

# Mobility, intercultural competence, cultural cooperation in the age of digital spaces

Networking and virtual networking as  
learning experiences

**Training session conceived and held  
by Corina Suteu  
on behalf of On-The-Move/IETM/ECUMEST**

## Programme presentation

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## Introducing the training session

### **Mobility, intercultural competence, cultural cooperation in the age of digital spaces. *Networking and virtual networking as learning experiences***

**2 November 2005**  
**Council of Europe Information Office**  
(6 Alexandru Donici St., Bucharest)

#### **Training for mobility and inter-cultural relations**

##### **Argument**

The development in the last years of an increased number of artistic projects based on intercultural competences, the need for mobility and the reshaping of a cultural cooperation space (within Europe and beyond Europe) calls for a specific professional response from what we can broadly call 'the cultural operators' (mediators, organisers, producers, artists-managers...).

Recent studies commissioned by European organisations and the EU are bringing forward mobility as a key issue for the development of a European and international space for the arts, respectful of diversity, but also creator of shared professional standards. In these studies, lack of information and understanding of the value of mobility by the culture sector professionals are cited as primary obstacles to their employment in other countries.

On the other hand, the intersection between virtual and real networks, the 'material' and the 'digital' space of dialogue (de-materialised space) produces new forms of facilitating exchange and connecting realities. Instruments like portals and websites, artistic experiments produced in cyberspace are becoming a 'culture' in themselves. Communication, information, selection of information; art, forms, media, interfaces are all submitted today to the virtualisation of the traditional dimensions of time and space.

Mobility, inter-culturalism and co-operation are redefined by the 'interactive cultural space'.

There is a need to learn about this re-definition and invent, use and disseminate new training contents about these matters.

Many cultural organisations in Europe, amongst which IETM, have recently initiated cultural portals, data bases and online information resources dedicated specifically to cultural mobility and cooperation. *On The Move, OCPA, ACRONIM, MARCEL* are some of them. Instruments for development at the service of IETM members and European and international cultural community (artists and managers) these 'digital tools' are appropriated laboratories for a reality check of the shift from tradition to broader ways of understanding mobility.

The session will use some of these examples, as facilitators and boosters of capacities and knowledge about these key aspects of international cultural relations. **They will show how on-line instruments can be at the crossroads between cultural networking, information, data base gathering and mobility.**

## Objective of the training

The session will offer a broad perspective about the issues of:

- mobility
- intercultural competence
- interactive culture
- cultural cooperation's new patterns and dynamics

The sessions will mainly aim to:

- enable participants to gain a dynamic understanding of notions related to material and virtual spaces of mobility and interaction;
- develop awareness about the role of cross fertilisation of know how, competences and professional behaviours determined by inter-cultural exchange;
- accompany the identification and the building of adapted instruments and methods that will be in tune with the dynamics of the present artistic and cultural international environment.

The sessions will aim, in a second place, at facilitating the understanding of the specific character of cultural portals (amongst which OTM), as examples but also as a pretext to bring the community of active 'cultural actors' to the heart of interactive digital tools. Such tools' identity and strengths can only exist insofar as they are identified and built interactively by their community of users.

## Content description and methodology

Training will be organised around three different types of methodology:

### Direct teaching: closed

1. Transmission of existing information, data and processes already developed concerning mobility, intercultural competence and cultural cooperation issues.
2. Presentation of the evolution of these concepts, their relevance in today artistic and cultural domain, stressing the role of mobility in the development of:
  - transnational cultural approaches,
  - protection of diversity,
  - encouragement of emergent and innovating art forms.
3. Presentation of the notion of interactive culture and some on-line relevant tools already existing and their intercultural, cultural cooperation and mobility dimensions.

### Second part: open

Interactive teaching (self formative) around questions related to:

1. Networking as learning experience
2. Mobility as real and virtual
3. Added value of inter-cultural management
4. Cultural cooperation in a global environment
5. What are the potentials and limitations of the cultural on-line tools?

### Third part: open

Exercise on further dissemination, using case studies and simulations, examples of cultural portals, introducing the idea of self learning tools for mobility, cooperation, intercultural experience.

Participants will be provided with a kit of documents, containing:

1. Articles and research on the specific issues treated
2. Case studies that are presented during training
3. Broad definitions of notions involved

#### 4. Guidelines for the methodology used

##### **Trainees**

The training of trainers will address a reduced group of cultural operators and/or trainers that are interested and enabled to further perform and disseminate the results of the training within their organisation, their region, their artistic or cultural sector.

An evaluation of the training will be designed as an instrument in service of further formalisation of professional users feed back.

Training will be imagined as a mutualisation of practices of different users from the cultural sector and engagement in partnership about the identification of adapted mobility instruments.

## The training session is conceived & held by

### **Corina SUTEU**

Consultant and researcher  
President of ECUMEST

Corina Suteu is consultant and researcher, president of ECUMEST (Europe, Culture Management in Eastern Europe), which develops a wide range of activities in the field of cultural policies and cultural cooperation aiming at accompanying in a broad sense coherent strategies in the cultural sector. Ms. Suteu was President of the Forum of European Cultural Networks and former director of the European Masters degree in Cultural management of the Business School of Dijon. Her fields of expertise include cultural cooperation and cultural policies in Europe; she is co-initiator of Policies for Culture, a platform of cultural policy-making in Southeast Europe. She serves as consultant and advisor for a number of European cultural organizations, including the Council of Europe, UNESCO, the Soros Foundation, the Boekmanstichting, the European Cultural Foundation, Amsterdam, IETM, ENCATC networks and for different initiatives in various European countries. She is author of studies and articles and teaches regularly cultural policies in France, Romania and abroad.

# Thematic incentives

## 1. Interactive culture (culture in the virtual space)

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*«Quand je réfléchis qu'un homme seul, réduit à ces simples ressources physiques et morales, a suffi pour faire surgir du désert ce pays de Chanaan, je trouve, que, malgré tout, la condition humaine est admirable». ('L'Homme qui plantait des arbres', Giono).*

1. If we 'read' 'Culture' as a system, it interlinks:

- identity;
- communication;
- creativity.

However, in the European institutional space of the last 50 years, it was understood as 'the arts' or 'the behaviour of communities sharing common values and customs' (Matarasso/Landry).

2. Culture evolved from static to dynamic, from dominant to democratic, from 'collective' to 'connective'.

3. New technologies of communication were a revolution for the traditional meaning of 'culture'.

4. Can we speak about digital culture and what does this notion mean? (Génin, 'Interactive culture' conference, Nantes, June 2005).

5. The crucial place that the arts have to gain inside the digital space (Foresta); arts and sciences are the faces of the same coin.

6. Communication flows and content preservation (Lévy): is this possible; can we preserve diversity and globalise exchange.

7. 'The sleeping giant': learning to trust the technological environment, not to be afraid of it (Rob van Kranenburg).

## 2. Mobility (interactive culture and networking)

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*'The Global mobility needs time and commitment. It's a world apart from the speculative cultural globe -trotter in search of lucrative new markets' (Staines, J., 'Global roaming, mobility beyond Europe for professional artists and art managers', an IETM publication, 2004)*

The notion of mobility is related today, as far as arts and culture are concerned, to:

### A. The philosophical redefinition of the cultural appropriation and sense of belonging

The key notions like:

- Territory / dematerialisation through the virtual reality; de-territorialisation;
- Identity (the structuring tools of our identity self exploded (Z. Laidi);  
External: war; Internal: work.
- Centrality (where is our locality);
- Diversity.

From cultural policies of access and of accountability to transnational cultural policies (needs giving up the 'ontological statism' of our approach (Tylor), but also accepting to create cultural policies for heterogeneity, not for homogeneity (T. Bennett).

### B. The reality-check of mobility and of artistic exchange in the global context

- 'what you want to do and why you want to do it'
- 'not underestimate time and effort of working artistically in a global context'
- 'take into consideration if you work in a developing country'
- 'explore the aspects of cultural difference before engaging a collaboration'
- 'be aware of the variety of obstacles when moving between countries'

### C. The meanings of mobility in a global system

- Reconciliation
- Boosting creativity
- Conservating diversity (paradox consequence)
- Acquiring multilevel competences
- Reshaping the patterns of cultural transmission

### D. What can be achieved through mobility

- Mobility and governance
- Mobility and sustainable development
- Mobility and the preservation of the right to be different

### 3. Cultural cooperation in the age of networking

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#### 1. The notion of cultural cooperation gained meaning after the WW2 as instrument of reconciliation

#### 2. Several critical moments in the last 50 years help us revisit this notion:

- The fall of communism;
- The emergence of strong cultural networks;
- The technological evolutions in communication;
- The global space pressures (going beyond Europe).

#### 3. The above prepared the field for a new way of engaging in cooperation

Networking and virtual networking have several common points:

- Communication BECOMES a strategic content;
- The individual defines and manages his own 'locality';
- Networks and virtual networks are shaped by the 'users';
- The traditional notion of cultural cooperation is 'dematerialised'.

### CONCLUSIONS

*Several hypotheses:*

1. Networks and virtual networks are the basis for the creation of 'transnational sodalities' (Mercer, 2005, Culturelink, Zagreb, Second World conference: 'Dynamics of communication'); but cultural networks ensure the 'vernacular globalisation' that one needs to preserve diversity.
2. They define 'symbolic geographies of belonging'.
3. Communication becomes the content and culture, the 'context' in the connective world of real and virtual networking.

### 4. Intercultural competence (connecting cultures)

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*«The Zulus have to produce a Tolstoi in order to prove themselves (Taylor, 1994). Nothing within their own cultural heritage can serve as an appropriate point of reference. The standards of excellence have already been determined in Europe, and the Zulu have to live up to them». (Rustom Barucha, 'The politics of cultural practice', London, The Athlone Press, 2000)*

#### 1. The drive from:

- cultural policy of access (access to what culture?);
- to cultural policies of social impact (accountability);
- to cultural policies of diversity (transnational cultural policies).

2. The drive for an 'ethics' of cultural cooperation (between diversity within and diversity between); need of breaking the 'dominant' cultural models; the issue of 'proving themselves as a culture' (Taylor).
3. The possibility to develop intercultural competences is directly related to a self-assessment process of networking competences and the legitimation of this as professional competence.
4. Intercultural competence and issues of recognition.
5. The dilemma of being accepted by the global and by the local (cultural operators as networkers and as local promoters - is it a contradiction?).
6. How to engage an interactive cycle of recognition and 'ethical cooperation' in the cultural field.
7. Tools:
  - mobility;
  - building a sense of transnational belonging (networking);
  - communication as content and trust builder.

## Key notions to be developed

This document has been prepared for the colloquium *Interactive Culture. Culture and Online Information*, a conference organised by OTM in Nantes, on June 23-24, 2005.

### Stratégies de développement, centrées sur l'utilisateur

De plus en plus d'opérateurs, d'acteurs et de décisionnaires culturels sont confrontés à la nécessité de développer une information en ligne. Experts de leur secteur culturel, point de départ de leur démarche, ils questionnent l'évolution culturelle à la recherche de la "culture numérique" ("digital culture"). Existe-t-elle ? S'agit-il d'une rupture, de l'invention d'une nouvelle forme non prédéterminée ? Quel rôle joue le choix des outils, en quoi modifient-ils le contenu culturel à exprimer ?

Ces questions suggèrent que la nature même du rapport entre l'information et l'utilisateur se transforme: l'information devient extrêmement relative à l'intéressé et à l'usage qu'il en fait; sa nouvelle structuration dynamique, basée sur le lien interactif, permet cette adaptabilité. La diffusion hypercentralisée, dérivée du modèle télévisuel, voit son monopole remis en cause par un modèle réparti, évolutif et bijectif, aux attracteurs multiples et changeants, définissant une topologie en constante mouvance.

De nouvelles stratégies de développement de l'information en ligne proposent par conséquent de se baser sur la culture des utilisateurs, avec une offre ouverte mais adaptive: ce sont les usages, choix et réactions en retour qui orientent, sélectionnent et modifient, aussi bien des outils que les formes, dans un rapport constant aux contenus.

Comment développer ces technologies faciles à utiliser et adaptées aux personnes disposant d'une connaissance limitée des possibilités offertes par le numérique ? Le secteur du logiciel libre de droits (open source software) comme l'"extrême management" permettent d'envisager des axes de réflexion qui, entre autres, seront débattus au sein du groupe de travail, comme point de départ d'une réflexion sur les stratégies envisageables.

### Development strategies focused on the user

Increasing numbers of cultural operators, actors and decision makers are currently confronted with the need to develop on-line information. Starting with expertise in their own sectors they question the cultural evolution leading to digital culture. Does it exist? Is it a break, the invention of a new, unpredictable form? What role do the digital tools themselves play; how do they actually modify cultural content?

These questions suggest that the very nature of the relationship between information and the user is being transformed: information becomes extremely relative to the user and the use s/he makes of it; this adaptability is due to its new dynamic structure based on interactivity. The monopoly of a hypercentralised distribution model based on television is called into question by a new model, evolutive and *bi-jjective*, with multiple and changing attractors, defining a topology in constant movement.

New development strategies for on-line information propose to be based on the culture of the users, with an offer that is open but adaptable: usages, choices and reactions will orient, select and modify the tools as well as the forms, in constant rapport with the contents.

How can we develop easy-to-use technologies adapted to people with limited knowledge of digital technology's possibilities? Open source software tools such as "extreme management" will help us envisage the main points to be discussed in the working group, as points of departure looking toward foreseeable strategies.

## Echanges, participation et mobilité

Les nouvelles technologies de communication et leurs usages induisent le concept d'espace d'information: au même titre que l'espace construit, modelé par l'intervention humaine, l'espace d'information devient structurant; l'interaction, donc les liens, définit de nouvelles cartographies.

Comment se superposent l'espace d'information et l'espace physique ? La notion de distance s'efface au profit de celle de distanciation, mais il ne s'agit là que d'un des nombreux aspects de la dématérialisation en cours dans les sociétés de l'information interactive multimedia. La relation entre espace naturel et virtuel s'en trouve affectée, nous faisant ressentir de nouvelles matérialités qui permettent la mise en œuvre d'originales relations réversibles de causes à effets.

Dans ce contexte, l'individualisation du rapport à l'espace d'information correspond plus à une appropriation individuelle qu'au développement de l'individualisme. Les modes opératoires des utilisateurs sont collaboratifs et privilégient l'échange. La mobilité, aussi bien intellectuelle que "géographique" au sein de l'espace d'information, est bien une caractéristique emblématique d'une réappropriation par les usagers: des communautés connectées, des tribus, de nouvelles "relations de voisinages" et des regroupements participatifs se construisent de manière fluide, extrêmement dynamique et sans limitations autres que les possibilités techniques, elles-mêmes en plein développement exponentiel.

Quels sont les outils actuels et à venir, générés par cette nouvelle culture du partage de l'espace d'information et de la mobilité ? Pour n'en citer que quelques-uns: Peer to Peer, weblog, wiki, tchat, forum en ligne; mais aussi GPS, etc... Sous un angle à la fois conceptuel et pratique, le groupe de travail s'attachera à comprendre ces évolutions pour mieux développer des visions prospectives.

## Exchange, participation and mobility:

New communication technologies and their uses lead to the concept of the 'information space'. In the same manner as any other constructed space fashioned by human intervention, the information space becomes a structuring element – interaction, thus links, define new cartographies.

How do we superimpose the information space and the physical space? The notion of distance gives way to that of *distanciation*, but this is only one of the many aspects of dematerialization which are taking place in the interactive multimedia information society. As the relation between the natural and the virtual space is modified, we sense new *materialities* which lead to the reversal of original relations from those of cause to those of effect.

In this context, an individual's relation to the information space corresponds more to his/her manner of appropriating it than to the development of individualism. Users' operating modes are collaborative and prioritise exchange. Mobility, which in the information space is as much intellectual as "geographic", is really the emblematic characteristic of users' re-appropriation: connected communities, tribes, new 'neighbour relations' and participative re-groupings are fluidly constructed, extremely dynamic and without any limits other than technical possibilities, themselves in a period of exponential development.

What are the current tools and those currently being developed which are generated by this new culture of mobility and sharing in the information space? To only mention a few: Peer to Peer, weblog, wiki, chat, on-line forums; but also GPS, etc... Taking an angle which is simultaneously conceptual and pragmatic, this working group will try to understand today's evolutions in order to better develop visions for the future.

## Gestion des flux d'information

L'information en ligne, par son caractère immatériel et la standardisation mondiale de ses formats en constante évolution technique, multiplie sans cesse ses sources. D'où qu'elles émergent, ces données en ligne accèdent au statut d'information, de manière totalement délocalisée, entraînant un accroissement exponentiel à la fois de la masse mais aussi des flux d'information.

Se posent deux problèmes complémentaires, aux deux extrémités du spectre de ce statut d'information: d'une part, pour l'émetteur, comment sélectionner, ordonner et conformer les données à mettre en ligne ? De l'autre, pour l'utilisateur, comment chercher, trier et analyser les informations ? Pour les deux, comment gérer l'information en tant que flux ? Il suffit de lancer une recherche peu affinée sur Internet, par l'intermédiaire de moteurs de recherche, pour constater que l'information se présente d'abord sous forme de flux aux proportions quantitatives inhumaines, difficiles à appréhender. Les croisements fortuits d'information et les rapprochements conceptuels que provoquent ces imprécisions, peuvent soit générer un enrichissement de l'information, ou à l'inverse, son appauvrissement.

C'est pourquoi la transformation de l'état de "donnée" en celui d'"information" impose aux émetteurs de développer des visions prospectives dont l'objectif est de penser les potentiels: ceux des usages finaux comme ceux de la réappropriation de l'information par l'utilisateur, en particulier leur croisement. De ces projections doivent naître des outils d'aide à la gestion des flux d'information, qui se concentrent soit sur le traitement des données en amont, soit sur le retraitement de l'information en aval; avec en toile de fond une question corollaire: comment s'adresser à l'utilisateur, le chercheur comme l'explorateur ? Quelles stratégies éditoriales et de communication, quels outils, quelles interfaces ? Comment leur rendre facilement lisible et utilisable l'exponentiel flux d'information ?

Le groupe de travail nourrira le débat de points de vue et d'exemples variés, y compris antagonistes, et s'attachera à analyser les intentions et les usages des modes opératoires concrétisés par des outils d'aujourd'hui et de demain: gestion des meta-données, moteurs de recherche, RSS, portails Web, lettres d'information en ligne, etc... Des débats de fond et d'actualité, comme celui de la bibliothèque en ligne universelle, trouveront ici tout leur sens.

## Management of the information flow

On-line information, with its immaterial character and the global standardisation of its forms in constant technical evolution, is constantly multiplying its sources. From wherever it emerges, in a totally delocalised manner, this on-line data becomes 'information'; it causes exponential growth of information flows, in terms of volume but also in terms of movements.

On the two extreme ends of the spectrum, two complementary problems are caused concerning this information status: on the one hand, for the sender, how to select, organise, and format on-line information? On the other hand, for the user, how to search, get through and analyse such information? For both of them, how to manage information as a flow? All one has to do is to start a slightly refined search on the internet using search engines in order to notice that information is presented above all in quantities which are of inhuman proportion, difficult to apprehend.

Serendipitous crossovers of information and conceptual comparisons can provoke imprecision either can generate enrichment or the impoverishment of the information. This is why the transformation from the state of 'data' to that of 'information' imposes a responsibility on the senders/generators to develop future visions based on potentials: those of the final uses as much as those of the re-appropriations of the information by the user, especially mixings and crossovers. Tools arising from these projections will help manage the information flow, either focusing on the prior treatment of data, or on the subsequent re-treating of information; with a corollary question in the background: how to address the user or the researcher as an explorer? What editorial and communication strategies? Which tools? Which interfaces? How can we make this exponential information flow easier to understand and to use?

This working group will nourish the debate by looking at diverse and opposing perspectives and examples, and will analyze the intentions and uses of operating modes made concrete by today's and tomorrow's tools: meta-data management, search engines, RSS, Web portals, on-line newsletters, etc... Fundamental and current debates such as that of the universal on-line library belong here.

## Enrichir l'expérience

D'abord pensée et réalisée comme une simple transposition de la culture traditionnelle dans le champ informationnel, la mise en ligne, sur les réseaux de communication multimédias, ouvre à une expérience de la culture, voire à une expérimentation culturelle. L'interactivité inhérente au fonctionnement des réseaux modifie le schéma classique unidirectionnel de l'information, assimilable à une consommation de masse.

De nouveaux schémas conceptuels de la pensée se mettent en place, ouvrant à de nouveaux modes d'organisation non centralisés, transversaux, à la fois horizontaux et verticaux, grâce à une nouvelle structuration de l'imaginaire. Les modèles de représentation et de conceptualisation s'enrichissent d'approches relativistes, où tous les éléments sont en interdépendance.

L'expérience de l'interaction sur laquelle se base le système de communication et d'émission-réception non centralisés, génère ainsi naturellement la même envie et le même besoin d'interaction pour les contenus eux-mêmes. Forme et fond de l'information répondent de plus en plus au principe similaire de l'expérience vécue. Comment passer de la donnée culturelle à ce type d'information interactive ? Où se situe, où peut se situer le champ de cette expérience culturelle ? Comment attirer l'utilisateur dans le champ du virtuel ?

Plutôt qu'une mutation de la culture, envisageons son enrichissement par le biais de ces nouvelles approches et pratiques des contenus: à la source, en créant et produisant des contenus interactifs qui ajoutent à la donnée culturelle l'ouverture de points de vue multiples; à l'usage, en proposant des schémas évolutifs et des boucles de rétroaction.

Le groupe de travail débattrait de l'influence et tirerait les enseignements des actions menées dans le champ de la culture en ligne, comme dans ceux qui lui sont parallèles. Ainsi pourront pas exemple être observés les objets intelligents et communicants, le secteur des jeux vidéo, les tentatives de collections muséographiques interactives, les projets d'expositions virtuelles, etc... La réflexion s'inspirera en particulier des recherches d'avant-garde menées par les laboratoires et les artistes exploitant ces nouvelles technologies interactives d'information et de communication.

## Enriching the experience

At first it was considered a simple transposition of traditional culture to the information field, but working on-line via multi-media communication networks is itself a cultural experience, indeed a cultural experiment. The interactivity inherent in the functioning of networks changes the classic one-directional scheme of information which we assimilate with mass consumption.

New conceptual schemes of thought are being put into place opening up to new, non-centralised, transversal organisational modes which are both horizontal and vertical, thanks to a new structuring of the imagination. Representational models and models of conceptualisation are enriched by relativist approaches, in which all elements are interdependent.

Both the system of communication and the system of non-centralised emission and reception are based on interaction. Therefore the same desire and need for interaction exists for the content itself. Both the form and the content of the information increasingly relates to the similar principle of the "lived experience". How can we pass from cultural data to this type of interactive information? Where do we place ourselves or place the field of this cultural experience? How do we attract the user into the virtual field?

Rather than a mutation of culture let's envisage its enrichment via new content approaches and practices: from the source, creating and producing interactive contents which open up multiple perspectives on cultural data; in its use, by proposing evolving schemes and retroactive loops.

This working group will debate the influence and draw lessons from actions undertaken in the field of on-line culture as well as parallel fields. Thus we could, for example, look at intelligent and communicating objects, the video games sector, experiments with interactive museum collections, virtual exhibition projects, etc... The reflection will be especially inspired by avant-garde research led by laboratories and artists exploiting these new interactive information technologies and the communication of them.

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## Resources

**The LAB - LABORATORY OF EUROPEAN CULTURAL COOPERATION**

<http://www.eurocult.org/lab/>

**ERICarts – European Institute for Comparative Cultural Research**

<http://www.ericarts.org/web/index.php>

**&**

**Compendium. Cultural policies in Europe**

<http://www.culturalpolicies.net/>

**On-The-Move**

[www.on-the-move.org](http://www.on-the-move.org)

**IETM – Informal European Theatre Meeting**

[www.ietm.org](http://www.ietm.org)

**ENCATC – European Network of Cultural Administration Training Centres**

[www.encatc.org](http://www.encatc.org)

**Relais Culture Europe**

<http://www.relais-culture-europe.org/>

**Policies for Culture**

[www.policiesforculture.org](http://www.policiesforculture.org)

**Erban – Ecole Régionale de Beaux Arts de Nantes**

<http://www.erba-nantes.fr>

**IFACCA – International Federation of Arts Councils and Cultural Agencies**

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

**EFAH – European Forum for the Arts and Heritage**

<http://www.efah.org/>

**MARCEL – Multimedia Art Research Centres and Electronic Laboratories**

<http://www.mmmarcel.org/>

**CONTENERS**

<http://www.conteners.org>

**MAMA – Multimedia Institute Zagreb**

<http://www.mi2.hr>

**Mobile academy**

<http://www.buero-kopernikus.org/en/project/2/23/>