disciplines, and on occasion, expressed in a tangential relationship to the requirements of legality. The formal and informal aspects of this landscape are not a neat binary, but expressed as two poles of a continuous spectrum.

From 'New Media' to 'New Context Media' Our recognition that all new media objects and processes are located in specific contexts suggests that we see new media as what Nancy Adajania has described as 'new context media' - as instances of what happens when a plethora of communicative practices, ranging from work on and with the web, to video, to radio, to telecommunication based practices, to installations, to sound work, to print and graphic design, and emerging forms of pervasive computing enter new semantic material spaces, and take on different recombinant possibilities that spring from their mutual interactions throughout the world.

We use Adajania's concept of 'New Context Media' with some deliberation, insisting that it is not a drive to strain to keep abreast with the latest technology that concerns us here as much as it is the continuous renewal of the conceptual field of contexts that enable communication. Also, it is to indicate our impatience with the inadequacy of the portmanteau term 'New Media' because in a sense all media practices were once, 'New'. To say that the internet is later in time than the cinema is not to be in anyway insightful about anything other than chronology. In instances such as that of South Asian media culture, this gets further complicated by the co-existence and synergy between what is today's 'New Media' and what might have been yesterday's 'New Media'. To privilege one of these over the other is to be unmindful of the ecology of the media landscape as well as to the vitality of the relationships between actually existing practices.

The Question of 'Translatability' The climate of mutuality that characterizes this landscape is founded on the many acts of making, sharing, viewing, listening, reading, researching, curation and criticism that draw their strenghts from existing networks of everyday collaborations between different nodes spanning the universe of practice in new context media. Practitioners bring to this intersection of creative, intellectual and discursive energies the markers and histories of different culttural-historical-spatial specificities and the received as well as emerging traditions of different practices. Through processes of sustained interactions practitioners are able to evolve a neighbourhood of affinities in practice, a commons of expression.

However, it needs to be clearly understood that this coming together is not contingent on an easy translatability, or the evolution of some kind of 'Esperanto' form of cultural practice. Rather, we need to work with the understanding that there are and will be necessary difficulties of translation, that invite us to be at least legible to each other, before we make the claim to comprehensively understand each other. We need to share with each other what we do not know about each other before we can make the claim to mutual understanding.

Designs for Commoning These encounters when allowed to play out to their fullest extent, can give rise to various designs for commoning, different protocols of working together, of sharing materials of having access to each other's work and materials, some of which may be expressed in quasi legal languages - as licenses and charters, while some others may be expressed simply as invitations and invocations.

A Plurality of Commons We emphatically endorse a plurality of ways in which the commons of cultural and social media use can be and are being constituted through different modes of practice. Some of these may be more discursive than others, some may be more invested with aesthetic pursuits, while others may find themselves more committed to social and political questions, and still others may be recursive in the sense that they may involve practices of consistent but critical self reflexivity. The one thing that we do insist on is that the commons constituted by such collaborations grow immanently (admitting that there is no master plan or overall design) and that they make room for an ethic of collegial criticism across the boundaries of cultures, histories, tastes, forms and disciplines. In other words we want to insist that there are and will be many kinds of commons, and that we all must retain the right to be critical of different modes of commoning as they emerge, evolve and dissolve, even as we agree on the value of the commons itself.

Clearly, what this entails is a refined practice of trust. Where people allow for the fact that they need to nurture practices that foreground trust and respect precisely because they may not be transparent to each other. We recognize that the groundwork needed for such trust and for the conditions of collaboration to grow are directly proportional to cultural distance. And here by cultural distance we mean both the distance between practitioners based in different parts of the world, as well as the distances between different kinds of practitioners, regardless of the co ordinates of their physical location or historical inheritances.

Expanding Conceptual Horizons Collaboration requires an expansion of conceptual horizons. Practitioners, critics, curators and audiences based in the metropolitan centres of global culture (often in the global North) will often have to work harder to learn about the spaces, histories and cultures of other parts of the world. This makes it possible to adequately respond to and reciprocate the informed understanding that people in the global south have of the global north as a result of the histories of colonial encounters. It will also mean that practitioners, critics, curators and audiences in the global south will have to reconsider the articulative privileges that arise from the default and often ahistorical assumption of an automatic 'victim' position by artists and cultural practitioners simply because they happen to be from the south.

Location and Extension The practice of a networked culture will necessarily involve a rethinking of what we mean by locatedness and extension. This may on an occasion mean a withdrawal or curtailment of the privileges of an excess of locatedness and particularity, and at the same time it will also involve an attenuation of any attempts to construct a heroic hyper-globalist universalism that is not attentive to specific histories and especially to global as well as local inequalities of power and articulative capacity.

Social/Cultural Contexts for FLOSS "Collaboration" in general, and more specifically free, libre and open source software (FLOSS) co-development, have been romanticized in the past and continue to be romanticized in the present as benevolent, essentially "good" practices. We insist that attention must be paid instead to the cultural and social contexts of use and effect of these practices in order to evaluate them. Special attention needs to be paid within the FLOSS milieu to the urgency of localization and for creating software interfaces that are able to translate the ideals of sociality inherent in FLOSS practices to

the relationships between lay users, software, the hacker scene, software developers, artists, critics and accessible technological interfaces

Beyond 'First Wave New Media Culture' We assert that it is time to move beyond the self congratulatory mutual self recognition that characterized the global expansion of what may be called first wave new media practices. To continue in that mode would be to allow us to degenerate into a clique of cliques of global new media practitioners, united by an arcane 'inspeak' and insulated by the hermetic comfort of their practices from the exigencies and disturbances of the world outside our media labs, gatherings, galleries and conferences. Rather, new context media practitioners will have to learn to be open to each others vulnerabilities, they will have to work with difficulties in translation, will need to learn to live with and thrive on the fluid, unpredictable and dynamic (as opposed to the solid and stable) nature of the contemporary global moment.

Types of Collaborations What kinds of Collaborations Do we See ?

Firstly, between practitioners based in different spaces and cultural contexts between theorists/curators/critics/researchers based in different spaces and cultural contexts between practitioners and theorists/curators/critics/researchers between practitioners of different kinds of media practices between practitioners at different levels of visibility and recognition between practitioners, theorists and inhabitants of urban neighbourhoods and localities

3 Models for Collaborative Practice We also propose that serious attention be paid to the task of evolving different models of collaboration, not just those of people making things together, but also based on the idea of dialogue and conversation.

The Dramaturg Model: Here, for instance we propose the 'dramaturg' model which is used in some theatre practices as something that might merit serious consideration. This entails a structural accommodation of interlocution and interlocutors in the shaping of a practice. Practically, it may involve the dialogic presence of theorists, writers, researchers in situations where media processes and objects, or art projects are being created. This would necessarily involve the cultivation of hospitality and attention by practitioners towards people engaged primarily with discourse, just as it requires theorists and researchers to be sensitive to the exigencies of practice and artistic creation.

The Archive Model: Another model of collaboration could emphasize the rigorous documentation, chronicling and archiving of a practice. Here, practitioners could enter into a seriously considered relationship with people dedicated to the act of documenting and archiving what practice entails. Here documentation would not be seen as a 'service' performed for the practitioner, but crucially as a means to ensure the durability of a practice through critical annotation and detailed description. What this necessarily involves is the creation of many archives of practices and process. Here, we also see the necessity of the public rendition of processes a key function of extended archiving. Involving writers and documentary filmmakers to work with the archives of completed and ongoing artistic collaborations will generate a 'public intelligence' of processual work that we feel will be crucial to the imperatives of wider audience development for new media/new context media works

The Ensemble Model and 'Collaboratories': Collaboration can also be dynamised through structured co improvisation and ensemble playing. This would require media practitioners to learn from the traditions that animate the worlds of music and dance where the presence of performing bodies in given co ordinates of space and time as ensembles can be a sufficient condition for acts of collaborative creativity. Situating programmers, technicians, artists, practitioners and theorists from different backgrounds in conditions of real time, offline conviviality in 'collaboratories' - workshops, residencies, tactical media labs and field work - (collaborative laboratories) can produce conditions of high synergy. This recognizes that the deepening of new media practices are crucially dependent on the interplay between embodied learning and knowledge. On the conventions of knowledge sharing that often tie communities of practitioners together. This requires us also to deepen our awareness and understanding of the ethic of friendship and informal solidarity that significantly underpins substantial aspects of the 'everyday life of practice' in new media cultures.

Users and Producers In a new media context, the distinctions between producers and users, practitioners and audiences, writers and readers are characterized by porosity. Users can be and often are producers, however, mere access to media technology and networks does not in itself provide the productive agency. In order to facilitate productive agencies and critical media literacies, we need to think of audiences as partners in collaborative processes, and requires support for development, education and outreach activities that bring audiences/users and producers/practitioners into close contact. As new media is an emerging domain of practice, support for it also involves sensitivity to the urgency that audiences and practitioners both feel for developing the conventions and expectations that are pertinent to questions of audience-practitioner interaction appropriate to the field. This means support for familiarization, for informal and formal immersion and education processes, for publications that contextualize works and practitioners, and for greater attention to activities that involve young and new audiences by cultivating a heightened curatorial sensitivity and innovative outreach strategies.

Collaboration as Transformation We need to acknowledge that collaboration is a transformative process, that it changes people, organizations and institutions, challenges them and provokes them to grow and branch out in different directions. This can be a necessary precondition for collaboration, just as it may be a consequence of its success. In the event of the inauguration of a relationship between partners who are not at the same level in terms of infrastructure, the upgradation of resources may be a necessary precondition for the collaboration to occur. In other instances, the density of exchanges and upscaling of activities that occur during the process may demand a process of deepening, expansion and renewal, within each node in the networks. This process of growth often requires an expansion in capacity and infrastructure which need to be understood and acted upon by the structures (at the governmental, inter governmental and non governmental level) that enable and support collaborative networks.

Duration and Time Collaboration also necessarily involves duration and different temporal registers. There can be synchronous as well as asynchronous modes of collaboration and dialogue, and both merit consideration and support. Sometimes it may be crucially necessary that people come together to work at the same time, at other times

the process of collaboration may require intervals, periods dedicated to re-evaluation and assessment and re-engagement at a different level of intensity and activity. Support for one form of engagement (short term, intensive, goal oriented) should not preclude the possibility of durable for support alternative (long term, processual, durable) temporal registers. We need to recognize that the interplay between these two rhythms is vital for both research and artistic practices.

Practitioners and Publics Finally, we need to recognize and endorse the fact that in the end, the most important collaborative process is that between practitioners and their publics. This is especially true in the case of new media/new context media, because the cultures of online file sharing and digital peer to peer protocols have already laid the foundations for the blurring of the boundaries between users and producers, audience and artist, publics and practitioners. We need to found structures of support for creative audiences and creative end-users, by enabling communities of fans, artist-audience interfaces and a vibrant critical culture that actively intervenes in artistic production. This will involve support not only for those who speak and perform, but also for those who listen, view, read and participate. New media practices will require infrastructural support through the creation of pods, interactive archives, workshop spaces and listening rooms in all cultural institutions and public spaces which will become the hubs of a dense and dynamic culture of pleasurable and informed exchange through art and creativity.

This will require us to be imaginative not only about how we see practitioners, but also about how we see publics, and will involve rethinking the paradigm of 'permissions' and consent that an audience implicitly grants to itself and those it has come to see. In the end this could involve a transformation of how we see creative activity and art in society, but that is precisely the challenge new forms of communication place before us. The streets of our cities are live with signals, and we have to learn to respond to them.

The members of the Working Group were: *Paul Keller* (Co Ordinator, Public Research, The Waag Society, Amsterdam, Netherlands/Germany) *Bronac Ferran* (Director of Interdisciplinary Arts at Arts Council England, London, UK) *Rob van Kranenburg* (Co-Director, Virtueel Platform, Rotterdam, Netherlands) *Michael Schwarz* (Independent Consultant & Researcher, member of the Dutch National Council for Arts & Culture (Raad voor Cultuur), Amsterdam, Netherlands) *Konrad Becker* (Director, Public Netbase, Vienna, Austria) *Tapio Makela* (Media Art Curator, Writer and Researcher, Co Organizer, ISEA 2004 (Helsinki/Tallinn) and Board Member of the Finnish Association of Media Culture.) *Minna Tarkka* (Director, M-cult Centre for New Media Culture, Helsinki, Finland) *Jamie King* (Writer, Weblogger, Member of Editorial Team of Mute Magazine, London, UK) *Narendra Panchkhede* (Independent Media Artist, Curator and Theorist, Ottawa, Canada) *Jaromil* (Free and Open Source Software Programmer and Activist, Italy) *Sophea Lerner* (New Media Artist, Helsinki/Sydney, Finland/Australia) *Danny Butt* (Writer, Consultant & Media Educator, Founding Director - Creative Industries Research Centre, Waikato Institute of Technology, Aotearoa/Hamilton, New Zealand/Australia) *Hou Hanrou* (Independent Curator and Critic, Paris/Beijing, France/China) *Nancy Adajania* (Independent Curator and Critic, Mumbai, India) *Lawrence Liang* (Legal Theorist and Researcher, Alternative Law Forum, Bangalore, India) *Monica Narula* (Media Practitioner & Artist, Raqs Media

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7.3. Výzkum před mini-summitem: výchozí dotazník (ASEF + IFACCA)

ANSWERS TO THE PRE-SUMMIT QUESTIONNAIRE

Group 1: Ambient Intelligence, web 2.0 location based media, leapfrogging

Liesbeth Huybrechts (Belgium), moderator:

What is the most urgent need that you have?

The most urgent need I have in the context of this mini-summit is to investigate

-how we can stimulate our understanding of the functioning and the experience of our more complex society and spaces and

-how we can simulate agency of the public in these spaces by looking into artistic case studies.

What is the best/ interesting case or project on new media arts that you have just recently experienced?

The phenomenon of 'ubiquitous computing' refers to the fact that technology is being integrated into our environment ever more 'seamlessly'. In many cases, we no longer know where technology is concealed, let alone how we can manipulate it ourselves. Artists can make these invisible networks visible, or rather tangible, in interesting ways, using maps, visualization or photographs.

In the project *routes and routines* (2008), Peter Westenberg made internet walks through the city of Hasselt using technological shoes equipped with lo-fi technology. He asked the inhabitants along the route of the walk to share their private internet connection. This enabled participants to register images, sounds and electromagnetic fields when walking along the route via their 'smart' shoes and send this data live to the exhibition space. Westenberg raises the question of how open (public) our (technological) spaces are today. The way he addresses this question makes his artwork interesting. His *routes and routines*-project is a result of a long trajectory of his explorations of the 'publicness' of technological space. His approach is rich in the way that he enables the public to experience and sense what remained concealed before. He makes the obvious strange and stimulates curiosity.

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

The question is how an artwork can generate new working, thinking and communication models for the future? How can the literally revelatory thinking of some artists contribute

to a sustainable added value for our place and our possibilities to act in a space? And how can policy makers learn from that to stimulate agency of the public in our complex societies.

Many artworks, like *routes and routines*, came about by collaboration and crossing disciplines. The way in which they are created is often connected to scientific models that prioritize transparency. This makes it possible to share and accrue knowledge. This is done by visualizing difficult or invisible characteristics of spaces and intensively documenting the work process. They also reveal tools and technological networks that we use in our spaces (such as RFID), which are often developed within laboratories and make them available to be used by the public or put to alternative uses so that we can also participate in constructing our spaces.

Evolutions in the use and development of technologies are connected to changes in our daily spaces. Artists who try to master these technologies and use them in an alternative way can teach society and policy makers a lot about other possible ways of dealing with them. In doing so, they contribute to greater digital literacy in a way that is not purely functional and is always from an open perspective.

They may even help produce a space born out of co-creation with the public. The work of, for example, Westenberg invites visitors to participate, interact and reconfigure. It shows the possible social and cultural implications of a technology or a technological space, and its interactive nature stimulates the feeling of 'agency' of the public. This feeling is connected to the fact that we can manipulate complex technological spaces and change them so that we can use them ourselves. 'We can do it ourselves'.

It is within the space of art that another, unexpected or even magical gaze can be shed on the material. As mentioned before, policy makers could learn from the new or alternative modes of creation and use of technology and alternative ways of including the public in the creation of technological environments in artworks. The knowledge that these artists generate could be more carefully investigated and distributed to other domains by policy makers.

In Belgium the Flemish government just started with documenting artistic practices in the field of art, media and technology in a book *Cross-Over, Art, Media and Technology in Flanders*. This is a start to open up the discourse to other fields and domains.

The recent developments in Belgium regarding research and Phd in the arts offers a lot of possibilities for transparency, knowledge transfer and knowledge building in and outside the artfield.

At this moment the research fundings and research spaces are not adapted to artistic research, and especially artistic research working on technological and scientific themes and materials. Traditional research funding is often too much oriented towards the direct scientific, economical or technological value. In artistic research this is not an explicit goal, but a logical outcome.

Our policy makers could look into the needs of artistic research and the added value for society more carefully and create new funding models and maybe also new spaces for artistic work.

Alexandra Deschamps-Sonsino (UK/Canada)

What is the most urgent need that you have?

Positioning ourselves in relation to the open source movement and in the world of business and the creative industries.

What is the best/ interesting case or project on new media arts that you have just recently experienced?

We've recently finished developing a prototyping toolkit for electronics aimed at complete beginners in the creative industries. This was in response to demand in the traditional world of museum installation design (University of Arizona in this case) which is an area of great development. Our client was keen to internally develop skillsets around new technologies to rapidly develop interactive installations. Our objective was to develop a platform that would reduce the learning curve dramatically for creative people and programmers alike to engage with new technologies as well as make it hackable by more advanced users and compatible with the Arduino platform. We have completed a first set and are now looking to sell this platform to other markets.

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

The support of open source platforms is still something that lies under the surface of the political and policy-based spectrum. The world of open source software has proven its validity and the creation of business ecologies around it but these are still only valid on an industry level. The OLPC is a first example of open source software being driven through a very politically driven project.

We believe that open source hardware will become more and more instrumental in allowing people to construct and create their own answers to everyday problems, enabling rapid de-centralised innovation across industries based on grass roots knowledge sharing. With the urgency around sustainability and global warming on a global level, we believe this might have an impact on helping us transition away from the industrial society that has run its course. Good provision needs to change and enabling people through the creation of easy tools that use everyday technologies is a way forward.

WenKai Xu “Aaajiao” (China)

What is the most urgent need that you have?

Time is the most urgent need.

What is the best/ interesting case or project on new media arts that you have just recently experienced?

Recently, I am interested in a project about immortalised bio life by Dutch artist Anna Dumitriu. She spend 12 years to finish her PhD study, and also during this time, she found an immortal kind of generalized bacteria. By studying this particular bacteria, she explores and shows us what does immortal mean and her understanding of religion as well.

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

In China, the government is not much concerned with development of new media art and there's no particular official department that deal with it, so whether there is a potential or not, our artists couldn't foresee or make any statement.

Prayas Abhinav (India)

What is the most urgent need that you have?

Understand how artists in India can engage confidently with urban and rural India in their practice to demonstrate an active social and political role, which is sustainable through leveraging public interest in their work.

What is the best/ interesting case or project on new media arts that you have just recently experienced?

I have recently been a part of projects by Khoj International Artists' Association (Khoj) and Center for Experimental Media Arts (CEMA).

As an artist-in-residence for a month at Khoj in New Delhi. Khoj is situated in a dynamic urban pocket of Delhi called Khirkee and has active community art projects in and around Khirkee. It offers studio spaces to artists from India and around the world and encourages them to work on experimental, process-based and ephemeral projects. They urge artists to think independently of the frameworks of the formal art world. I was part of their residency program for Masters students and recent graduates.

CEMA is a new-media lab in Bangalore, India. Post-graduate students get space, resources and a social circle at CEMA to initiate and work on projects. The “experimental” nature of our program means that at all times we are expected to engage “critically” with media, read deeply into the histories and contexts our projects engage

with and evolve a process for ourselves which iteratively helps us realize our objectives. At CEMA, the artists-in-residence, the students, the visitors and the workshops all are inter-disciplinary and we constantly hope to map new terrain through collaborations or approaches. The program at CEMA is entirely practice-based, fueled by independent and group projects by artists at the lab. I joined the lab as a post-graduate student in 2007.

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

Yes, I do believe that a liberal, open and inclusive national cultural policy can have an impact on the framework and context in which artistic practices operate. In India we do not have an understanding or consensus about how alternative/fringe arts practices are important for the national and regional cultural ecosystem. There is a possibility to create a broad, inter-disciplinary dialog to understand how India's traditional and contemporary arts practices contribute to national and regional progress. For example, policies which require all publicly funded productions and publications to be openly licensed could set off a positive trend. This could on the other hand fill gaps in India's needs for educational and archival needs. Designing a policy framework in a participative manner, which evolves and adapts with the needs and readiness of the times might be an interesting challenge. A coherent national policy which encourages cultural entrepreneurs to develop new models, structures and distribution mechanisms for artists might generate a lot of interest in the area.

Maaïke Lauwaert (Belgium)

What is the most urgent need that you have?

More in-depth studies of and knowledge about the nature, direction and possibilities of new media art.

What is the best/ interesting case or project on new media arts that you have just recently experienced?

Lost & Found presented on the 27th of June 2008 the project I LOVE ALASKA (50') by Lerner Engelberts, Sander Plug and Misha de Ridder which was commissioned by Submarine, a Dutch Cross-Media Production Studio. This documentary takes as its starting point the search terms used by AOL users. This information was, by mistake, published online by AOL in 2006. In this 50 minute documentary we are introduced into the intimate world of one of the AOL users. A woman who is referred to only as a number. We find her struggling with an affair that started online, her guilt and bisexual feelings, her longing to be more attractive and popular, ideas to move to Alaska and so on. As is typical for internet searches, she switches erratically from looking up 'fun things to do with teenagers in Alaska' to 'I hate Oprah'. Unlike many other internet users, however, she often uses rather long and detailed sentences. While most people will type in two or three words (e.g. vegetarian restaurant Amsterdam), she will ask from the internet things like: 'how to make a man smile on a first date' or 'how to deal with your husband when he finds out that you have been having an affair with someone you met on

the internet'. By asking such long questions, we get the feelings that the internet is more than a tool to this woman. She ascribes to the internet almost God-like qualities and powers, hoping that it will answer her emotional and personal questions, solve her problems and soothe her woes. While we get to know this woman through her search terms, we see beautiful images of Alaska - the place to which she might be moving. The makers edited her search terms and left some of them out of the documentary. They also typed in her questions and were startled to find out that even these long sentences generate search results. I have chosen this project because it uses new media not only to create something but takes it as its very subject. It reflects on issues of privacy in a very subtle but nevertheless powerful way. URL: <http://lernert.nl/ilovea.html>

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

In 2007 and 2008, the Mondriaan Foundation, together with the Dutch Film Fund and the Dutch Cultural Broadcasting Fund, have funded interdisciplinary new media projects through the so-called Interregeling for eCulture projects. With the Interregeling we aim to support projects that use new media technologies in innovative ways and that thereby reflect upon the place and use of digital technologies in society and culture at large. We have supported projects that had an explicit societal aim, that generated technological innovations through experiments and/or that aimed for technologically informed developments within the arts. Through the Interregeling we have facilitated projects that are part of a growing body of initiatives that do not fit into traditional categories and that therefore often fall outside of the criteria used by funding bodies. With the Interregeling, an important and necessary step has been taken towards the funding of such projects. So the answer to the questions above is affirmative: policies can have a positive influence on the position of and development within new media practices. Given that they 1.) recognise the characteristics and nature of new media art (e.g. experimental, technologically informed, users becoming producers, temporary, presented on different platforms, et-cetera) and 2.) are flexible enough to take into account changes within the field of new media studies without changing course and direction every, say, six months. My answer to the first question relates to this very aspect of course. For new media funding policies to be effective, it is important to have in-depth knowledge about the nature, direction and possibilities of new media art.

Group 2: Creative Research, interactive design circle, academic research and creative communities

Bronac Ferran (UK), moderator

What is the most urgent need that I have?

The capacity to be in at least five places at the same time.

What is the best/most interesting case or project on new media art that you have just recently experienced?

I'm very impressed by the work happening in Brasil across the new media spectrum. There is an intensity and complexity to the work there, happening both within and outside institutional formats, that strongly impresses me. Somehow, there are various elements in Brazilian society (the cultural, social, economic and environmental mix) that has helped to produce a diverse set of individuals and projects who are working in a distributed way within a richly networked society (in a communal sense) to adapt the focus on technology away from being about gadgets and 'toys' (the next innovation fix) and towards (or back) a deeper level of engagement with the factors underlying technological change within our society. From this you also get reflections on the future - for eg how to balance technological with ecological/environmental challenges - that I also feel are critical. This trend - the rebalancing of technological with environmental concerns - is becoming visible across many different parts of the world - and networked projects, like bricolabs, can give voice to some of the individuals who are working in small but significant ways in various localities and diverse contexts. These diy, networked initiatives are among the most interesting I have come across recently - whether or not we would want (or need) to call them new media art opens up another set of questions which perhaps we should address at this forthcoming workshop.

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

I like to think of policies not policy and see these as a series of inflecting, reflecting activities rather than one mass movement. I have witnessed quite a few examples of where it has been possible, through a kind of structural intervention, to make shifts in policy informed by practice but I now think we're moving into a period of distributed actions and that applies also to what we used to call new media policy. The movement from practice to policy, which was quite influential in the late nineties in Europe, had its moment - and helped to galvanise and generate many spin off developments. But things have changed. We're no longer asking for funding to be made available for new kinds of experimentation and R&D. That was then, and this is now: There is possibly a danger that people will keep repeating mantras from the past thinking that because something worked in Europe in 1999 then it can be activated in Asia for eg in 2010.

There are other questions on the horizon - many questions around the future of life itself. And of course cultural activists have to make some kind of dent into the largescale experimentation that is going on. This for me is the work and the answer in terms of practice has got to be in relation to changing perception - which in turn informs policy, though this may take some time. The renaming of the department I work for in the RCA in London from Industrial Design Engineering to Innovation Design Engineering is one interesting eg of how structural change can happen and signify a larger series of developments over time.

Adam Somlai Fischer (Hungary)

What is the most urgent need that you have?

Access to the industrial chain of production as we have an overdose of great new media technology prototypes but lack industrial context.

What is the best/ interesting case or project on new media arts that you have just recently experienced?

The Pixelache festival series. Initiated by Juha Huuskonen and others, about 10 years ago, this festival, and its satellites around the globe (Pixelazo, Mal au Pixel), is the best venue I ever experienced for new media arts. They have a perfect blend of exhibitions, talks and social events, bringing in half-finished projects and upcoming artists, allowing playful experimentation as well as having discussions on very key issues (such as the dot org boom theme 3 years ago). More info on www.pixelache.ac

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

Yes absolutely, for example in Hungary there is a policy that all public and public scale buildings have to spend a share of their budget on art, which always ends up in sculpture, even though new media art would be more welcome by the developers themselves. An update to cultural policy, and what is regarded as cultural product, can always help projects to happen, and of course such

Tapio Makelä (Finland)

What is the most urgent need that you have?

Concrete moves towards sustainability of internationally networked, interdisciplinary media arts and research practices.

What is the best/ interesting case or project on new media arts that you have just recently experienced?

I would like to highlight the work by Critical Art Ensemble, and the recently concluded court process by the US Government against Steve Kurtz from CAE. CAE has for years used common science materials to examine issues surrounding the new biotechnologies. Practice by CAE is a good example of how art and science can operate so that the actions by the artists are discussed in different media and made reachable for various audiences. I am quite critical of media arts that are about technology, and about art and science that merely translate data from one field of perception to another. For me, CAE stands for critical interdisciplinarity. For details on the court case, please see <http://www.caedefensefund.org/>.

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practise changed?

In many countries policy has become a means to make practices understandable by policy makers through a dialogue between practitioners and officers in funding bodies. It functions well as a forum for preparing decision making. Whether it succeeds in changing cultural politics though depends on how dynamic cultural policy is in action in given countries.

Anne Nigten (The Netherlands)

What is the most urgent need that you have?

A support system to foster transdisciplinary collaboration between European – Asian master and Phd students from a range of creative disciplines.

What is the best/ interesting case or project on new media arts that you have just recently experienced?

Make Your mark by The *Patchingzone*

MYM is a mobile art-studio that toured through Gouda (NL). Various locations were visited by the mobile art-studio where the people of Gouda placed their most beautiful or fondest memories literally on the map of Gouda. The visitors are therefore invited to collectively create a mobile art piece or “memory capsule” of Gouda. During the creative process of constructing the art piece, those participants with an original, special, beautiful, moving, trendy or strange contribution will be invited into the mobile art-studio for an in-depth interview.

In the evening the interviews were remixed by VJ Nolander and DJ Triggerbangbang. The tour, was live reported and documented via internet at: www.make-your-mark.nl.

MYM is part of *Cultuur Lokaal*, that researches how cultural institutions can relate in innovative ways to the public in a world that is increasingly digitalised. How do individual citizens and (informal) local networks express their local identities, and how can they be thus supported by professional institutions? Which new products, services, and external relations can be developed for this purpose? <http://cultuurlokaal.patchingzone.net/>

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

Firstly we recently observe a shift from technology oriented innovation towards social aspects, also in the field of interaction we observe a similar shift where the user often changes into a co-creator, this consequently requires new models for innovation and experimentation. Secondly our society is confronted with complex issues that are not easy to solve or handle by a singular discipline or one specific approach. The

Patchingzone therefore developed a so called ‘processpatching’ transdisciplinary method that mixes expertise and approaches from art, design, ICT, social sciences etc to deal with complex issues in today’s society where the participant plays a key role. Most policy plans today do not acknowledge transdisciplinary collaboration, the current innovation programmes and the related funding schemes are based on the traditional divide between the disciplines and therefore are not suitable for new combinations of expertise.
<http://processpatching.net/>

Debbie Esmans (Belgium)

What is the most urgent need that you have?

Concerning the topic, I think one of the challenges from a policy point of view lies in the structural alliance between different policy domains and a way to translate them into working instruments for policy and practice. Overall I think there is also a challenge in the imbedding of new media-art in broader society; I think it might still lack understanding and acceptance which can undermine its sustainable development and potential impact.

What is the best/ interesting case or project on new media arts that you have just recently experienced?

I’ve recently been in contact with some projects, but mainly from a jury-perspective; the projects themselves are still ‘under construction’.

I would like to mention though the VACF project which has been one of the pioneer projects in the collaborative research institute IBBT (www.ibbt.be). The Virtual Arts Centre of the Future was an ICT-research project which brought together university researchers, a cultural institution ‘de Vooruit’, an artist collective ‘Workspace Unlimited’ and companies. The aim of VACF is the development of three strongly integrated demonstrators: a web platform, a 3D environment and a decentralised collective Customer Relationship Management application (CRM) (<http://www.ibbt.be/files/leaflets/VACF-EN.pdf>)

The project was not only an interesting case from a research point of view but maybe even more as a possible statement (as in: culture is also a domain of interest and importance for collaborative ICT-research) and as learning process for all the parties involved.

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

I think policy can be a meaningful factor in the development of practice. Policy and practice need however to work in a dialogue and communicate in order to create that potential acceleration or change. But as I noticed in Flanders, policy developments (stated in documents such as the Flemish Innovation plan or the publication on E-culture) have

led to new policy initiatives which will or can have an impact on the development of practice.

Isaac Mao (China)

What is the most urgent need that you have?

How to foster equal and non-censored media and creation space.

What is the best/ interesting case or project on new media arts that you have just recently experienced?

The most recent cutting-edge media application is Twitter. But I think the potential of Twitter (and alike copycats) is much more than its current usages. As there are hundreds of mash up programs based-on Twitter already which can link people with micro-content/meme with different kind of media terminals (like browser, mobile, IMs, etc.) and connecting with both spatial and tempo extensions. Just like "Google" the term, "Twi-" and "Tweet" are now becoming a new web innovation pipeline.

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

In different courtiers, the potential of changing on/through policy must be differ from each other. In China, specifically, it's very twisted situation for media creation and surviving. The public policy is acting both as hurdle to new media creation and catalyst of alternative solutions.

Hyunjin Shin (Korea)

What is the most urgent need that you have?

Alternative spaces are dying... they need to learn how to survive without leaning to sell paintings.

What is the best/ interesting case or project on new media arts that you have just recently experienced?

I went to "Middle Corea: Yangachi Episode II," a solo show by Yangachi who has been involved online discourses more than 10 years. Recently becoming skeptical to the possibilities of the internet; one because the internet is no longer an another world on which people can create virtual and better world but deeply connected to the real world; second because he found his own limitation as internet based activist and being an artist at the same time; and third because he wanted to adopt his art practice that can engage in his immediate audience's culture, Korean one, decided to present made-up stories. In

current exhibition which is 2nd part of the trilogy, he makes up a story of imaginary family that undergoes Korea's modern history; wars and dictatorships and industrialization. The family own a factory where makes artifacts bikes and armors and many other stuff that reflects the Korea's history and mentality. The factory's goods and their manuals as well as the stories of the family members were eloquently articulated through video, radio program, art objects.

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practise changed?

I would say edu-tainment industries are the one. If the commercialization of all art related industries are the on due course, and if actual sales will limit the fine art markets into a interior design industry, we can use such business nature as strategy attacking market nitche. Using entertaining educational program, we can teach potential audience (youngsters) to enjoy fine arts, thinking, being an aristocrat.

Judy Sibayan (the Philippines)

What is the best/interesting case or project on new media arts that you have recently experienced?

I recently started to develop the two-year old online journal Ctrl+P Journal of Contemporary Art (www.ctrlp-artjournal.org), of which I am co-founding editor and publisher, as an exhibition space/site for new media arts.

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

The inclusion of the new media arts in the list of art forms supported by the National Commission on Cultures and the Arts, an endowing and policy making body in the Philippines. So indeed I believe the practice of these arts will be accelerated through policy level undertakings.

Awadhendra Sharan (India)

What is the most urgent need that you have?

To create contexts for creativity and self-expression in societies marked by high degrees of inequality, through old and new media practices.

What is the best/interesting case or project on new media arts that you have recently experienced?

One of the most innovative new media art/ research practices that Sarai has been engaged in is the *Cybermohalla* project. The word *cybermohalla* means a cyber neighbourhood in Hindi and describes a programme of researching, writing, engaging in media and art practice in labs located in disadvantaged neighborhoods of Delhi.

The context in which these works are produced is one of a new duality in which cities in the South are simultaneously becoming sites for the generation of wealth through accelerated integration into the global economy and also becoming sites of global unpredictability and precariousness.

The works are produced through practices of sharing of thoughts, ideas and expressions, through which lab practitioners produce concepts and works. Skills, forms and materials are introduced into the labs not with a fixed, predetermined purpose or instrumentality but rather for experimentation and playfulness with forms. The works are produced in a variety of forms including html works, animation, booklets, audio-video works, wall magazines, stickers and diaries, web logs, broadsheets etc., through the use of low-cost consumer technology and open-source software.

Works at the locality labs are produced in dialogue with the Sarai Media Lab where professional designers, artists and media practitioners work on individual and collaborative projects. They are also an engagement with the locality, drawing upon shared histories of using forms, even as these are transformed in new media contexts.

This is a form of critical pedagogy, the cultivation of distinct ‘voices’, speaking through experiences of the city and on the basis of rigorous peer dialogues and criticism. The voices that are embodied in the different works forge new vocabularies to debate, contest, and oppose conceptions and practices of collective social life. They provoke us to consider other ways of dwelling in the city.

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

There is indeed immense potential for change in the domain of cultural creativity and new media art through policy. However, for this to happen, certain reorientations become necessary. In countries such as India, with their rich tradition of arts and crafts, there has been a natural inclination to focus on the ‘traditional’ sectors and how new design tools and marketing may enable their future growth. New Media practices, when they figure in policy domains, are within a larger rubric of ‘culture industries’ with a marked focus on cinema. These focus areas need to be reevaluated.

New Media and art policies in countries such as India have been obsessively concerned with providing access. These would now have to enter the post-access scenario and ask ‘after access what?’ This may take a number of routes – a move away from ‘lack’ to ‘authorship’; from transmission of knowledge through experts to policies that enable dialogic contexts; and a shift from receiving ideas and concepts to processes through which a multitude of these may be generated.

Policy must also recognize that media and art works are produced and circulated not only by professionals but also within communities that inhabit rather fragile living/ working spaces, between the cracks of the legal and the illegal, formal and the informal. Only through such recognition, would they be able to address the needs of these other producers.

Karmen Franinovic (Croatia), observer

What is the most urgent need that you have?

A support for artists, designers and architects involved in interdisciplinary research - for example, creation of communities that can critically and structurally evaluate (peer-reviewed conferences and similar) new project-based research.

What is the best/ interesting case or project on new media arts that you have just recently experienced?

Technologies of Lived Abstraction (2006-2009) is a set of workshops organized by the SenseLab organization, led by Erin Manning and Brian Massumi. These events support research-creation through experimentation and probing of new research strategies. The authors say: "What we propose is to ask how movements of thought can engender creative tools (technical objects) that further the production of culture (in the name of sensing bodies in movement). New forms of collaboration are here not simply locales for experimentation: experimentation will function as much at the collective level as at the conceptual level" (from <http://senselab.erinmanning.lunarpages.net/web-content/Events/ToLA/Technologies%20of%20Lived%20Abstraction.html>) .

In the workshop I attended called "Dancing the Virtual", artists, philosophers and scientists were engaged in non-traditional ways of thinking, discussing and sensing. Collaboratively, participants were pushed to challenge habitual ways of doing research. For examples, we tried to experience philosophical concepts through our bodies or perform movement exercises in order to stimulate discussion in relations to philosophical texts. This event, allowed me to truly experiment with an international and interdisciplinary group of researchers over three days. The methods used were platforms of new dialogue that fostered a new kind of research exchange.

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

Yes. One of the problems seems to be that different funding agencies are shaping their initiatives around applied research projects, meaning those that can have direct effect on the economy. Funding for high-risk and basic research seems to be decreasing. For example European Commission's 7th Framework Programme for Research and Development did not continue to support the New and Emerging Science and Technology initiative whose aim was "to support unconventional and visionary research with the potential to open new fields for European science and technology" (from <http://cordis.europa.eu/nest/whatis.htm>). Obviously, the implications for cutting funding

for such research projects are large.

Annette Wolfsberger (Austria/the Netherlands), Group Rapporteur

What is the most urgent need that you have?

To communicate to a broad(er) field meaning and relevance of media arts and cross-disciplinary practice.

What is the best/ interesting case or project on new media arts that you have just recently experienced?

Bank of Common Knowledge <http://www.platoniq.net/bck/>

The Bank of Common Knowledge <<http://bancocomun.org/?lang=en>> exports the dynamics of Free Culture and the Copyleft philosophy to general processes of knowledge generation and transmission among citizens. In short, The Bank of Common Knowledge wants to allow people conscious of the value of knowledge to assemble, produce, create and transmit in new communication and exchange circuits, free from restrictive hierarchical roles.

Friends <http://www.datenform.de/friendseng.html>

The project Friends is a workshop which translates the so-called social web - online services such as Facebook, Myspace, etc. - into a paper-based form in physical space. All workshop participants contribute a profile page to the big Friends Book and make their own personal friends booklet in which to collect as many friends as possible. With their own hand-made profile photo stamp and a large amount of prefabricated web 2.0 service stamps, users trade among each other information about their favorite online services and web activities.

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

I believe that there is a potential of policy being able to generate change and to provide a fertile (or hostile) ground for media arts practice.

Providing these frameworks and conditions should be where policy makers support the environment in which artists, producers, organizations, labs and mediators take over, ideally without further regulatory policy interference.

E-Culture and media arts policy differs from country to country within Europe and beyond, but whatever level it has reached, there still is a lot of work to be done on sides, policy makers and practitioners/researchers.

Group 3: Open Source and Open Network: the role of small independent new media labs

Denis Jaromil Rojo (Italy), moderator

What is the most urgent need that you have?

A sustainable model for research and development on objectives that are socially relevant rather than exploitable by industries.

What is the best/ interesting case or project on new media arts that you have just recently experienced?

The bottom-up making of the Bricolabs¹⁷ network as an ensemble of displaced and heterogeneous actors with non-obvious critical skills and experiences in the fields of new media art, architecture, urban planning, magical inspiration and ethnographic research.

This process is both interesting and challenging, as it constantly draws new directions as well requires an active exercise of criticism to keep focused and achieve results, while drawing a topography that offers knowledge and visionary models from the South of the World.

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

The adaptation of current policies on media practices to the digital age is crucial. A policy system that respects rights and freedoms in the digital age, rather than calling them piracy, can avoid an harsh conflict that is both economical and generational. The world connected by digital technologies and the philosophies elaborated by the free software movement are offering an important step to humanity, leading to new development models based on cooperation rather than competition. While corporate interests have globalized their exploitation strategies and are facing the failure of their sustainability, a plan that opens the access to existing infrastructures and fosters the creation of independent local economies can provide an organic answer to depressive crisis scenarios.

Konrad Becker (Austria)

What is the most urgent need that you have?

Understanding cultural and artistic practice as systemic processes.

What is the best/ interesting case or project on new media arts that you have just recently experienced?

The best cases or projects are small media collectives. Like RIXC in Riga, or Kuda in Novi Sad. Both work in their own right but are also important nodes for networks of advanced practice. Also small collectives, but working differently, are the US Institute for Applied Autonomy or the well known Critical Art Ensemble. Their work is opposed to cheap affirmative thrills, a short-lived funny gadgets buzz or peddling poses of petty gestures of rebellion. It is removed from corporate interest window-dressing or predictable test grounds for the media industry. But despite a worldwide explosion of digital communication technology and the more recent inclusion of media arts in official showcase exhibitions conditions for an advanced and critical new media arts practice seem to deteriorate.

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

In more recent conversations I found out that an increasing number of my colleagues consider their longstanding involvement with and commitment to policy work as a sad waste of time. Looking back on my own experiences on the International European, National and local level (UNESCO, OSCE, EU etc) does not justify an optimistic outlook and is sorely lacking worthwhile outcome. But would it be worse if a critical and practice based assessment of digital culture technology would not have been voiced so many times by countless concerned groups and individuals? Who knows? But clearly, raising awareness on difficult issues has to happen on many different societal levels.

Maja Kuzmanovic (the Netherlands)

What is the most urgent need you have?

Lightness and time

What is the best/ interesting case or project on new media arts that you have just recently experienced?

Biomodd is a social and interactive art project that brings together ecology, game culture and installation art. The work tries to visualise and rework the intricate relation of organic life, technology and consumption. Inspired by the case modding scene, a monumental custom computer is built as a form of expanded sculpture. Inside the case, excess heat of overclocked processors is recycled by an elaborate living ecosystem. The computer hardware is used as server for a new computer game. The objective of this game is to bring some of the main themes of Biomodd into an imaginative multiplayer game experience. Both the computer structure and the game are developed with a group of biology, game and art enthusiasts. Furthermore, exhibition visitors can also actively modify the piece: through playing they generate heat and hence influence the interior ecosystem. Biomodd is not a project with a classic art object-oriented focus. It is rather conceived as a nomadic project where each local version will have its own temporary character. Only parts of previous versions are integrated in each new structure. The travelling, social and evolving nature of the project is essential. (By Angelo Vermeulen)

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

Yes there is a potential, if the policy is sufficiently in touch with practice. Change can be forced top-down without this, but in this case it will not have an impact on the long-term cultural changes.

Petko Dourmana (Bulgaria)

What is the most urgent need that you have?

InterSpace desperately needs support from the local and national authorities in Bulgaria.

What is the best/ interesting case or project on new media arts that you have just recently experienced?

Working on the project “Post Global warming Survival Kit” I enjoy the chance to work on a technical platform that had never been used before for artistic purposes.

There is enough funding and interest in this project and also I have the pleasure to work with very good team on it.

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

New Media Arts have had always the position in between the Informational Technologies and the well established contemporary art conjuncture but also education and infrastructure development. It is only matter of understanding at political level for the potential of new media arts. The way of realizing this potential is trough lobbying and clear explanation of the benefits of everybody (especially the young people) who is involved in producing such kind of art.

Gustaff Harriman Iskandar (Indonesia)

What is the most urgent need that you have?

Funding resource, capacity building & international support

What is the best/ interesting case or project on new media arts that you have just recently experienced?

Urban Cartography Project, which was actually inspired by the work of Indra Ameng and Keke Tumbuan at 347/EAT exhibition space (Secret Places, 2005). This project involves its audience to map out locations with particular information for the public in Bandung to

represents the dynamic psychogeography of Bandung from the view of its inhabitants. In 2005, this project renders the emerging creative practice that is being developed in Bandung for the past 10 years, which is compiled in Urban Cartography Project V.01: Bandung Creative Communities 1995 - 2005. Up until now, this project is becoming part of ongoing research on public knowledge & creativity, which has been participated by various communities in Bandung - Indonesia. Currently this project is also becomes an anchor for the network of creative communities in Bandung.

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

In the past 10 years, there has been a lot of things are started to change in Indonesia. There is a good sign for the emerging civil society that is being cultivated by new technology in internet era. The birth of new and emerging creative practice in Bandung has been always connected with new information & knowledge that is weaved together by the internet. In the institutional level, public policy is still part of problem and an obstacle in further development for more open and independent society in Indonesia. Sometime there is a conflict and friction that is caused by different ways in understanding problems in our country. I think that is why an informal network and open environment in some case could become an accelerator and meaningful factor for practice changed. We have good hopes for the rise of new generation who are engages themselves with globalization and new technology.

Atteqa Malik (Pakistan)

What is the most urgent need you have?

To clarify misunderstandings that abound in the West about my country, religion and culture and identify points where dialogue can be initiated on both sides.

What is the best/interesting case or project on new media arts that you have just recently experienced?

A daily, talk and reality tv show called “Kiran and George” is one of my current favourites. I would call this new media because the concept of a morning show is new to Pakistan, it is complemented by an interactive, archived, web presence and their team is experimenting with new concepts almost everyday. George is actually an Englishman who became very popular a couple of years ago when he appeared in the reality show “George ka Pakistan”. The show ended by him getting a Pakistani passport. Now in “Kiran and George” he appears with his real life wife and they do some amazing things to make people smile. Some of the activities they broadcast include taking children born in jails to a picnic outside, showing scenarios which instruct how to operate dvd remotes and mobile phones to those who have no idea how to and giving a Rs 5000 shopping spree in 5 minutes to a family struggling to keep their heads above the water in these crazy times of inflation. The show takes individual strands from the community and binds them in unnatural ways in order to create positive energy, and it works!

In your opinion is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

Policies when implemented over a long period of time affect practice, but not always in a beneficial way. On the other hand, policies can act as watchdogs over those who want to find loopholes and take advantage of systems. At this time when developing countries are witnessing multinationals from developed countries assisting in large scale expansion of media related services, consumer products and pharmaceuticals countries need to look beyond their own boundaries and into the areas where their corporations extend in order to make sure they are as sensitive to the environment as they would be at home. If a cartoon in one country can lead to the loss of lives in another, then policies should also be created to address issues that cross borders. All stakeholders should be considered, inside and outside the country, before policies are created to influence practice.

Doan Huu Thang “Tri Minh” (Vietnam)

What is the most urgent need that you have?

The support from Government, and also international communities for Electronic and Avantgarde Music community in Vietnam.

What is the best/ interesting case or project on new media arts that you have just recently experienced?

Participating in electronic community in Hanoi, Vietnam, I have met many interesting artist and people, some of them we have created some piece of music with, some of them we make some performance together. As a group of artists, have collected sound and visual of Hanoi and make a performance or recreate and live performance with the sounds/visual from Hanoi. L’espace, French cultural institute, 2007.

In your opinion, is there a potential for change on and change through a policy level i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

Vietnam, as a very young country, we have already experience many changes since the “reform” but still, I do believe with the support from international communities, also the better recognize with the government management, our culture policy will change gradually into better environment. Hence, new artists, new media art and all of such will benefit from it

Group 4: Media Education, Media and Civil Society

Fatima Lasay (the Philippines), moderator

What is the most urgent need that you have?

Self-determination.

What is the best/ interesting case or project on new media arts that you have just recently experienced?

The success and failure of the "WebSining Digital Art Contest" project (2006-2008) with the (Philippine) National Commission for Culture and the Arts -National Committee for Visual Arts presented a number of critical issues in the dynamics between (1) government administrative structures, policy and funding for culture and the arts, (2) the creative context, the way people within the national committees think about the shape of creative practices, its past, present and future, (3) the role of non-art-related civil society organizations in the national arts agenda, and (4) the participation (or lack thereof) of the public in new and innovative arts development programs.

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

National government policy for culture and arts has changed in recent years to accommodate the entry of "new media" as anchor for national economic progress and global competitiveness. This impacts on existing structures that have addressed the needs of pre-national and national creative practices in the past 3-5 decades following the emergence of many Southeast Asian nations from colonial domination. Policy shifts include the focus from tourism to outsourcing in the commodification of cultural forms through information and communications technologies or ICT, and the highlighting of the arts in intellectual property legislation and enforcement in compliance with international trade. In the appreciation of policy advocacy and policy change, the relationship between cultural policy and cultural context within the national sphere must be seen within the top-down process of globalization being determined, more often than not, by the politics and economics of the US and the EU. It is thus within this top-down hierarchy that the status of policy as factor for practice has emerged in many countries. To achieve genuine policy reform, one must also reform not only the creative context but also the policy hierarchy.

Elinor Nina Czegledy (Hungary/Canada)

What is the most urgent need that you have?

Media art & science & tech education: to bring together local and international educational experts

What is the best/ interesting case or project on new media arts that you have just recently experienced?

The intersection of historical works, juxtaposed with current experimental formats such as Norman White's *Menage* (1974) inspired by the work of W. Grey Walter, a neuroscientist who studied the effects of brain damage to soldiers returning from battle during WWII shown together with *Unprepared Architecture* (2007) by Simone Jones and Julian Oliver. This work presents "augmented reality" through perception, space and limitations of the two dimensional picture plane. The ceiling mounted robots of *Menage* interact with each other independent of the visitors, while *Unprepared Architecture* places the body of the viewer at the centre of the mediated experience. The line of development traced through these works provides us with constructive notions. The installations were included in the IA25: MAPPING A PRACTICE OF MEDIA ART, which I co-curated for the 25th Anniversary Celebration (2008) of InterAccess, Electroni Media Arts Center, Toronto.

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

Personally, I did not experience major (and positive) changes.

Alek Tarkowski (Poland)

What is the most urgent need that you have?

I have an urgent need to be creative and grow in life.

What is the best/ interesting case or project on new media arts that you have just recently experienced?

"Interactive playing field", an educational new media project created by Patrycja Mastej, Dominika Sobolewska and Paweł Janicki at the Wro Art Center (an independent organization specializing in contemporary art, media and technology, organizer of the WRO - International Media Art Biennale, located in Wrocław, Poland). The project is an inauguration of a series titled "Media kindergarten" and a bold step for the Center, which upon opening its new location started with an exhibition addressed to kindergarten-level children. The exhibition aims to introduce children to basic qualities and characteristics of media - rather than to digital technologies themselves. Three immersive installation allow visitors to: explore qualities of RGB color space inside a labyrinth of transparent plexiglas cubes; "draw with light", with the use of a camera tracking movement of light sources and transforming them into images projected on a screen; "compose" an audio-

visual landscape by interacting with a range of objects. I consider this exhibition important, as it addresses the crucial - and neglected in Poland - issue of media education, while remaining in the field of artistic practice.

It is also a rare in Poland example of a digital project, in which the artists themselves wrote the software code and assembled the technologies.

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

In the field, in which I am interested - free culture - there is great potential for the promotion of this model and of innovative practices at policy level. Free culture (licensing, production and distribution

models) should constitute an important mechanism included in publicly funded cultural projects, and policy should reflect this. The main challenge that policy should address is the broadening and democratization of the role of cultural producer, as well as other roles in the cultural sphere (for example, that of the distributor, the archivist or the critic). Policy should take into account this new diversity and empower these new actors, active in the cultural sphere alongside commercial or public institutions.

Peter Tomaz Dobrila (Slovenia)

What is the most urgent need that you have?

Basically I don't have any needs. At the moment I'm quite occupied with finishing my master thesis.

What is the best/ interesting case or project on new media arts that you have just recently experienced?

There are several works our organisation KIBLA produced and presented. The concept is liberating and connecting classical and electronic media, engaging artistic (non)messages and artist's responsibility, supporting art in connection with science and technology and emphasizing new esthetics and ecology of the mind. Therefore I would from this's years programme accentuate:

- group exhibition Areas of conflu(X)ence, a selection of artists from European Capital of Culture 2007 exhibitions from Luxembourg and Sibiu (Romania) -
<http://www.kibla.org/index.php?id=827&L=1#2798> -

- Geska Helena Andersson & Robert Brečević (Performing Pictures - Interactive Institute): Extra, Extra Fantastique (interactive installation) -
<http://www.kibla.org/index.php?id=845&L=1#2891>

- Herwig Turk: Peripheral Vision II (intermedia installation) -
<http://www.kibla.org/index.php?id=812&L=1#2694>

- Rodney Place: Angels of Stealth intermedia installation
<http://www.kibla.org/index.php?id=833&L=1#2844>

- Marko Košnik & Barbara Thun: Operabil memotopia (intermedia performance)
<http://www.kibla.org/index.php?id=816&L=1#2733>

- Huiqin Wang: Transfer Beyond Time, An artistic interpretation of the life of Ferdinand Avguštin Haller von Hallerstein (intermedia exhibiton and performances and computer animation) <http://www.kibla.org/index.php?id=829&L=1#2810>

As a mentor / adviser I wouldn't decide only on 1 project as this would mean non-continuous mindflow and it would cut the programme, which I'm quite co-creating.

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

I suppose this is one of the most important and vital ways of change. I wouldn't underestimate politic level, while there are rules and laws made. But on the other hand I understand word policy in wider sense the just something for politics. I would include into it various levels of civil society and a part of non-governmental sector.

Venzha Christiawan (Indonesia)

What is the most urgent need that you have?

Establishment a laboratory those supports research and activities concern to Education Focus Program /EFP on new media art and technology.

What is the best/ interesting case or project on new media arts that you have just recently experienced?

Based on HONF media research (Education Focus Program/EFP), it has been found many cases related to activities and research focusing on people, community, and technology. Concern to technology, Physics and Biology sciences are supposed to be the main focus expanding EFP thru New Media Art and Technology. Bridging facts that establishment of psychic and biology scientific creations thru analytical issue on discovery and innovations should be an imperative agenda needed to be addressed on EFP curriculum. EFP on New Media Art and Technology issue, never been really specifically come within reach as a policy on EFP curriculum in Indonesia. Thus, mainstreaming New Media Art and Technology to be a broadening issue subsequently required to be more focused on these following concerns: Firstly is Invention and the following is the advantage to the community or society. Integrations on those two concerns are essential.

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

The constant change of new media culture makes policy creation and implementation a challenging task that can only be addressed through an ongoing dialogue between policy-makers and practitioners. The Helsinki Agenda took forward the ideas that emerged in the Amsterdam Agenda and it particularly emphasized the need to shift new media arts and culture policy to better support international, translocal, non-nation based cultural practices. It does mean that an adequate support from the authority should not be a constraint in order to mainstream its policy on practicing those issues. In theory, the status of policy as an accelerator can be factors that influence the practice. The potentials for change on and change thru a policy level is how to inform and communicate its issues in suitable approaches, thus the authority having a common understanding about it issue. Follow up on finding appropriate approaches should be considering as a crucial agenda in order to mainstreams new media cultures policy.

Muid Latif (Malaysia)

What is the most urgent need that you have?

I would like to showcase and share my experience on the new media and design scene in Malaysia. For technical, I may need a projector and speaker to support my presentation.

What is the best/ interesting case or project on new media arts that you have just recently experienced?

Few of the interesting project I had involved in the new media arts include the creative development of the Angkasawan project, to develop and interactive kiosk and the recent Digital Malaya Project exhibition in Urbanscapes (held in KLPac, Kuala Lumpur), where we feature multimedia / new media arts including interactive touch screen puzzle for our audiences.

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

I believe in the potential growth in the new media arts. As we speak, more art schools and colleges introduces student to explore their talents by channeling their work with new media. We have high school students that are ready to explore the creative digital art through computer application and tools to suit their needs. Malaysia had introduced the MSC Malaysia Multimedia Creative Content Initiative to help emerging creative talent to step forward into producing new media content, promote, sell and market their creative products through our grants and funds provided by the government. Al though it is new, we don't actually have a dedicated policy but more likely awareness and organization that can help to provide platforms and opportunities.

Thasnai Sethaseree (Thailand)

What is the most urgent need that you have?

Greater historical and theoretical foundations in art, new media, and criticism.

What is the best/ interesting case or project on new media arts that you have just recently experienced?

Interesting attempts by art and media practitioners, in general, in giving a re-born of old media in new explanations have brought contemporary media into the light of criticism.

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

In Thailand, ranging from social infrastructure, educational foundation, art and cultural affairs, and etc, great numbers of investment are always urgent if the policy makers (most are from the government) agree the priority of competitive development. Many art projects and cultural activities are supported. But there is no guarantee that such supports will help make a better practice, or a change where as the quality of ideas is not concerned, rather than the quantity of nothing.

Sally Jane Norman (UK/France)

What is the most urgent need that you have?

Time to think differently and people who are able to be both pragmatic and visionary.

What is the best/ interesting case or project on new media arts that you have just recently experienced?

A collaborative interdisciplinary project that brought together performing artists, programmers and interface designers, bioengineers and distributed computing specialists, to create an intuitive sketch-based retrieval device for exploring a motion capture database. The prototype we built is a quirky interface that is more valuable as a trace of our joint effort and a sounding board for discussing innovative kinds of collaboration, than as a media breakthrough. The project is not so much a “new media arts” undertaking per se, as an exploration into creative interdisciplinary media practice. It is interesting because it polarizes and epitomizes many questions that are key to media art’s relevance in wider interdisciplinary research: the project obliged us to develop a completely new set of working relations from scratch to create a shareable vocabulary, collectively define aims and methods, and reconcile our notions of outputs and evaluation criteria.

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice change?

There would be a potential for change through policy if policy were less conservative. Yet there is also a potential for change through policy if, as in most places, policy

remains conservative. In the latter case though, change takes the form of underground, alternative, backlash energies which are harder to accommodate in policy frameworks. Realistically this may nevertheless be how real change occurs: if we accept that policy is permanently outdated (the institutional visions it embodies inevitably imply a degree of inertia), the challenge in trying to make it an accelerator or meaningful factor for change consists of using it to tighten the gap between conservative and innovative forces. This requires open minds, courage and a taste for risk – qualities often lacking in institutions - and processes which are more demanding than the normative processes of conservative policy, but offers high returns on investment as a lessened gap can allow significantly deeper changes.

Ampat V. Varghese (India)

What is the most urgent need that you have?

To gain an understanding of how the Indian government, art and design institutions and sources of funding in India can be influenced at the policy level to promote and support New Media theories and practices at the intersection of the arts and sciences.

What is the best/ interesting case or project on new media arts that you have just recently experienced?

Ashok Sukumaran's project RECURRENCIES which is on-going (<http://www.recurrences.com/test>). I am intrigued by the shift away from the elitism and glam-power of technologies and the digital/computed towards the renewed exploration of "energies" – in this case, electricity – and "communities" and how New Media arts can span or perhaps even heal "divides". This return by the artist to the "traditional" and the "communitarian" is an approach which questions the esoterica of much of New Media art emerging from the post-industrial, knowledge- and information-based developed societies and is, I believe, "Indian" in its essence. This project, for me, also relates directly to projects undertaken in Srishti like the "Moon Vehicle" (<http://cema.srishti.ac.in/content/moonvehicle>) and "Kabir" which seek to bring together (traditional and new) media as design for social impact rather than just the experiment, the aesthetics or the experience thereof.

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

I believe that the status of policy (from the point of view of the government) as an accelerator or a meaningful factor has not changed much for the better as yet in India. There are some personages or institutions attempting to or hoping to help forge a policy on par with that in the United States, UK or Europe. In the process, some catchwords and slogans have been bandied about and some documents are in the making in the hope that someone up there will take a look at them and do something about them. Figures like Rajiv Sethi and Ranjit Makkuni are iconic in their efforts to get the government or corporates to create policies that will result in greater support for New Media ventures in pedagogy and the arts in a scenario where the government knows which side its bread is

battered; government understands “new media” to be nothing more than the creation of revenue-generating technology and digital-driven commercial enterprises. There is little interest in the possible social and cultural consequences of leapfrogging over a huge mostly ignored and despised rural base combined with rapid industrialization into the information society and emergent new social divides and accentuation of old ones. However, there may lie a glimmer of hope in the thrust that artists’ collectives and galleries in India are making towards the New Media arts, in spurts. Then, there are institutions like Sarai and Srishti working with New Media research and projects, in the case of the former, and New Media as tools for realizing alternate pedagogies in the case of the latter. Overall, these are but pockets of change and it is hoped that the intersection of pioneering institutions with those involved in the larger task of conscientising the government on New Media arts and education opportunities can lead to possibilities for increased funding and grants for the permeation of New Media arts across disciplinary and sectoral boundaries in India. This is in tandem with the keenness shown by some foreign universities and funding and grants bodies. But in the end, India must have New Media technologies, practices, arts institutions and pedagogies that are Indian in “essence”. The emergence of a policy at the government level or at other broad enough levels seemingly lies much further down the road.

Floor Van Spaendonck (the Netherlands)

What is the most urgent need that you have?

The role of new media in society is evident for the medialabs, artists and developers involved; the need of society for media developments, creativity research and developments is not always that clear- so how can we make better connections, become more transparent, start to share the same language or urgency with society?

What is the best/ interesting case or project on new media arts that you have just recently experienced?

The most interesting or appreciated process is the making and set up of Big Buck Bunny (whereby the Blender foundation realised a short animation clip about a rabbit in 6 months time. I respect the project very much since it is realised with open source software, it resulted in an open source product (the film animations are open and available), it is financed by contributions of the industry, funders and matching sponsors. For me the project is constructed in an almost perfect economic model whereby I hope this will set a trend in realising open source, creative projects. <http://www.blender.org/>

In your opinion, is there a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator/ a meaningful factor for practice changed?

As director of Virtual Platform I strongly believe in the powers and instruments of policy levels as a way for setting conditions, shaping an environment wherein media, development and innovation can take place.

7.4. Výzkum před mini-summitem: shrnutí předběžných závěrů

DRAFT REPORT FOR DISCUSSION

Policy and the agency of policy in the network

By Rob van Kranenburg

Introduction

The Asia-Europe Foundation (ASEF) and the International Federation of Arts Councils and Culture Agencies (IFACCA) co-host a mini-summit in July 2008 in Singapore on government support for new media arts practice. In preparation to the mini-summit they initiated a D'Art research question to identify policy issues and to locate key personnel to invite to the mini-summit.

The term 'new media arts' is used in this D'Art to cover a range of terms such as 'new arts', 'media arts', 'electronic arts', and 'digital arts'. Whatever term is used, new media arts is taken here to represent artistic practices that use innovative or 'new' means for artistic expression. The term is often used for art that uses electronic technologies. However, other 'non-traditional' platforms are also recognised as new media, such as biomass materials and other media imported from sciences and non-arts domains.

ASEF and IFACCA also asked all the participants of the mini-summit, over 40 practitioners of new media (art, education, policy, theory, media, culture industry) their most urgent need, an interesting case or project on new media arts that they had recently experienced, and whether in their opinion there is a potential for change on and change through a policy level, i.e. has the status of policy as an accelerator or a meaningful factor for practice changed?

These participants' statements are available through the ASEF blog that is dedicated to this mini-summit. (<http://singaporeagenda.wordpress.com>)

Compilation of D'Art Questionnaire results

Denmark, Australia, Finland, England, Ontario (Canada), Tanzania and Cuba returned the questionnaires. Interestingly they represent the full spectrum of the current situation.

Denmark states that do not have a separate category for "New Media Arts". They are supported within the categories "Visual Arts", "Music", "Literature" and "Performing Arts" or as projects that cannot be categorized within either one of these.

Australia has been supporting media arts since 2005 across all art form boards of the Australia Council and through the Inter-Arts Office. The Australia Council encourages artists from all art forms to explore technology and media arts practice within their art forms. Work that does not easily fit within the guidelines of the existing art form boards (Visual Arts, Music, Dance, Theatre and Literature) is considered for funding by the

Inter-Arts Office, which supports interdisciplinary arts. There is no dedicated staff member to manage support for new media arts.

In *Tanzania* the Programme Officer Operations covers all cultural subsectors. Assessment of projects has to satisfy criteria listed under Film and audio Visual and productions. The programme Officer Operations is in charge of all projects supported by the Fund. However he gets support from the Trustee who represents the “Film and Audio Visual & multimedia Production constituency”. Also actors and experts from this culture sub sector assist by providing advice, monitoring of funded projects recommending which activities should be considered for funding as well as screen application

MFUKO WA UTAMADUNI TANZANIA (Tanzania Culture Trust Fund)													
GRANTS SUPPORT 1999 TO 2007													
CONST.	Performing Arts		Fine Arts & Crafts		Language & Literature		Cultural Heritage		Cultural Industry		Film Audio Visual		TOTAL
PERIOD	Tshs.	%	Tshs.	%	Tshs.	%	Tshs.	%	Tshs.	%	Tshs.	%	Tshs.
1999	21,413,138	14	37,101,400	24	4,214,000	3	57,815,391	37	0	0	30,838,400	22	154,082,457
2000	29,292,000	12	65,800,000	26	46,390,000	19	43,306,000	17	18,700,000	12	46,000,000	18	249,458,164
2001	30,705,138	13	102,701,400	25	30,874,000	13	100,921,391	25	18,700,000	5	79,638,400	20	463,540,458
2002	34,275,000	12	61,578,400	21	43,906,000	15	77,900,000	26	12,244,800	4	67,139,484	23	297,671,765
2003	12,998,800	5	64,002,400	27	78,476,760	33	37,432,800	16	26,490,000	11	18,990,000	8	238,348,660
2004	98,506,225	23	111,412,620	26	56,989,750	13	39,221,300	14	34,039,000	8	64,192,200	15	424,381,394
2005	37,038,000	21	69,840,667	17	30,373,000	12	71,451,240	17	74,833,800	18	63,230,000	15	416,806,807
2006	98,167,000	21	65,000,000	20	39,978,300	12	42,244,720	13	36,543,800	11	71,000,000	22	320,933,719
2007	90,982,900	37	45,066,450	18	5,886,000	2	23,139,100	9	56,000,000	23	23,240,000	10	244,314,549
TOTAL	491,356,197	18	622,301,397	23	377,357,810	14	513,261,942	19	277,571,200	10	467,088,464	17	2,748,937,094

- Tshs = Tanzanian Shillings
- Exchange rate 1 USD = Tshs: 1190.00
- 1 Euro = Tshs: 1870.00
- Media Arts falls under column marked “Film Audio Visual”

In *Cuba* the Ministry responds that there is a dedicated unit for new media arts, defining it as “prácticas artísticas que generan nuevas formas y procesos innovadores asociados a la evolución del desarrollo tecnológico.” It lists as activities:

- Scholarships
- Direct contributions (e.g spaces and technologies)
- Special rebates in taxes or other type of fiscal boost
- other measures (e.g including protection of copyrights)
- Providing information (publications, web sites, training)
- Strategy activities (e.g research, public debates, legal support, advocacy, interagency representation, information hubs)
- Other (specify): promotion and touring of completed artistic production or artistic production in progress;

Please feel free to do any kind of extra commentary that allows us to clarify the situation of the governmental support to the New Media Arts in your country or whatever other idea you might have in relation to this subject. This governmental support goes for the support towards financial and economic resources, granted according to the priorities to give facilities and protection, as it happens for instance, with Digital Art, the showcase of Young Creators (Filmmakers?) or the training of professionals at the Instituto Superior de Arte (University of the Arts in Cuba)

It sees its role as: promotion of activities and events; to facilitate the material conditions and the necessary human resources in order to achieve the development of the action and of material support; recognition of the professional works, individual and collective; to support and favour the training of artists and creators in new practices and technologies...

Since the year 2002 new media art has been an option in the application form in *Finland*. The applicant ticks the option 'new media art'. 3% of the Finnish agency's overall grants budget was dedicated to new media arts in the last financial year.

The Arts Council of Finland is constituted of the Central Arts Council and the nine National Art Councils each representing their own fields of art. The Arts Council is an expert body attached to the Ministry of Education. For media arts the Central Arts Council has set up a subcommittee appointed for a period of one to three years at a time. The Subcommittee for Media Arts consists of members of the National Art Councils and experts in the field. The subcommittee has been active since year 1996. The Subcommittee issues statements and makes proposals promoting media art. It gives a statement on subsidies and grants on applications of new media arts. Since the year 2002 new media art has been an option in the application form. The following figures refer to those applications where the applicant has ticked the option 'new media art'. It has to be noted, though, that in addition to the following figures new media artists and new media art projects (especially video art) receive grants also from other art forms' funding. They have no statistics for that, estimating the total amount of new media art grant receivers to be around 3 %.

	All applicants	New media art applicants	New media art applicants %	All grant receivers	New media art grant receivers	New media art grant receivers %
2003	5422	117	2,2 %	2 111	49	2,3 %
2004	5756	95	1,7 %	2 427	35	1,4 %
2005	5896	148	2,5 %	2 491	55	2,2 %
2006	6006	154	2,6 %	2 580	67	2,6 %
2007	6004	159	2,6 %	2 605	69	2,6 %
Average			2 %			2 %

	Sums in euros				
	All allocations	For new media art	For new media art %	Growth / all allocations	Growth / new media art allocations
2003	16 950 977	197 794	1,2 %		
2004	18 676 976	198 461	1,1 %	10 %	0 %
2005	19 419 097	245 049	1,3 %	4 %	23 %
2006	20 185 998	354 856	1,8 %	4 %	45 %
2007	20 368 195	356 017	1,7 %	1 %	0 %
Growth in average				5 %	17 %

The most urgent need of Tapio Makela, the co-host of the prior new media policy meeting in Helsinki - (the Helsinki Agenda) are concrete moves towards sustainability of internationally networked, interdisciplinary media arts and research practices. As best case he highlights the work by "Critical Art Ensemble, and the recently concluded court process by the US 'Government against Steve Kurtz from CAE. CAE has for years used common science materials to examine issues surrounding the new biotechnologies. Practice by CAE is a good example of how art and science can operate so that the actions by the artists are discussed in different media and made reachable for various audiences. I am quite critical of media arts that are about technology, and about art and science that merely translate data from one field of perception to another."

Asked if there is a potential for change on and change through a policy level, Tapio says: "In many countries policy has become a means to make practices understandable by policy makers through a dialogue between practitioners and officers in funding bodies. It functions well as a forum for preparing decision making. Whether it succeeds in changing cultural politics though depends on how dynamic cultural policy is in action in given countries."

In *Ontario, Canada*, media arts encompasses, but is not restricted to, the work of artists who are using film, video sound/audio and digital media as independent artist-controlled art forms. The artist must be the driving creative force of the proposed project and must maintain complete creative and editorial control over the work. In some cases, the creative process is as important as what may be produced. Media arts sometimes employ new and cutting-edge technologies, and sometimes employ technologies that may have been around for decades; sometimes the artwork involves the creation of new technologies. Approximately 5.3percent of the agency’s overall grants budget was dedicated to new media arts in the last financial year. Ontario has assessment processes for new media arts. For grants to individual media artists the budget forms have been adapted to reflect the ? For specific practices of media artists, final reporting procedures have also been adapted to recognize the length of time projects take – i.e., media artists are allowed two years instead of one in which to complete their projects. 3.0 staff members are employed specifically for media arts. Apart from this, Ontario hosts three important funds:

Foundation	Contact
The Daniel Langlois Foundation	(514) 987-7177; info@fondation-langlois.org ; www.fondation-langlois.org
Harold Greenberg Fund	(416) 956-5431; hgf@tv.astral.com ; www.tmn.ca
Bell Broadcast and New Media Fund	(416) 977-8154; bellfund@ipf.ca ; www.bell.ca/fund

The *English* questionnaire lists as a definition for new media arts: Visual art devised for electronic and networked media ‘platforms’. It can be on or off line and often makes use of new technology. The emphasis is on expanding the potential for new forms of visual arts activity, visual language and communication. It is noted that this is “a corporate definition, but officers will use their discretion and include non-visual art forms i.e. sound, or interdisciplinary forms and contexts. RB” The main vehicle for support is through ongoing regular funding for agencies around England dedicated to digital/new media practice. In addition, they also provide an open funding scheme called Grants for the Arts which allows arts individuals and organisations to apply for the activities above on a time-limited basis and a major ACE- funded strategic initiative called ‘AmbITION’ which was set up to support and develop IT and digital infrastructure to our Regularly Funded Organisations (RFOs) across the art forms at different stages of IT literacy.

There is 65-70 full-time ACE staff with responsibility for the visual arts, of which approximately 10% have particular knowledge of new media. British government support for new media art practice is generally geared towards those practices that are most closely related to what is termed ‘Creative Industries’ and the creative economy. The benefits of this mean that there are more opportunities for artists to collaborate with industry and for organisations to find new solutions for business sustainability, but a disadvantage may be that experimental practice that is not ‘entertainment’ or business-orientated is less well supported. More could be done to encourage the contemporary arts constituencies at large to embrace art practices that use new technologies. Either that or allow a new hybrid ‘public’ context to emerge that operates beyond the established contemporary art ecology.

7.5. Doporučení mini-summitu (Singapurská agenda)

RECOMMENDATIONS

developed from the Mini Summit on New Media Art Policy and Practice

Singapore, 24th - 26th July 2008

Written by Tapio Mäkelä (FI/UK) and Awadhendra Sharan (India) with support of the Editorial Team: Andrew Donovan (AU), Anne Nigten (NL) & Annette Wolfsberger (AT/NL).

This document was written following the Mini Summit on New Media Arts Policy & Practice, held in Singapore in connection with ISEA 2008, the International Symposium of Electronic Art, hosted by the Asia Europe Foundation (ASEF) and the International Federation of Arts Councils and Culture Agencies (IFACCA). The aim of this document is to highlight current needs in local and transnational media arts practices and frame more informed arts policies.

The Singapore Mini Summit focused on four topics: creative research, open source models, media education, and locative media & ambient intelligence. The 50 participants (artists, practitioners and policy makers from 10 Asian, 12 European and 4 observer countries) worked in parallel groups with moderators on the respective strands to discuss issues, highlight case studies and distil recommendations and action points. The following recommendations are based on the dialogue at the mini summit, but also combine viewpoints from earlier practice and policy documents.

There is an appendix to this document that discusses the series of practice and policy meetings held since the mid 1990s leading up to the Singapore meeting. An extensive report on the Singapore mini-summit, its processes, participants, methods, workshop discussions, case studies, background research, and an event blog are available at www.singaporeagenda.wordpress.com.

New Media Art – Culture for Networked Societies

New media arts are a vibrant, transnationally networked, interdisciplinary field in which artists, designers and researchers collaborate. There is an urgent need to bring new media arts funding and support mechanisms to a sustainable level locally, and to substantially increase the support for international events, networks, residencies, and productions. This document emphasizes the critical, conceptual and innovative role of new media arts practitioners in today's world, in diverse settings.

New media artists are for networked societies what painters and sculptors were for the industrial society, and video artists have been for the television generation. Media art practices are often socially located and are produced in interaction with communities. Current work on environmental media practices and artistic open source and social

software projects are producing new knowledge and insight into matters that the wider societies urgently need to address. We emphasize that while artists are not social workers, when successful, they function as innovative practitioners who can change relations between and within communities, and benefit society by constructing empowering media and technology literacy and diversity. While other art forms use digital tools for their production, staging, and distribution, they rarely address conceptual or critical questions around computing, media cultures, networks, or mobile wireless public spaces. New media arts do.

New media arts are characterized by intense research and development. This in turn results in new means of expression by modifying and creating new software and hardware, aesthetics and ways of engaging with participants or audiences. These skills, tactics and strategies are of great value to societies at large, as they arise from deep cultural and social insights and a thorough knowledge of both new and old technologies. This document suggests that while there should be support for new media arts practice as part of the creative industries, there is a greater need to engage with new media practices that are informed by the diversity of citizens' social and cultural imagination, and thus offer more sustainable strategies for fostering creativity in society at large.

That said, it is vital to recognize hybrid modernities where different art forms and technologies co-exist. The aim is then to seek ways in which media arts practices can build bridges across digital and analogue divides. The mini-summit in Singapore underlined that even though media art practitioners in European and Asian countries share a lot of experiences in common, the political, economic and culturally specific conditions for production and sustainability may vary significantly. Infrastructure and support models cannot be copy-pasted from one country to another. They instead require 'localisation' in the cultural, economic and social senses of the term. For example, in some locales mobile media labs support practitioners better than do permanent centres. In other contexts strategic investments in centres are important for running larger festivals, for sustaining the technical and staff infrastructures needed for regional and transnational networks, and for maintaining long term research and production collaboration.

It is a challenge for us all to create dynamic policy that recognizes changes in media arts, locally and globally, and to create permanent yet flexible support structures. It is sincerely hoped that in each member country of ASEF and IFACCA these points and recommendations are debated thoroughly and action taken as a result. Continuous collaboration and support by the host organisations to develop this common goal would be highly appreciated.

RECOMMENDATIONS

Education & Research

In most contexts arts education and research curricula and infrastructures lag behind changes that take place within media arts practices. Rapid changes in technologies used

by media artists, and the transdisciplinary nature of production and research call for a more dynamic education and research policy.

Educational policies for media arts should take into account and combine formal and informal educational models, addressing different social and demographic groups. Research policies for media art and culture on the other hand should be based on transdisciplinarity, an ability to work with and develop collaborative projects with those trained in science, technology, social sciences and the humanities.

In line with a policy proposal from the Leonardo Educational Forum during ISEA08, it is recommended that funds for research projects should be released that document and map out media arts research and education to better enable both practitioners and policy makers to evaluate and redesign existing frameworks.

A more coordinated, effective action would be to explore the feasibility of establishing a transnational fund or collaborative funding programmes between several national funding bodies, to enhance the flexibility of support available to research-based media practice and its mobile, transnational and transdisciplinary nature.

Building Collective Knowledge

Centres, networks, and virtual platforms are useful ways to build collective knowledge about media art practices, and to effectively reach audiences locally and beyond. Networks and virtual platforms may also serve practical functions such as training and documentation, providing advocacy and creating connections; as “banks of media knowledge” advocate openness and accountability of practice.

Media arts and culture policies should be sensitive to the diversity and the long-term impact of these forms of networks and organisations, and accordingly, recognise their funding needs to be long term and strategic rather than project based.

To foster sharing amongst translocally based initiatives, funders are endorsed to join in helping to build ‘common platforms’ for the documentation of knowledge, ethical codes, terminology, resources, training and education, policies and practices to inform and clarify intercultural and transnational exchange, debate and policymaking. This could also be done through supporting collaboration between existing platforms.

Transnational Collaboration

Besides funding at the national level, we emphasize that art in the networked world requires flexible transnational funding programmes. This is critical if new media art is to sustain long-term, cross-cultural collaborative work.

It is recommended that national arts funding agencies, be they arts councils or ministries of culture, work together to develop pilot programmes that would support transnational collaborations free of restrictions based on participants’ countries of origin. The

following concrete areas of support that should be undertaken over the next five years are especially highlighted:

- New media artist in residencies with an emphasis on networking and creating sustainable long-term translocal collaboration.
- Research driven media arts residencies & programmes with an emphasis on transdisciplinary collaboration with diverse institutions such as arts organisations, universities and companies.
- Longer duration workshops and master classes.
- Community arts and urban public space redevelopment projects.
- Mobility of artists and researchers, and art works and projects amongst festivals and organisations.

Mapping & Evaluation

Mapping and evaluation of media arts, locally and globally, would benefit local policy makers and media arts organisations. They can be used to support practice: as a tool for advocacy, as basis for policy development by observing trends and supporting strategy, and as a resource for knowledge sharing. In the past, relatively limited support for media arts organisations has had a strong impact on the arts, R/D, and the broader society. Its further visibility through dynamic mapping will further deepen the impact of new media.

Funding bodies are encouraged to commission substantial further mapping of evidence of the impact of media arts practices, its organisations and to help strengthen knowledge sharing and advocacy.

Open Source & Free Software

Open source and free software and DIY technologies are essential tools and platforms for new media arts and culture. Beyond functionality, open source often represents cultures of collaboration, sharing and promotion of access to tools and knowledge. The process of learning and development is as important as the technologies used and produced, often supporting innovative social practices.

It is recommended that art policies acknowledge the role of these software and hardware cultures as integral parts of new media arts, and also recognize their potential as tools for innovation and learning.

Crossovers, Mixed Economies

While government support for new media practices is absolutely vital, there is also a need to put resources into building a mixed economy of new media art funding, where foundations, larger institutions and in some cases the commercial sector, contribute to supporting the field. Apart from arts funding agencies, there are other key players supported by public funds, such as academic institutions, schools, broadcasting authorities, industry and IT development agencies, that would benefit from greater

engagement with new media arts practice. At the same time, the importance of informal exchange economies and practices of commoning should be acknowledged and fostered.

It is recommended that some of the existing collaborations between arts policy agencies and these other government bodies with related agendas be documented for international distribution and evaluation. Policy actions should provide frameworks that aid forming mixed economies besides developing their own support tools.

Freedom of Speech & Intercultural Dialogue

In all instances, the freedom to articulate one's thought and practices, without fear, needs to be supported and the autonomy of the artist, researcher and cultural practitioner respected. Policy makers should recognize the limits and, indeed the potential negative impacts of policy in special circumstances, and respect the 'arms length' principle. In some political environments the relationship between public funding and field of practice is highly problematic, and thus funding may have to be more calibrated. In this regard, it may be important to create intermediary structures that operate between the government and media arts.

Policy should recognize the creative tension between independent and state driven art practices, so as to ensure that marginalized voices find a space, and that work that challenges the existing frameworks of knowledge generation and exchange - within and between national-cultural contexts - finds adequate support. Often in these situations the role of foundations that operate across borders has been crucial. National funding bodies should collaborate and learn from these foundations.

NEXT STEPS

The authors of this policy recommendation document embrace the dialogue that has taken place between policy makers, artists and practitioners for the past decade. However, there is a need to evaluate the impact of past policy and practice agendas to improve future strategic collaboration, to inform and advocate for ongoing sustainable dialogue.

For the sake of continuity and sustainability of the practice and policy dialogue, it is recommended that a media arts practice and policy platform would be established, or an existing one be supported. Its aim will be to share, inform and promote the documentation noted above and the range of developments occurring in this field, as well as providing public access to this information.

To ensure the success of these policies, it is recommended that IFACCA and ASEF consider hiring a media arts policy expert team for a period of up to 12 months to consult with key practitioner networks, funding agencies, policy networks and foundations in order to analyse, prioritise and implement actions recommended in this and previous documents.

It is recommended that this document be distributed to other key bodies that have had a

significant impact on the development of this field. These may include bodies such as UNESCO (with regard to their digital arts and cultural diversity agendas), the Nordic Council of Ministers, The Hivos foundation, The Rockefeller Foundation, Open Society Institute and Soros Foundation network, to name but a few. It is also recommended to continue media arts and policy mini summits in the context of future International Symposia on Electronic Art (ISEA), which because of its nomadic nature brings together different regional networks, organisations, academics and media arts practitioners.

This document, and other outputs of the mini summit in Singapore are important steps in an ongoing process of dialogue and collaboration between policy and practice. While this document should be widely distributed, the process is as important as the product; hoping that ongoing critical discussion will contribute to a more informed understanding between media arts policy and practice.

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APPENDIX:

Background to the Mini Summit on New Media Art Policy & Practice Singapore 2008

Background: Practice to Policy

The Singapore Mini Summit built upon earlier occasions where practitioners and policy makers engaged in dialogue on new media art practices, and respective national and international policies, yet also highlighted new emergent questions and integrated viewpoints from both Asian and European local contexts.

An event held in 1997, Practice to Policy - Towards a New European Media Culture (P2P), produced the first extensive report and a set of policy recommendations entitled the Amsterdam Agenda. Organized by Dutch media art organizations that later formed the Virtual Platform, "P2P" argued for grounding policy on experiences of practitioners of the rapidly changing field of new media culture.

A Mini-Summit organised during ISEA2004 in Helsinki, hosted by m-cult and the Finnish Arts Council in partnership with IFACCA, recognized Finland's pioneering role in media culture and arts and in creating open access tools and accessible mobile communication technologies that broaden and deepen the role that media and information can play in civil society and knowledge creation. The Helsinki Agenda took forward the ideas that emerged in the Amsterdam Agenda and particularly emphasized the need to shift new media arts and culture policy to better support international, translocal, non-nation based cultural practices.

Subsequently, an International Working Group meeting on New Media Culture was held at Sarai-CSDS in Delhi, in January 2005 under the aegis of Towards a Culture of Open Networks, a collaborative programme developed by Sarai CSDS (Delhi), Waag Society (Amsterdam) and Public Netbase (Vienna) with the support of the EU India Economic and Cross Cultural Programme. The Delhi Declaration referred to the rich heterogeneity of forms and protocols in the communicative and media practices in contemporary South Asia, emphasizing active content creation and process over a simplistic notion of access to ICT in the global South.

While earlier practice and policy meetings also looked at viewpoints from the local context and combined these with discussions on transnational and national policies, local media and cultural policy was addressed only briefly in Singapore as policy makers were absent from a large part of the meeting.

Source location (In December 2008, this report is not published and distributed yet.):

<http://lab.dyne.org/AsefMiniSummit#report>