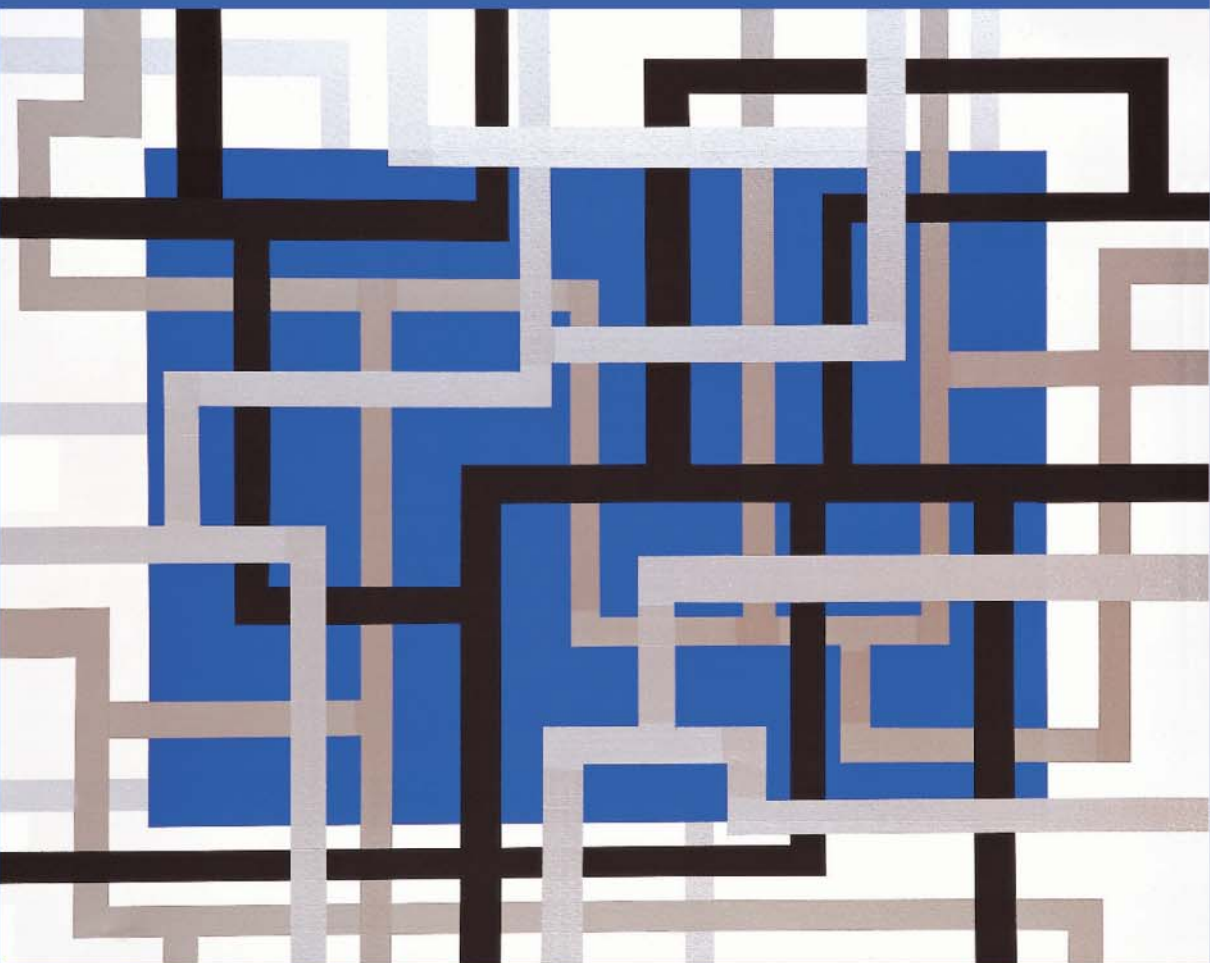




CULTURELINK / IMO



NETWORKS

The Evolving Aspects of Culture
in the 21st Century

Edited by
Biserka Cvjetičanin

CULTURELINK

Network of Networks for Research and Cooperation in Cultural Development was established by UNESCO and the Council of Europe in 1989.

Focal point of the Network is the Institute for International Relations, Zagreb, Croatia.

Members

Networks, associations, foundations, institutions and individuals engaged in cultural development and cooperation.

Aims of the Network

To strengthen communication among its members; to collect, process and disseminate information on culture and cultural development in the world; to encourage joint research projects and cultural cooperation.

Philosophy

Promotion and support for dialogue, questioning and debating cultural practices and policies for cultural development.

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Biserka Cvjetičanin**

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Foreword



Foreword

With this book, Culturelink marks twenty years of its continuous networking and research activities in cultural development, cultural policies, intercultural communication and international cultural cooperation. Researchers from all continents, gathered at the Third World Culturelink Conference on the occasion (Zagreb, 2009), focus on the topic of cultural networks and the evolving aspects of culture in the 21st century. They investigate the role and relevance that cultural networks have in cultural development and intercultural dialogue and exchange, leading to a better understanding of different cultures. In the last two decades, cultural networks have been an important factor in supporting international cultural communication and cooperation. What the new perspectives of cultural networking are in the 21st century is the question raised by all researchers in the book. Special consideration is given to the position of cultural networks within cultural policy structures and to the effective usage of innovative ICTs that considerably develop the modes and scope of a cultural network's activities.

The introduction is dedicated to the establishment and the development of Culturelink, and its cooperation with the Council of Europe, UNESCO

and the Observatoire des politiques culturelles, France. Culturelink's history reflects the sociocultural context in which cultural networks have developed, their present challenges and future networking possibilities. Over the past twenty years, the overall cultural ecology has changed significantly, as has the nature of cultural networks.

The first chapter discusses the role of cultural networks in cultural policies and their missing link. The importance of the redefinition of cultural policies in the light of the convergence of culture and the digital environment, and the overall global interconnectedness of economic, political and social changes is discussed by the authors in this chapter. In such a context changes in relationships between networks and cultural policies are imminent and logical. Topics such as cultural ecology, an anticipatory approach as one of the imperatives for the effectiveness of cultural networks, third world networks and cultural policy, the relationship between networks of *secteurs émergents* and cultural policies, are analysed.

The effective usage of innovative ICTs and networking applications that significantly develop the modes and scope of activities of cultural networks are examined in the second chapter. A range of different topics is presented, from theoretical questions concerning deterritorialization and hyper-territory, to digital networks, the possibilities of using Web 2.0 and Web 3.0, artistic innovations and virtual museums. Art institutions are faced with changes because new creators require increasingly specific skills and knowledge. The role of the author in the arts is changing and artistic goals are becoming more plural and interdisciplinary. Net art gives rise to the emergence of works which change the relationship between art and society. A result of co-elaboration among artists, information experts and internauts, the creation of net art links artistic work, technological expertise and the increasingly inventive experience of amateur groups in an innovative way.

In the third chapter the role of networks in artists' mobility is emphasized. Networks have been gradually substituting traditional diasporas in supporting the mobility of artists and other cultural actors. They link like-minded organizations and individuals over large distances into an interactive and cooperative association, facilitating participative and transformational art, as well as the exchange, promotion and distribution of cultural production.

The fourth chapter embraces case studies from all regions and provides comparative examples and experiences from across the world. Although they are each different, these case studies highlight the need to revisit the concepts surrounding the establishment and development of cultural networks, as

well as their current status, key actors, dominant approaches and challenges. Several case studies from Mozambique, Argentina, South Africa, Belgium, South Korea and Australia are presented, as well as examples from an Asian, Latin American and European level, providing new views on networking.

The evolving networking culture is the issue of the fifth chapter. It analyses networking culture within its current context and perspectives, and raises some fundamental questions about the future of networking and the possible futures of cultural networks. Is this the time for a new cultural deal? Are we approaching a post-network situation? Is networked cultural entrepreneurship out of date, or does it offer new perspectives? Are we moving from networking of cultures to networked cultures as a significant response to new challenges? The time to establish new policies and practices is now!

The Editor