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Center for Interdisciplinary studies



UNIVERSITE LUMIERE LYON 2

Faculté d'Anthropologie et de Sociologie



**UNESCO Chair in Cultural Policy and Management**

*Master thesis:*

**CULTURE AND DEVELOPMENT:  
DIGITAL/NEW MEDIA ARTS IN DEVELOPING COUNTRIES  
AND INTERNATIONAL SUPPORT TO IT**

by:

Tanja Vranic

Supervisor:

Milena Dragicevic Sesisc, PhD

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**ABBREVIATIONS**

- A&C       = Arts and Culture
- CIM       = Culture, Internet and Media
- CSR       = Corporate Social Responsibility
- EU        = European Union

GDP = Gross Domestic Product

HIVOS = Humanistisch Instituut Voor de OtnwikkelingsSamenwerking (in Dutch)  
(In English: Humanist Institute for Development Cooperation)

I&M = Internet and Media

ISEA = International Society for Electronic Arts

MDG = Millennium Development Goals

NMA = New Media Art

NIMA = Netherlands Institute for Media Art

NORAD = Norwegian Agency for Development Cooperation

ODA = Official Development Assistance

OECD = Organization for Economic Cooperation and Development

OSI = Open Society Institute

PO = Programme Officer

SIDA = Swedish International Development Agency

SWISS = Swiss Agency for Development and Cooperation

UN = United nations

UNDP = United Nations Development Programme

UNESCO = United Nations Educational Scientific and Cultural Organization

This research was conducted at the same time in the framework of the master thesis for UNESCO Chair in Cultural Policy and Management, at the Centre for Interdisciplinary Studies at the University of Arts in Belgrade; and for Arts and Culture Department of Dutch developmental organization HIVOS (Humanistic Institute for Development Cooperation).

The study addresses the problem of the digital gap from the aspect of arts and culture in connection to development. It explored the intersection of arts, new technologies and development, in particular, the relevance of New Media Art sector in developing countries for the development, and possibilities for the future support to it by HIVOS/development sector.

The context of the research is that while new media art represents The Art of our time – and of the future, there is few to none information about a new digital/mobile generation of artists and audiences in developing countries – which shows that the digital gap in arts and culture begins already at the level of information. Given the speed of technological developments, and that – as it now seems – our common future will be technologically driven, it is logical to assume that the digital gap between the First and the Third World will only grow and deepen, enlarging other significant gaps (cultural and knowledge gaps); and growing into a bigger and bigger obstacle to a better, fairer world, where everybody has similar (if not identical) opportunities. Therefore, a digital divide in art and culture is yet another issue that development cooperation should address.

Having in mind this context, this study explores a state of digital/new media art in the developing world, with the aim to identify if there are NMA practices in the Third World, what in these practices contributes to local development, and therefore, if the NMA is “eligible” for support by HIVOS and other international development agencies.

The research was initially very practically oriented. It’s ambition was not to generate a new theory, or to test the existing ones, but to provide information about the state of the digital / new media arts in developing countries that is/could be relevant and important for HIVOS’ and other international development agencies’ policy choices and decisions about support to it, and to generate recommendations for the concrete programs of the development cooperation agencies.

Its hypothesis is that a creative digital/new media art potential in developing world exists, as well as the relevant young digital audience; that it is engaged and relevant for their society /community, but hampered by a digital gap; and that a proactive support of international donor and development cooperation agencies is necessary to provide for the real, true equality of the local voices on a global stage, and to prevent future deepening of the digital gap between the future generations of artists and audiences in this progressively globalizing world.

The main research question is: does a “developmentally” relevant digital/new media art (creative potential and audiences) in developing countries exist and need a special and proactive support of the development cooperation agencies, and if so: in which ways they can support it?

The scope of the study is very broad, geographically (new media in the Global South - Africa, Latin America and Asia) and disciplinary wise. Regarding the later, it entails research on theory and practice of many disciplines. The most important ones are development and development cooperation (whereby it focuses on the newest theories of change, such as the complexity theory and Civic Driven Change), culture and development, art in time of globalization and digitalization; digital gap, new media art.

Given its disciplinary and geographical scope, this study is a multiple comparative and cross-sectoral research, and as such, conducted through various research methods and techniques: desk research, surveys / questionnaires, and formal and informal conversations with the NMA experts and artists at the various meetings and via e-mail. When it comes to social survey, it is chosen for a complex social survey where information is collected from many cases in one sample. In total five different semi-structured questionnaires were designed (created), and sent to five different target groups. In accordance to its topic, the research was conducted mostly digitally.

The main sources of information for the desk research were books, policy documents, annual reports, articles, readers, and textbooks, digital and printed; and for the surveys HIVOS diverse international network: artists, cultural institutions and experts in developing countries, its personnel and colleagues from the development and international cultural cooperation.

The biggest limitation of the research was that the low response rate to the questionnaires, which, in combination with the deadline (the second biggest limitation), lead to the important changes of

the initial intentions and plans, necessary for the continuation of the research: switch of the focus from particular countries (Peru, Zimbabwe and India) to a general comparison of Africa, Asia and Latin America; narrowing the focus of development cooperation agencies international to HIVOS; and abandoning investigation about possibilities for a future cooperation with the private sector.

Despite these changes, the research managed, by combining literature findings with the patterns that are discovered in the social survey, to provide a realistic general picture of the state of the NMA in developing countries, and to find where it connects with the main objectives, policies and theories of the development cooperation, in particular Civic Driven Change - and therefore to “prove” its relevance for the development. It can be concluded that the results of the research confirmed its hypothesis that creative NMA potential in developing countries exists; that it is relevant for the local development and therefore also relevant for the support from international donor agencies. In addition this research set ground for the further, deeper, more specialized exploration, as well as for an innovative, 21<sup>st</sup> century, user-generated approach to a creation of the new policies and support programmes.

## **Résumé**

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Cette recherche-ci était conduite dans le cadre d'une thèse de maître (master thesis) de l'Unesco 'Chair in Cultural Policy and Management', au 'Centre for Interdisciplinary Studies' à l'Université des Arts à Belgrade; et au même temps pour le département des Arts et de la Culture de l'organisation de développement Néerlandaise HIVOS (Institute Humanistique pour la Coopération de Développement).

L'étude s'adresse au problème du 'digital gap' de la perspective de l'art et culture en relation du développement. L'intersection des arts, technologie nouvelle et développement, en particulier, la relevance du développement du secteur des Arts des Nouvelles Média ('new media art', NMA) dans des pays en voie du développement, et des possibilités d'un appui futur pour cela par HIVOS et des autres bailleurs de fonds.

Le point de départ de la recherche était le fait que chaque époque tient ses arts; et que, comme imprimer, photographie et film à l'époque étaient des arts nouveaux, le 'new media art' représente les Arts de notre temps, et de la future. Pourtant, pendant que dans les pays développés cette discipline de l'art probablement soit le plus dynamique, il n'y a pas, ou seulement peu, d'information et des études en relation de la nouvelle génération digitale/mobile des artistes et du public dans les pays en voie de développement. Cela est important parce que ce montre que le 'digital gap' commence déjà au niveau de l'information. Etant donné la vitesse des développements, il est logique de reconnaître que le 'digital gap' entre le Nord et le Sud aille seulement grandir, et approfondir et agrandir des autres 'gaps' de plus: le 'cultural gap' et le 'knowledge gap'. Finalement, supposant que, comme il semble maintenant, notre future commune soit conduite par la technologie, ce 'digital gap' - même dans l'art et la culture - sera un autre obstacle immobilisant un monde meilleur et plus égal, où chacun a des opportunités similaires (si non identiques). C'est pourquoi que cette question soit être signaler par le monde de la coopération/des bailleurs internationaux.

Dans ce contexte, cette étude recherche l'état du 'digital/new media art' dans le monde en voie de développement, pour identifier quelles pratiques de NMA dans le Monde Tiers contribuent au développement local, et par suite, pour savoir si NMA est éligible pour avoir un appui de HIVOS et des autres organisations internationales de développement. En plus, l'étude est dirigé à 'diagnostiquer' l'appui actuel pour le NMA par le monde international des bailleurs; à évaluer une nécessité, et définir les manières préférable et le plus appropriées pour un appui future à NMA, et de générer des recommandations pour des programmes concrètes d'appui à utiliser par HIVOS et les organisations de la coopération internationales.

La recherche initialement était orientée beaucoup à la pratique. Ce n'était pas l'intention de créer une théorie nouvelle, et non plus de tester des théories existantes, mais d'offrir de l'information sur l'état du 'digital/new media arts' au pays en voie de développement qui peut être relevant et importante pour les choix et décisions de HIVOS et des autres organisations de développement internationales quant au appui à donner, et de donner des recommandations pour des programmes concrètes des organisations de développement internationales.

La hypothèse de recherche est qu'un potentiel de 'digital/new media art' créative effectivement existe dans le monde en voie de développement, autant qu'un public relevant et jeune; et qu'il est engagé et relevant pour sa société/communauté, mais est limité par le 'digital gap'; et qu'un appui proactif des organisations de bailleurs et de coopération de développement est nécessaire pour offrir la vraie et intègre égalité aux voix locales sur la plate-forme globale, et pour prévenir l'approfondissement futur du 'digital gap' (et probablement le 'gap' essentiel) entre les générations des artistes et du public au monde progressivement globalisé.

La question primaire d'étude est: est-ce qu'il existe un 'digital/new media art' (potentiel créatif et public) "relevant pour le développement" dans les pays en voie de développement, et est-ce qu'il nécessite un appui spécial et proactif des organisations de coopération de développement/le monde international des bailleurs, et si oui: comment ils peuvent donner son appui?

La portée de cet étude est beaucoup vaste, géographiquement (new media dans le Sud Global: l'Afrique, l'Amérique Latin et l'Asie) et disciplinairement: elle contient de la recherche de la théorie et pratique de beaucoup de disciplines. Les plus importants sont le développement et la coopération de développement (diriger aux développements les plus nouveaux, comme la théorie de complexité et 'Civic Driven Change') et culture et développement, culture dans les temps de globalisation et de digitalisation; 'digital gap', 'new media arts' en général et dans des régions géographiques sélectionnées, et l'appui présent au NMA des organisations internationales et des bailleurs de fonds.

Etant donné la portée disciplinaire et géographique, cet étude est une recherche comparative et intersectorielle, et comme ça est conduite avec plusieurs méthodes et techniques de recherche: recherche de bureau, enquêtes/questionnaires, et des conversations formelles et privées avec des experts de NMA et artistes pendant plusieurs rendez-vous et par e-mail. Etant donné son sujet, elle était faite par la plupart digitalement; la recherche de la littérature était faite dans la plupart sur internet, questionnaires étaient envoyés par e-mail, et les conversations avec les experts ont été faites dans la plupart par e-mail et Skype.

Les sources principales d'information pour la recherche de bureau étaient des livres, des documents, des rapports annuels, des articles, readers et des livres de textes, digitales et imprimés; et pour les enquêtes les différents réseaux de HIVOS ont été utilisés: des artistes, des

institutions culturelles et experts en pays en voie de développement, le Hivos personnel et les collègues de la coopération développement et la coopération internationale et culturelle.

En concernant l'enquête sociale, il est choisi d'utiliser une enquête social complexe dont l'information est collectionnée de beaucoup de cas dans un échantillon, parce que ce type de enquête permet la comparaison (entre les continents). Les questionnaires qui ont été créées sont semi-structurées: ils contiennent des questions ouvertes et tant bien des questions multiples choix (où on pouvait choisir plus de possibilités dans le cadre d'une question, et aussi ajouter alternatives aux possibilités données) - donnant aussi la possibilité de la recherche qualitative. En total cinq questionnaires différentes étaient créés, et envoyées aux différents groupes cibles.

Cependant, le numéro de réponses aux questionnaires était très bas. Cela, en combinaison avec les constraints de temps (la plus grande limitation de cette recherche), a mené à un changement des intentions et plans initiaux. Ces changements étaient nécessaire pour la continuation de la recherche: il était décidé de changer/élargir le focus des pays particuliers (Pérou, Zimbabwe et l'Inde) a une comparaison générale de l'Afrique, l'Asie et l'Amérique Latin; de rétrécir le focus de onze bailleurs à HIVOS seulement; et d'abandonner l'idée initiale d'examiner les possibilités d'une collaboration avec le secteur privé.

Malgré ces changements, la recherche, en combinant les résultats trouvés dans la littérature et les patrons découverts en enquête sociale, a résulté à une description générale réaliste de l'état du NMA dans les pays en voie de développement, et a trouvé où cela se relie avec les objectives, politiques et théories de la coopération de développement, en particulier 'Civic Driven Change' - et par conséquence 'prouver' sa pertinence pour le développement. On peut conclure que les résultats de la recherche confirment sa hypothèse que un potentiel à NMA créatif existe dans les pays en voie de développement; qu'il est relevant pour le développement local et pour cela aussi relevant pour l'appui de la part des bailleurs de fonds internationaux; et justifie une exploration plus profonde et plus spécialisée, aussi bien que innovatrice, du 21ème siècle, méthode créée par l'utilisateur à la fin d'élaborer un program d'appui.

This chapter gives firstly the essential information about the context of the study: the position of the new media art in developing countries in the globalized, digitized world. It continues with the explanation of the basis framework: its' aims and objectives, hypothesis it starts with, the main research question and sub-questions; and it ends with the presentation of the expected results.

### **Context of the research**

This year, 2009, marks the 20<sup>th</sup> anniversary of two significant milestones for mankind: the birth of the World Wide Web and the fall of the Iron Curtain. These momentums changed our world enormously. They signified, respectively, the beginning of the New Era and of the New World Order. Our world went global and digital, became more complex and more connected. Many political, economic and cultural shifts took place, and lead to emergence of globalized markets, global ethics, growing interdependence, and dependence on new technologies. Everything is digitalized in our cyber era.

Every era has its art. Just as printing, photography and film were once the new arts, emerged with the appearance of these technologies, new media art represents The Art of our time – and of the future.

New media / digital / cyber art are the new art forms that originated/emerged from the new technologies: internet, multimedia, optics, acoustics, electronics and cell phones. The new art forms/genres that came to being are: digital print, pocket films (made by the cell phones), keitai (mobile phone novels), sms-poetry (using the new language as the source of poetry), sms-grafiti, digital poetry, computer graphics, machinima (movies using video games engines), sampling (in music and visual arts), open sources for artists, creation of cultural spots, etc. Its practices range from conceptual to virtual art, performance to installation to....

New media art is the art of the new generation of artists and audiences. It is about mobility and it mostly addresses the pertinent issues of our times like globalization, sustainability, censorship,

human rights, social responsibility and human centered design. It allows for the genuine cultural pluralism, both qua production, and the (easy, cheap) distribution. The fast developments in this new art discipline show that it is the most dynamic art branch at the moment and - it seems - the key to future art world(s). That's why many art schools in the developed North /West now offer a major in "New genres" or "New Media", and the number of the digital art forms and expressions, events, festivals, studies is growing and expanding.

However, this is not a reality everywhere on this planet. These developments take place, are studied and recorded in the rich First World, where the digital infrastructure is highly developed and the percentages of computer/internet/cell phone providers/access and users are high. It is probably limited even more, to the English speaking middle class that has an access to Internet (HIVOS and Centre for Study of Internet and Society, research on Digital Natives, 2009).

There is few to none information and studies about a new digital/mobile generation of artists and audiences in developing countries. Or, if there are, they are not much visible. This is significant, because it shows that digital gap starts already at the level of information.

Yet, the observations on the field of the personnel in the development cooperation, report that although most of the (young) people in Africa, Asia and Latin America do not have a computer and an access to internet at home, majority of them possess another mighty digital device: a cell phone! And the number of internet points – even in the remote areas of Malawi and Amazonian jungle - is growing. Despite that, the presence of digital / new media artists from the developing world on a global stage (international festivals, forums, internet etc) is scarce, if any.

It seems that there is an iron curtain in a today's globalized world, that there are borders in our seemingly borderless world, that globalization and digitalization brought a new curtain, a digital one and affected arts and culture and artists in the developing countries. The digital gap in arts and culture seems obvious.

Given the speed of technological developments, it is logical to assume that the digital gap between the First and the Third World will only grow and deepen, faster and faster. Given the trend of digitalization of everything, it seems inevitable that this digital gap will only enlarge other significant gaps: cultural gap and the knowledge gap. Finally, assuming that – as it now

seems – our common future will be technologically driven, this digital gap – also in art and culture – will be yet another obstacle to a better, fairer world, where everybody has similar (if not identical) opportunities. Therefore, it is yet another issue that development cooperation / international donor world should address. This study will address the problem of the digital gap from the aspect of arts and culture in connection to development.

### **Aim and objective of the research**

This study explores the intersection of arts, new technologies and development. It explores a state of digital/new media art in the developing world, with the aim to identify what in the NMA practices in the Third World contributes to local development, and therefore, if the NMA is “eligible” for support by HIVOS and other international development agencies. In addition, it also aims to “diagnose” current support for NMA by the international donor world; to assess a necessity, and define the preferable/ most appropriate ways for a future support to it, and to generate recommendations for the concrete programs of support, to be used by HIVOS and the development cooperation agencies.

It is very important to note that this research is initially very practically oriented. Its ambition is not to generate a new theory or to test the existing ones. Its objective is to provide information about the state of the digital / new media arts in developing countries that is/could be relevant and important for HIVOS’ and other international development agencies’ choices and decisions about if and how to support it. The second important note is that this research attempts to generate a general, “big” picture of the matter, and not to go into detailed NMA and developmental landscapes. So, this study will attempt to obtain, gather, systemize, create overviews, examine and analyze the information/data about NMA in the developing countries on one side; and on the other side, to present in general the current support and future plans of HIVOS and other international donor agencies and international private sector regarding NMA. It will also try to identify good practices, needs and “developmental” potentials of the former; and the interest, capacity, possibilities and opportunities (for a support in the future) of/for the latter (with a special accent on one particular institution, HIVOS). Finally, it will attempt to reflect on the results, give

a “diagnosis” of the current situation, the digital gap in art and culture and generate creative recommendations for the future.

## **Hypothesis**

The starting point of this study is that a creative digital/new media art potential in developing world exists, as well as the relevant young digital audience; that it is engaged and relevant for their society /community, but hampered by a digital gap; and that a proactive support of international donor and development cooperation agencies is necessary to provide for the real, true equality of the local voices on a global stage, and to prevent future deepening of the digital (and probably: the essential) gap between the future generations of artists and audiences in this progressively globalizing world.

## **Research questions**

The main research question is: does a “developmentally” relevant digital/new media art (creative potential and audiences) in developing countries exist and need a special and proactive support of the development cooperation agencies /international donor world, and if so: in which ways they can support it?

This main question is further divided into 5 specific question areas. Those are:

- About the digital infrastructure: How digital are the artists and audiences in the developing world? Do they have *access* to new technologies? Do they possess *equipment* for digital production, distribution and consumption? What is their most available digital technology (computers or cell phones, or...)? How they *use the* digital technologies that they possess? How digitally *literate* are they, do they have *skills* to use new technologies, and/or access to education?
- About the artists and audiences: How big and relevant is the new media arts sector, in terms of artists and audiences? Are there young talented artists who use digital/mobile technology and new media to express themselves? Is there a young generation of digital

natives, which is a potential new audience? From which milieu they are coming from: only local urban, educated, upper social class elite or including rural, poor communities? What are their *digital habits*? Do girls and young women participate in this scene, as creators and/or as consumers?

- About the engagement with the society/community: Which themes the new media artists in developing countries address? How engaged are they with their society? Are they addressing the most urgent local problems of their communities? Or/and the problems of the globalization?
- About the obstacles and needs of the sector: What are the obstacles and needs of the new media art sector in developing countries?
- About international support for new media art: What are the current policies, programs, capacities and future plans of the international donors (in particular HIVOS) in regards to this discipline? Is there an interest from the private sector to join? If yes, who is interested and why? If not, who could be attracted and in which way?

Collected data on the above questions have formed the basis for the interpretation, conclusions and recommendations on the following:

- Digital gap in art and culture: Do young artists from the Global South participate in the techno cultural processes that are (re)shaping our world? If that is the case, in which way(s)? Do they have possibilities to create “the art of our era”? Are they interested to create digital art forms? Are they able to do it? Are they in position even to afford new technologies? How deep is a digital gap? Where it is? What does it imply? How to abridge it?
- Relevance for the development, “developmental” potential of new media art sector in the Third World: How does new media art sector in developing countries relate to the main developmental challenges and issues? Is there a developmental potential in NMA sector in developing countries, a strong element of driving force, which could affect/ impact / influence change, development of their community/society? What new possibility for change NMA could bring?

- Issues of the sector that require international support: what are the most urgent needs of the NMA sector that can not be solved without international support? What is the danger if international world would not help – what would happen?
- Possibilities and opportunities for international donor world: What could developmental organizations from the First World – HIVOS in the first place - do to include NMA from developing countries into global art and culture world?
- Role of HIVOS: Which role could HIVOS play in this? Should it be a program developer, a broker, a matchmaker, a knowledge hub, an agent, incubator, grant-giver, and initiator? Should it take a lead; and if, so: how? Should it involve private and public sector? What would support to digital arts bring to HIVOS? What would be the added value to HIVOS?

## **Expected results**

I expect that this research will show: that there is an emerging digital/new media art sector in developing countries, as well as the young digital audience; that it is relevant for the development of its community, but also that it will show why it is relevant; that NMA artists need support of international donor world, and also that it will show what kind support they need; that international donors should and could support it proactively, and that it will show what kind of programme would be the best support to it. I also expect that this research will show that there is a basis - possibility and interest - in HIVOS to take a lead in this future programme of support. I also expect to be able to draw some concrete recommendations for this proactive support.

## Chapter II: Methodology

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This chapter defines firstly the scope and focus of the study. Then it identifies the methodology that these scope and focus imply, and elaborates on the resources and various research techniques that are implemented. At the end, this chapter states the limitations for and of this research.

### Scope of the research

The framework and scope of this study is, disciplinary wise and geographically, very broad.

*Geographically*, the scope of the research is global: it examines state of the new media in the Global South (Africa, Latin America and Asia), and the current support for it in the Global North.

*Disciplinary*, it encompasses the research of many fields. Firstly, it attempts to explore two specific different sectors: digital/new media art in the developing countries; support to art and culture by the development cooperation agencies (with a special focus on HIVOS), and the (inter)national ICT private sector.

This entails research on theory and practice of many disciplines: development and development cooperation, culture and development, culture in the time of globalization and digitalization; digital gap, new media arts in general and in selected geographical areas, and the current support to NMA by the international donors agencies. Additionally, each of these fields is broad itself, has its theory, history, aesthetics, and practice – all of which further enlarges the disciplinary scope of this research.

### Focus of the research

This large scope requires focusing, in order to make this research feasible.

*Geographical focus*: The exploration of new media arts in Global South **plans to focus** on one country per continent: India (Asia), Peru (Latin America) and Zimbabwe (Africa), if possible. These countries are deliberately chosen because of their different economic development level, ranging from the booming economic power that India today represents, to very impoverished and

undeveloped Zimbabwe, and with the Peru in between these developmental extremes. The focus of the current support to new media arts narrowed at the biggest international donors and leading multinational digital technology corporations (internet, software and mobile telephony providers and producers).

**Disciplinary focus:** this study focuses only on the **general, newest and most important** theories, practices and developments in each of these theoretical (sub) fields. This defines, at the same **time focus:** it is late 20<sup>th</sup> (mid of the 90-ties) and the 21<sup>st</sup> century.

**Linguistically** the research was focused on English and Spanish resources, which means that there is probably some important local and regional information, events, artists that are not included.

Further narrowing of the scope concerns the **type of artistic organizations:** this study is exclusively about artists-initiated and artists-run organizations, not the state run institutions or private sector initiatives. For the second part, development cooperation sector, this research focuses on primarily on HIVOS.

Last, but not least, the **focus of the two main topics**, is defined:

In the first place, research on the *Digital/new media art in the developing countries* plans to focus on:

- a) digital infrastructure of the continent / country in general, thus: *digital literacy* and education, *digital access, digital production, and consumption*
- b) characteristics of the new media art sector: digital artists and audiences, their *digital habits* and dreams
- c) social engagement of the sector: themes and issues that NMA addresses, and impact that it has in its community/society
- d) needs of the sector

In the second place, research on the *international support for new media arts in developing countries* plans to focus on:

- a) assessment of the artistic quality and developmental potential of the NMA projects they support(ed), and future plans for support to NMA in developing countries, as well as

interest and capacity to participate in an eventual joint support to it in the future, together with other development agencies and private sector

- b) existence of the CSR (Corporate Social responsibility) in the policies and practices of the international private sector; and its possible interest, capacity, readiness, conditions, wishes and possibilities (forms, ways) regarding an eventual partnership with the development cooperation agencies for support to the digital/new media artists.

It is important to note that the focus of this research is New Media Art in developing countries. International support to it is on the second place. It is explored less thoroughly and elaborately, because the aim of this part is not to collect and present the body of data, but just to identify if anybody supports NMA regularly, and if there is interest to support it regularly in the future.

### **Research techniques**

Given its disciplinary and geographical scope, this study is a multiple comparative and cross-sectoral research. Therefore it is conducted through various research methods and techniques: desk research, surveys / questionnaires, and formal and private conversations with the new media art experts and artists at the various meetings and via e-mail.

Given its topic, it is only natural that this research is conducted mostly digitally: it was searched for literature mostly on internet, surveys were sent per e-mail, and the conversations with the experts were mostly through e-mail and Skype.

### **(Re)Sources**

The main sources of information for the desk research are internet, world wide web and printed literature: books, policy documents, annual reports, articles, readers, and textbooks.

The main resource for the surveys is HIVOS enormous and diverse international network, in specific:

- a) former and current partners<sup>1</sup> in the Global South - local artists, cultural operators, cultural institutions and experts in developing countries that HIVOS supported
- b) professionals and institutions identified and contacted via HIVOS broader network, such as partners of HIVOS' other departments, or of the colleague donor agencies (i.e. Prince Claus Fund); or at the various events regarding NMA (i.e. symposium Positions in Flux, of the Netherlands Institute for Media Arts)
- c) HIVOS' personnel - officers for arts, culture, internet and media in the head, regional and local offices, which means: in The Hague (Netherlands), Jakarta (Indonesia), Bangalore (India), Costa Rica (Central America) and Harare (Zimbabwe)
- d) colleagues from the development cooperation, and international cultural cooperation & donor world, national or international and local (in the developing countries, if existing)
- e) A number of selected ICT corporations

### **Desk research: literature and web survey**

Desk research is implemented to obtain almost all information about theoretical backgrounds<sup>2</sup>, part of information about support to art and culture in developing countries (i.e. policy documents of HIVOS, mission statements and programmes of other development organizations), and about private sector's involvement with arts and culture (Corporate Social Responsibility statements, appearance of the logo/sponsorships of the organizations and events); and some information on new media art in developing countries (i.e. statistics on the digital infrastructure, numbers of internet / cell phone users, projects, persons, institutions).

The following criteria were used to select relevant literature:

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<sup>1</sup> HIVOS sees the organizations it supports not as "grantees" (receivers of aid) but as partners (active collaborators in the process of development)

<sup>2</sup> See chapter III

1. For the topics: development in general, culture and development and current support to arts and culture, the criterion was that it had to be an official document of the internationally recognized institutions active in these fields (UN, EU, official policy documents of the important international organizations and governments) or from a Universities/relevant studies.
2. For the topics: culture in the time of globalization and digitalization; digital gap, new media arts in general and in selected geographical areas, a source had to fulfill at least one of the following criteria: that it is produced/written by an internationally recognized expert, in the case of NMA in developing countries preferably *from* a developing country; and if possible, published (digitally or in print) by a specialized and in the field well known publishing house (i.e. Oxford Press, Random House, Boekman Stichting etc) or institution (International Society for Electronic Arts, Rhizom.org, Ars Electronica etc)

## **Conversations**

Digital/new media art in developing countries is explored in formal and informal conversations through e-mail and in person, at conferences, meetings, symposia and festivals, and via e-mails. During the research, a contact was established with one NMA expert on each continent. These contacts were established at the different events, conferences, symposia and festivals of new media art attended in the framework of this research (i.e. Surprising Africa Festival, Positions in Flux symposium of the NIMA and the HIVOS' Knowledge programme research on digital natives). Literature research confirmed that these experts are amongst the most prominent professionals in the digital art of the Global South. Their cooperation and information proved to be invaluable for this research.

## **Questionnaires**

It is chosen for a complex social survey where information is collected from many cases in one sample. This kind of quantitative survey also allows comparison (between the continents).

The questionnaires that are created are semi-structured. They consist evenly of the multiple choice questions (whereby it was allowed to choose more options in the framework of one question, as well as to add the alternatives to the given options) and open questions – which allow the qualitative research.

In total five different questionnaires were designed (created), and sent to five different target groups. **The first questionnaire** is created for the artists, artist-run organizations and local new media experts, with an aim to obtain the information about their experiences with the new media art, about their past, current and future programmes and projects, about the themes they address in their artworks, about their audiences, about the problems they encounter, issues and needs.

**The second questionnaire** is for the professionals from the intentional donor agencies staff. It was designed in three different variations: for the HIVOS' Arts and culture department, for the HIVOS' Internet and Media department, and for the international donor agencies. They slightly differ, but all of them had the same basic form and all of them had the same aim: to obtain information about the artistic quality and social engagement of the sector, on the basis of the past and ongoing projects that they support(ed); and about possible interest and capacity to participate in an eventual joint support to in the future, together with other development agencies and private sector.

**The last questionnaire** was created for the private sector, for various international ICT corporations: computer, software, mobile phone producers and internet and cell-phone provider, with an aim obtain information about their CSR (Corporate Social responsibility) in the policies and practices; their eventual current activities of support to the digital art; and interest and capacity for an eventual partnership with the development cooperation agencies for support to new media art sector in developing countries.

### **Limitations of the research**

There were some limitations for the conducting for this research. Firstly, the conduction was limited to a very short time span of five months, between May and September 2009; which affected the realization of some previously envisaged activities. For example: group/focus

discussions: were impossible to organize because this limited time for the research matched - unfortunately - precisely with a vacation season.

The second limitation concerns a part of the survey population: almost all artists and cultural organizations to which the questionnaires were sent were HIVOS former and current partners /grantees. That can mean that some of the answers were influenced by the donor-grantee relationships, or by the “nature” of the organization itself (having in mind that HIVOS chooses according to certain criteria). However, there was no time to connect to individual artists and organizations worldwide; so, hopefully, this limitation influences only some specific question (i.e. gender, which is HIVOS mainstreaming issue).

### **Adaptations and changes of plans**

Some important changes have taken place during the conduction of the research. These changes were necessary for the continuation of the research. Faced with the time constrains (deadlines for the research), these **initial intentions and plans of this research changed**.

1. The initial intention to compare NMA in Zimbabwe, Peru and India changed, and the **focus was switched /enlarged** to Africa, Latin America and Asia as continents.
2. The initial plan to compare current support and future plans (regarding NMA) of the 11 big international donor agencies (mutual and with HIVOS) changed, and the focus was **switched to HIVOS**.
3. The initial idea to investigate the possibilities for a possible future cooperation with the 10 ICT corporations had to be **abandoned**.

The explanation for these changes is in the chapter IV. Despite of these changes, this research hopes to provide a realistic general picture of the state of the NMA in developing countries.

## Chapter III: Theoretical background

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This chapter presents a theoretical background of the fields essentially related to the main topic. It gives an overview of the relevant latest developments and major current issues in the following areas: modern development cooperation thought and practice; culture and development in general and international support to art and culture; art and culture in the time of globalization and digitization; and digital/new media art. The information for this part of the study is obtained mainly through the desk/web research of the literature, official policy documents, articles, readers and books both printed and digital.

### Modern development cooperation thought and practice

Development means both a process of change in which societies are transformed over a long period, and the work of development agencies: deliberate efforts on the part of governments, organizations and social movements to assist, guide and help bring that change (Allen, 1990; p.133).

Development is a complex process that entails sustainable change on many levels. It is not only about economic growth, increased average income and quantitative accumulation of a capital. It includes the quality of life: equity, personal freedom, clean environment, access to education, health care, employment, clean and safe water, and freedom of expression and creation. It is a qualitative transformation of a whole society, which benefits most of its people, improving their quality of life and giving them more control over their destinies.

Economic growth remains a very important factor<sup>3</sup>. Today 131 developing nations account for more than 80% of the world's population and less than 20 % of global GDP<sup>4</sup>. Extreme poverty - living on less than US \$1 a day - is the most critical problem of sustainable development (Soubbotina, 2004, p. 122).

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<sup>3</sup> Level of development is still measured by it. We refer to low income and middle income countries as “developing”, and to high-income countries as “developed”

<sup>4</sup> See “abbreviations”

But economic growth is not enough. In some countries (India, Kazakhstan, Peru) the economic growth is achieved at the cost of greater inequality, higher unemployment, weakened democracy, loss of cultural identity, or overconsumption of natural resources needed by future generations (Soubbotina, 2004; p.8). Economic growth is only a potential for reducing poverty and solving other social problems. On its own, it cannot do much. In fact, it can even be hindered by a slow or non-existing human development. It not only needs to be reinforced, but must be accompanied by a parallel human development (Rio Declaration, Earth Summit, 1992).

**Human development** incorporates all aspects of an individuals' well-being: physical, mental and social growth, and processes that enhance the effective freedom of people to pursue whatever they value. Human development entails "human capital" (people's abilities, knowledge, and skills) and "social capital" (organizations and associations in society, and a society's norms, laws, traditions, culture and values). There are many aspects of social capital and human development - people's attitudes, feelings, values, ideas, freedoms, and cultural achievements, the way people interact, cooperate, and resolve their conflicts – that are very often the most critical factor in any society's development, and that cannot be measured. Human development is a "glue that holds societies together - what social cohesion depends on", and "critical for economies to grow and for people to prosper" (Soubbotina, 2004; p.8-12). In that sense "human development is the end - economic growth a means" (UNDP, Human Development Report 1996). In contemporary development cooperation, assistance to human development is usually translated into: **civil society building**.

The goal of modern development cooperation/assistance – which is a help that developed countries, through their governments and private NGO agencies, give to the developing countries - is a parallel economic, human and environmental **sustainable** change/development in the underdeveloped countries, which means ability to "meet the needs of the present without compromising the ability of future generations to meet their own needs" (World Commission on Environment and Development, *Our Common Future*, 1987). *Agenda 21*<sup>5</sup>, drawn at the Earth Summit in 1992, provided the main framework for the international understanding of

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<sup>5</sup> For the 21<sup>st</sup> century

Development Goals and Strategies. In 2000, at the UN Millennium Summit, 189 countries endorsed this agenda as the Millennium Development Goals, and the targets to achieve until 2015, by the joint efforts and cooperation of the local governments in the underdeveloped countries, and the development aid agencies from the developed countries ([www.un.org](http://www.un.org)). European Union plays an important role: composed by the member states and the European Commission, is the world's biggest aid donor. The Commission's EuropeAid programme works in Africa, the Caribbean region, the Pacific region, Asia, Latin America, the Middle East, Russia, and the neighbouring countries. Programs are currently operating in the areas of democracy and human rights and developing grassroots non-state actors and local authorities ([www.ec.europa.eu](http://www.ec.europa.eu)).

The role of development assistance (agencies) in this is that of a partner. It is not something which is ethically right, or charity, but something that builds a better and safer world for the whole planet now and in the future, or in the words of the World Bank president Wolfensohn at the International Conference for financing and development (Mexico, 2002) "It became clear that there are not two worlds, but one. We are linked by trade, investment, finance, by travel and communication, by disease, by crime, by migration, by environmental degradation, by drugs, by financial crisis, and by terror" (Soubbotina, 2004; p. 127). In that sense, development assistance is not only transfer of money and goods, but it also entails transfer of knowledge and services, and must be based on helping a change that involves and benefits the most of the population and which is not imposed from outside the country or from above—thus not by the government policy or by means of foreign aid. In addition to these three, the main and general policy principles of the ODA are also: harmonization (donor-donor relations), coordination and alignment (donor-partner) and ownership (partner countries and organizations) (HIVOS, 2009c).

But these international joint efforts unfortunately have "fallen short of achieving sustainable improvements" (Fowler, 2008, p. 10-15). Despite the agreements of the Paris Declaration (OECD, 2005) on improving the effectiveness of development assistance, the MDG would not meet their set targets. It provokes a lot of public criticism about the money and work that is invested in the developing world, but it also provokes developmental theorists and practitioners

to look for ways to make their practices more effective. The central question in development theory and practice is therefore: **what brings positive change and how does it occur?**

The newest approach to this is the **Civic Driven Change** (CDC) Initiative; a "collective thinking to explore a perspective of change that stems from citizens, rather than states or markets" (Fowler/ Biekart, 2009, p. 2) initiated by a group of Dutch development cooperation agencies<sup>6</sup>.

CDC starts with **complexity** of our world, and a complexity of change processes. Complexity theory originated in quantum physics, and is about uncertainty. CDC introduces this theory in social science and modern development. It is based on the concepts of **interconnectedness**, **interdependency**, **non-linearity** and **random-changes** (of the processes, especially feed-back processes), **priority of local rules and local interactions** over the global coordination, **adaptivity** of agents (Ramalingam, Jones, Reba & Young, 2008, p. 14-39) - and applies these concepts on complexity of the today's world in general and of each society in itself; and with unpredictability and risks that these complexities entail.

CDC **shifts the focus** from civil society to **civic action**, and rearticulates the centrality of citizenship and civic agency. It defines development as a political project pursued by civic agency in all parts of society, not only in "civil society". **Civic agency** is what people do to shape society as citizens with rights and responsibilities – and they may live, work and belong to each and any of the three contemporary sectoral "balloons" (Fowler/Biekart, 2009, p.13): private, public of civil. "The nature of citizenship pervades all spheres of society" (Fowler/Biekart, 2009, p.15). Therefore CDC asks for **cross-boundary viewpoint** on society and change, whereby "aided change" is not a starting point, but where **civic actors** decide about structural changes in their society.

CDC is a new initiative, a new theory, a work in progress that still needs to be translated into practice. But at the moment, Dutch development agencies (HIVOS included) are considering CDC as the basis of their future policies, plans, approaches, and work. Therefore, this research will also try to analyze the NMA along the following lines of CDC: importance of **local civic agency** and complexity and **specificity of local context**.

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<sup>6</sup> HIVOS, Cordaid, ICCO, Oxfam-Novib, SNV, IKV-Pax Christi and Context

## **Culture and development**

Culture was placed on the international development agenda in 1992, when UNESCO established an independent World Commission for Culture and Development. In 1995 the Commission published the report "Our Creative Diversity", which main premise is that culture is the basis for all development. World Culture Report 2000, under the heading "Cultural Diversity, Conflict and Pluralism" focuses on cultural diversity and on culture as the source of social creativity. In 2005 the Convention for Cultural Diversity has been adopted by UNESCO members ([www.unesco.org](http://www.unesco.org)).

Cultural dimension is incorporated in development cooperation because of the realization that culture is a key to a deeper understanding of local conditions, a way to strengthen social capital, and that cultural values can serve as a strong cohesive force when other forces are being weakened, for example by war or by rapid social change (Soubbotina, 2004, p.14). But also because professionals in development cooperation are aware of the "other side" of the reality, of the power of culture to "create barriers: cultural differences often lie at the root of conflicts between individuals, communities or nations. The antagonism between the 'Western Christian' world and the 'Eastern Islamic' states after the terrorist attacks on the United States on 11 September 2001 is an illustrative case. Though the conflict remains essentially political in nature, we can also attribute it to cultural differences, to the urge to defend a certain way of life, and to a lack of intercultural communication and respect "(HIVOS, 2002b).

Culture has an important place in the EU's development cooperation. According to the EuropAid website it seeks to: give consideration to local and regional cultural specificities when designing and implementing development cooperation programmes and projects. Particular attention is given to targeting cultural aspects under specific sector programmes to accompany partners for a smooth evolution, where certain traditions and behaviors are damaging and jeopardize attempts to reduce inequalities and poverty. It also aims to encourage its partners to include culture in their own poverty reduction strategies and national development plans; to promote the conservation, dissemination and promotion of cultural diversity at local and national level; to stimulate the access of local people to their own culture and to income generating activities based on the dissemination of culture and traditional heritage; to promote intercultural dialogue at all levels

and South-South cooperation; and to support the establishment of networks for exchanges of expertise and good practice, as well as training and professionalization of the sector.

This study, however, focuses on the connection between culture and development **in terms of local creativity and social innovation**, “**achieving diversity, pluralism and freedom of expression**” (HIVOS, 2002b, p.4), strengthening of **cultural identity** and **the role** that artists can/could play in inspiring and **generating positive social change and civil society building**, and make difference in the world. Some examples:

The Rio Declaration (Earth Summit, 1992) specifically pointed out that the "creativity, ideals, and courage of the youth of the world should be mobilized to forge a global partnership in order to achieve sustainable development and ensure a better future for all" (www.un.org).

Leahy (2007, website) says: "Knowledge does not often inspire action. Feelings like compassion and anger do. **Good art generates passion**. The point is that the artists' view is invaluable precisely because they are not experts and do not have the authority granted by science. They are only as persuasive as their images. As non-experts - though interested and knowledgeable - they stand in for the view of the everyman. “

“If any one of us stands up and tells a group an idea we have, it may spread - or it may disappear into the ether. A far more effective way to make an idea spread is to give it 'tangible form'. If others find our work to be moving they will share it with others, until our voice is amplified and our message reaches millions around the world. Unlike the scientist, we artists have the freedom to weave facts, opinions, thoughts, emotion and color all together. **We can instill passion and motivate change**”, proclaims the blog *What should you make climate change art?*

Joseph Beuys (Tiola, 2005, website) formulates his social sculpture as an art that "**releases energy in people, leading them to a general discussion** of actual problems" and Patricia Phillips (2005) writes: "A growing number of artists and agencies believe that the **responsibility of public artists** and agencies is not to create permanent objects for presentation in traditionally accepted public places but, instead, **to assist in the construction of a public** - to encourage through actions, ideas, and interventions, a participatory audience where none seemed to exist."

Finally, yet importantly, this aspect of art and culture is also important for this research: that art enlarges the **ability and will of people to envision possible futures**, "People will have no future prospects, and consequently no hope of change, if imagination is lacking" (HIVOS website), and is the best way towards making local and national values the foundation of the global reality.

This research will attempt to analyze the results and to assess the relevance of the NMA practices along these main lines: **local creativity** and **social innovation**, providing for the **spaces for expression** of alternative and marginalized in the societies, strengthening of the **cultural identity** and the role that artists can/could play in **inspiring and generating positive social change** and make a difference in the world.

### **International support to arts and culture**

Development agencies support arts and culture in developing countries because of the important role that this sector has for the development and because, in most of the developing countries, artists-run and self-organized cultural organizations (i.e. independent from government, often: regimes) could not exist without international support. The basic cultural infrastructure in terms of conditions for education, production and distribution, policies and national funds is absent. In addition to this, the independent art sector mostly addresses the urgent problems of its society and, because they raise their critical voices, or introduce new forms and spaces for expression, cultural organizations are often faced with censorship and closing, sometimes even with serious threats for artists' lives.

But it is very important to note that HIVOS and modern development cooperation **do not see culture as an instrument for the development; it is seen more as an objective of development**. The **existence** of culture and of alternative, independent places for cultural expression **per se contributes** to the development. In that sense, artistic quality and **innovation** are just as important as engagement with the society.

Yet, despite the internationally recognized importance of art and culture for development, there are not many development agencies that support art and culture in the Third World regularly, as a part of their policies and programmes. Most of them (e.g. OXFAM, AVINA), as well as some

governmental (NORAD) support arts and culture only sporadically. Only a small number of development organizations incorporate support to art and culture **in their policies** and programmes (Commonwealth Foundation, Prince Claus Fund, OSI, SWISS, DOEN, and HIVOS). These organizations mostly have different priority areas, but sometimes these areas overlap and, because of the same general starting and ending points - they sometimes join forces and finances in this support (HIVOS-OSI support to arts and culture of Central Asia, HIVOS-DOEN ArtsCollaboratory). Moreover, in the course of this study, it was learned that several agencies from this small circle are closing and terminating their programmes of support to art and culture (FORD, SIDA).

This research will not go into detailed policies, criteria and practices of the particular development organizations, it **just** wanted to give **a general picture** of how small and scarce is the international support to art and culture.

### **Culture in the time of globalization and digitization**

In the last 20 years, the process of globalization and digitization accelerated and made our world more complex and more interconnected. Global and local are so intertwined that some philosophers and anthropologists coined a new word to name our postmodern society: glocal (De Duve, 2007, p. 684). In this glocalized world, many political, economic and cultural shifts took place, for better or for worse.

For better, this brought other worlds into our own, more “networkdeness” and friendships, a sense of cosmopolitanism and common destiny, broader and more participatory frameworks, democratization of knowledge, and the rise of creative economy and creative ecology. Interactive structure of internet brought a culture of sharing and the principle of open sourcing. It also led to new - very often more democratic, participative and cheaper - forms of production, distribution and consumption of practically everything, from clothes to services, governance, commerce, art.

Beside this new material and spiritual reality, thanks to new technologies, we acquired a new one: virtual reality, which is just as real, and consists of many virtual worlds on the internet, world wide web, cell phones, ambient intelligence and multimodal interaction.

These virtual realities are - due to the Web 2.0 explosion - more and more becoming diverse databases, which we jointly consume and create; on such a scale, that it seems that our postmodern society replaced the grand-narratives of the modern societies with the "**grand database model of engagement with the world**" (Azuma, 2001, p. 21). This database culture gives individual people unprecedented freedom of choice (i.e. where to click, and how to go further) and incents creative behavior (by giving a possibility and liberty to co-create); it blurs frontiers between creators and consumers, between professionals and amateurs in almost everything (from science to art); and it changes the notions of privacy, public sphere and ownership (Medak, 2008, p.59-71).

Equipped with the liberties and freedoms of co-creation and choice, overloaded with information, we are doing almost everything - learning, buying, socializing, dating, but also mobilizing, protesting, demonstrating, campaigning, petitioning, consuming art, re-creating and creating new art forms - in these virtual realities.

Especially the generation born after the 80s, the so called "digital natives"<sup>7</sup> practically lives in cyberspace(s): in blogosphere, on multiple platforms, echo-chambers, social networks that we created; consuming and co-creating online databases, blogs, facebook, twitters, peer2peer networks, wikipedias; producing or copy-pasting, googling, downloading, storing, modifying, sending, texting digital info; using open sources, free software, creative commons, multimedia cameras, digital publishing tools, the newest digital gadgets and sophisticated cell phones to express and further develop our recently acquired digital and portable identities, all the time pushing the boundaries between production and consumption of content, blurring all our private and public, real and virtual identities.

This cyberculture era, based on user generated content, is all about communicating, networking, participating, sharing, merging, and co-creating of everything: knowledge, art, science, entertainment, experience, feelings, thoughts, problems, and beauty; diminishing differences and abolishing borders of all kind: intellectual, cultural, disciplinary, physical, and of time.

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<sup>7</sup> digital native refers to the generation which grew up with the internet, for which the internet is a native environment

Glocalization has effects on cultural production. Yochai Benkler (2006, p.135) rightfully states that "In terms of culture and society, cultural production in a networked information economy adds to the centralized, market-oriented production system a new framework of **radically decentralized individual and cooperative nonmarket production**. It thereby affects the ability of individuals and groups to participate in the production of the cultural tools and frameworks of human understanding and discourse. It affects the way we, as individuals and members of social and political clusters, interact with culture, and through it, with each other. It makes culture more transparent to its inhabitants. It makes the process of cultural production more participatory in a sense that more of those who live within a culture can actively participate in its creation."

Glocalization and digitization are also cultural phenomena in the narrower sense of this notion. In that sense, they brought, for example, the **shift in dissemination of Non-Western cultures** (Mariátegui, Cubitt and Nadarjan, 2009, p. 221), from food, to clothes, to art. Or that the "dynamics" of the internet allow users to **tell suppressed stories**" (indigenous people) and "experience **new narrative forms**" (Western) in groups with oral culture (Mariátegui, Cubitt and Nadarjan, 2009, p. 225).

In the realm of contemporary art and culture, new technologies **transformed** cultural production, distribution, consumption and notions of intellectual property and ownership in art. They changed artistic processes, and led to **interdisciplinarity, multidisciplinary**, merging of traditional art disciplines, and the **intermeshing of art, technologies and science**. They also led to new forms of artistic creation and **co-creation**, of participation in arts, of collaboration and knowledge sharing, "More and more artists and creators make their work freely available for users to share and create" (Medak, 2008, p.64). Also the new forms of artistic exchange and knowledge-sharing emerged, in the form of the various networks, media labs and artistic residencies.

Finally, **various new art forms originated in new technologies**<sup>8</sup>: digital print, pocket films (made by the cell phones), keitai shousetsu (mobile phone novels), sms-poetry (using the new language as the source of poetry), sms-graffiti, digital poetry, computer graphics, machinima

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<sup>8</sup> internet, multimedia, optics, acoustics, electronics and cell phones

(movies using video game engines), sampling (in music and visual arts), open sources for artists, creation of cultural spots, etc. Its practices range from conceptual to virtual art, performance to installation to... "Artists create net-art, micro music or theater games. Laptop, iPod and cell phone function as theater, concert hall or library" (Twaalfhoven, 2008, p.2). Digital, new media art was born, and became the **art of our era**.

However fascinating all this that happened in the last two decades may be - because it is the science fiction of not so long ago becoming everyday reality - there is the **other side of the medal**. Our worlds - both the real and the virtual one - became also more unbalanced and incoherent, remained unfair, sometimes became even more closed. Going global and digital brought **different gaps, inequities**, tensions, conflicts, controls, misunderstandings, misinterpretations, confusions, or even new forms of exploitation, crime, terrorism, discrimination and exclusion.

Negative consequences of **glocalization** in the realm of art and culture vary from cultural hegemony of the English language and the United States (from the fast food culture of McDonald's and Coca-Cola, to the omnipresence of Hollywood films) to the loss of cultural identity and cultural heritage of many communities. Very often it confronted artists – especially older ones – "with the hybrid, delocalized nature of new forms and put them in situation to join simply because they didn't want to be left behind or excluded from the global activities and projects" (Mariátegui, Cubitt and Nadarjan, 2009, p.226), eventually making them replicate Western art forms.

This research will attempt to analyze and reflect on the results, in terms of **user-generated content, co-creation and glocality**.

## **Digital/new media art**

Artists were experimenting with complex communication structures and networked collaborative authoring processes in text-based systems before internet and mobile phones, so it can be said that the broad artistic practice of media art has **started around 1960s**, and the first analysis and

theory of the new artistic practices – computer based art – appear already in 1972: Abraham Moles, *Art et Ordinateur* (Casterman, Paris).

For example: Nam June Paik devised a piano concert for simultaneous performance in San Francisco and Shanghai, with the left-hand part being played in the USA and the right-hand part in China – in 1961 (Arns, 2005, p. 10)! Roy Ascott's "Planetary Network" at the 1986 Venice Biennial was the first artistic telecommunication project (Arns, 2005, p.16). The first net-art project "The World's First Collaborative Sentence" (a single, endless sentence whose readers have been able to add to since) was created in 1994 (Arns, 2005, p.19). "The Human and the Invisible" in 1996 was the first exhibition of Web Art worldwide. The first internationally significant show of art for the internet was organized at the *Documenta X* in Kassel in 1997 (Ganneti, 2006, p. 23). Net-poetry begun in Italy in 1998, with the web site *Karenina.it* (*Poetry in Phatic Function*). In the 21<sup>st</sup> century, NMA developed in numerous art forms.

Even the new art forms, which came into being with the appearance of the computers, date back to the 1960, to the invention of the *Henry Drawing Machine* by Desmond Paul Henry. His work was shown at the Reid Gallery in London in 1962, after his machine-generated art won him the privilege of a one-man exhibition. In 1963 Joan Shogren wrote a computer program based on artistic principles, resulting in an early public showing of computer art in San Jose, California on May 6, 1963 ([www.absoluteastronomy.com](http://www.absoluteastronomy.com))

The first two exhibitions of computer art, are both held in 1965: Computer-Generated Picture (New York) and Generative Computergrafik (Stuttgart, Germany) and none of them mentioned the word 'art' in their titles, because these 'generated pictures' were not yet seen as such. In 1968, the Institute of Contemporary Arts (ICA) in London hosted one of the most influential early exhibitions of computer art: *Cybernetic Serendipity*. The exhibition included many of the first true digital artists, Nam June Paik, Frieder Nake, Leslie Mezei, Georg Nees, A. Michael Noll, John Whitney, and Charles Csuri ([www.rhizom.org](http://www.rhizom.org))

One year later, the Computer Arts Society was founded in London, in order to encourage the creative use of computers in the arts. At the time of the opening of *Cybernetic Serendipity*, in August 1968, a symposium was held in Zagreb, Yugoslavia, under the title "Computers and

visual research". It took up the European artists movement of New Tendencies that had led to three exhibitions (in 1961, 63, and 65) in Zagreb of concrete, kinetic, and constructive art as well as op-art and conceptual art. New Tendencies changed its name to "Tendencies" and continued with more symposia, exhibitions, a competition, and an international journal (bit international) until 1973 ([www.absoulteastronomy.com](http://www.absoulteastronomy.com)).

In the same year, 1968, the journal *Leonardo* was founded in Paris by kinetic artist and astronautic pioneer Frank Malina. The journal served as an international channel of communication between artists, with emphasis on the writings of artists who use science and developing technologies in their work. In 1981 *Leonardo* moved to San Francisco, California, as the flagship journal of the newly founded nonprofit organization Leonardo/The International Society for the Arts, Sciences and Technology (Leonardo/ISAST), which is today the leading organization for artists, scientists and others interested in the application of contemporary science and technology to the arts and music ([www.isea.org](http://www.isea.org)).

Today NMA entered all forms of traditional art. The most common new born forms in **literature** are digital poetry, hypertext, experimental video poetry, sound poetry, blogs, collaborative writing (poetical wikis). In the **performing** arts it took the form of performance, cyberformance<sup>9</sup> and theatre games; in **film** it translated into pocket films, machinima, DIY Hollywood<sup>10</sup>, video art); in **music** in electronic music, sampling and VJ-ing; and in visual arts: installation work, 3D animation and game design (Twaalfhoven, 2008; p.2).

Parallel to it, **new art forms** were born with the appearance of the new electronic and digital environments, tools and equipments. Examples of these new art forms are: **net-art** (where an artwork must be created specifically for the phenomenon of the internet), **computer games** (that use digital games as tools or source of inspiration to make art); **mobile phone art** (in many

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<sup>9</sup> live theatrical performances in which remote participants are enabled to work together in real time through the medium of the internet, employing technologies such as chat applications or purpose-built, multiuser, real-time collaborative software

<sup>10</sup> movies with that look like "regular" movies but are made entirely or largely on the desktop

forms: sms poetry, small scale photography, sms graffiti, music) and **software art** (where artists create software, or concepts from software, as artworks).

"Extreme" new and rare forms of NMA are **generative art** (generated, composed, or constructed in an algorithmic manner through the use of systems defined by computer software algorithms, or similar mathematical processes) and evolutionary art (which exploits the process of evolution to create an artwork which continually changes according to an evolutionary algorithm).

Besides bringing new and specific new art forms, NMA, by its nature, leads to many more **new different practices**. One of them is that it reinforces the context of interdisciplinarity in such a way that interdisciplinarity is not anymore just a mix of two artistic forms, but an intermeshing of art, technologies and science that brings convergence. Example for this is *Hybrid Sonicscapes* project in India ([www.khojworkshop.org](http://www.khojworkshop.org); 2008). This project explores the idea of love in collaboration with the youth from the community. It entails making a fictional audio project comprising telephone conversations between young lovers. These conversations form a base for the discussions about the classic scenarios and conflicts around the idea of love: transgression of social boundaries, class conflicts, caste divides, unrequited feelings, blind love, etc. The outcomes of these discussions are then reconstructed into fictional phone conversations, which will be scripted and performed by the workshop participants.

Nowadays, NMA is probably the most dynamic art discipline in the West. Although Frieling/Daniels (2005, p.1) rightfully point out the following issue: that "No area of art suffers more from this discrepancy between 'media literacy' and cultural competence than media art. (...) multimedia art forms that emerge with and in the digital technologies hardly participate in the potential of popularization offered by these media technologies (...) a platform with widespread resonance has not yet been established in the Net" - which simply means that **NMA audiences are modest in size** - the **interest for NMA by young artists is big**, and the NMA infrastructure is well developed and of a high quality in all its aspects (in any case in the "First World"). The number of NMA artists, the NMA production, education/courses/curricula, institutions for theory, reflection, platforms, networks, festivals, is so high that it is impossible to map them, or even to mention them in this study.

At the celebration of 25 years of its existence, Ars Electronica<sup>11</sup> proclaims: "At the beginning of the twentieth-first century, media art highlights the nature of mobile life in the new era and the unstoppable nature of the speed and convenience created by advanced technology. In addition, art that creates a specific type of sensory experience utilizes the technological enhancements brought by technological developments to further open up the infinite potential of the human senses" (www.arselectronica.org).

This study would like to test if this is also applicable for NMA in developing countries, and will be looking for NMA's **existence, forms and shapes, use of new media, audiences, and - in connection to the development - the themes that it addresses and the impact that it has or might have.**

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<sup>11</sup> World's leading media art festival, based in Linz, Austria, founded in 1979

## Chapter IV: Presentation of the results

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This chapter presents the results of the multiple comparative cross-sectoral research. Firstly it describes the process of the research itself, its obstacles and “good fortunes”, regarding the quantity and quality of the literature and the response rates of the questionnaires. Then it summarizes the main findings on the most important topics by combining the results of the literature survey, web search, conversations and answers to the questionnaires sent to the artists’ organizations, HIVOS POs and other donors. In some cases, the tables with the elaborated results are given in this chapter. But most of the tables are in the appendix.

The chapter is divided in two parts. The first is the summary of the results about NMA in developing countries, which responds to the following questions: How digital are artists and audiences in developing countries? Are digital/NMA artists in developing countries engaged and involved with the issues in their communities? Which new possibilities NMA brought to the artists/cultural field? What are the needs of the NMA sector in developing countries?

The second part presents the results about the international support for digital new media art in developing countries, with the main focus on HIVOS. It summarizes the results about policies, current programs and possible interest and capacity for structural, proactive support for the new media art in developing countries in the future; as well as the artists’ recommendations.

### **Findings of the literature survey (in general)**

#### **Quantity and quality of literature / information on NMA in developing countries**

Literature about new media art in Asia, Africa and Latin America is scarce, if any. Google book advanced search gave 91.000 results on “new media art” in general, but zero results on “media art in developing countries and one (1) result on: “new media art in Asia”, but the book it turned out to be about Europe (*Unpacking Europe* by Selah Hassan).

UNESCO’s project DiGiArts, aimed to generate a global database of new media art, ended in 2007, only partially accomplishing this ambition. The database remained on the web, but it is unfinished, and also outdated, because many of the websites it links to don’t exist any more. The

newest information that exists<sup>12</sup> is in the realm of theory, and comes from the international academic journal *Third Text*<sup>13</sup> and from the research on Digital Natives (HIVOS, 2009b). One of the results of the last is that “indigenes are the cultures that need to be rehabilitated into cyber world”. Also the quality of results (on NMA in developing countries) of the content is low: for example, in the case of 2480 results on new media art in India, many of the given websites/links didn’t exist any more, or were about something totally different, only coincidentally containing the words “new media art”, or were a part of a initiative that never grew further (i.e. a call for proposal for a discussion, which was never answered).

Despite these difficulties, the relevant up-to-date literature on digital art in the developing countries is identified, as well as the internationally recognized local experts. The reliable and relevant literature resources (institutions, festivals, platforms, and people) are situated in the First World (i.e. ISEA - Inter-Society for the Electronic Arts; NMKA- Dutch Institute for Media Art, etc). But the experts with whom the contacts were established come from the developing world – from South Africa, Peru and India – and their contribution proved to be invaluable. Important specific information on local issues and contacts for the future was obtained through e-mail conversations with them.

## **Response rate of surveys**

### **Responses rate of the artists and cultural organizations**

Of the 84 cultural organizations and artists in Africa, Asia and Latin America to whom the questionnaires were sent, there were 36 responses (43%), 10 were undeliverable (12%) and from 38 organizations/artists (45%) there was no answer at all. Questionnaires were sent twice.

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<sup>12</sup> That this research could find

<sup>13</sup> an international scholarly journal dedicated to providing critical perspectives on art and visual culture. The journal examines the theoretical and historical ground by which the West legitimizes its position as the ultimate arbiter of what is significant; addresses the complex cultural realities that emerge when different worldviews meet, and the challenge this poses to Eurocentrism and ethnocentric aesthetic criteria

The response rate per continent doesn't differ. What differs significantly is the extremely high rate of "no answer at all" from Asia: 52%. The table below presents the overviews of responses in general.

*Table 1: Overview of the response in general*

	Africa		L. America		Asia		total	
sent	34	100 %	26	100 %	24	100 %	84	100 %
responded	15	44 %	11	43 %	10	42 %	36	43 %
undeliverable	5	14 %	4	15 %	1	4 %	10	12 %
no answer	14	42 %	11	42 %	13	52 %	38	45 %

Of the 36 responses, 32 could be used, which entails a final response of 38%. The table below presents the overviews of the valid responses. The percentages in this table refer to the total of the sent (and not the total of the valid) questionnaires.

*Table 2: Overview of the valid responses*

	Africa		L. America		Asia		total	
responded	15	44 %	11	43 %	10	42 %	36	43 %
not valid/unusable	2		-	-	2		4	
included in results	13	38 %	11	42 %	8	30 %	32	38 %

The responses from Zimbabwe and India (which were initially chosen as the focus of the research) were very low: only 4 organizations from Zimbabwe and 2 from India responded. Moreover, of the 4 responses from Zimbabwe only 2 could be used; and of the 2 responses in India only 1; which makes the total response: 2 in Zimbabwe and only 1 in India. The tables below present the overview of the response from the 3 chosen countries. The percentages in the 1<sup>st</sup> table refer to the total of the questionnaires sent to a given country.

*Table 3: Overview of the response in general*

	Zimbabwe		Peru		India	
sent	12	100%	3	100%	9	100%
responded	4	33%	3	100%	2	22%
undeliverable	3	25%	-	-	1	11%
no answer	5	41%	-	-	6	66%

*Table 4: Overview of the valid responses*

	Zimbabwe		Peru		India	
responded	4		3		2	
not valid/unusable	2				1	
included in results	2		3		1	

NOTE: Of the total of 84 artists/organizations, 81 are HIVOS Arts & Culture department former and present partners<sup>14</sup>; and one is HIVOS Knowledge programme partner from India. There are **two non HIVOS partners/grantees**: one NMA artist from South Africa and one NMA artist from Zimbabwe. The last three mentioned responded to the questionnaire.

### **Response rate of HIVOS personnel**

Two different questionnaires were sent to two different departments. Of the 8 PO's from the Arts and Culture department, 5 responded (62%). Of the 6 PO's from the IM department, only one responded, but the response is not usable.

### **Response rate of the donors**

Of the 26 donor agencies to which the questionnaire was sent, there were 7 responses (27%). Of these, 3 were not usable (because the answer was that they do not support either art and culture any more, or NMA in specific), which entails a response rate to only 15%. The two other Dutch major donor colleagues didn't respond at all.

*Table 5: Overview of the response in general and of the valid responses of the donor agencies*

sent	26	100%
responded	7	27%
undeliverable	6	23%
no answer	13	50%

responded	7	27%
not valid/unusable	3	-
Included in results	4	15%

<sup>14</sup> HIVOS sees the organizations it supports not as "grantees" (receivers of aid) but as partners (active collaborators in the process of development)

All donor agencies that responded are active in Asia. Two of them are 2 international donor agencies, 2 are the local branches/representatives of the bigger international agencies, and 1 is a national donor.

### **Response rate of the private corporations**

Of the 12 big international ICT corporations to which the letter was sent with the kind question if they would contribute to this research and if the questionnaire might be sent to them, only 3 (25%) responded. However, these responses were only automatic, computer generated confirmations of the receipt of the sender's letter. There was never any follow up, from none of them.

### **Summary**

Given this poor response, and faced with the time constraints (deadlines for the research), the **initial intentions and plans of this research changed.**

1. The initial intention to compare NMA in Zimbabwe, Peru and India changed, and the **focus was switched/enlarged** to Africa, Latin America and Asia as continents. (Although the response rate from the continents in general was also low, this research hopes, in combination with the literature survey, to be able to generate a general picture of the state of the New Media Art in developing countries.) The following presentation will show and compare the results from the continents in general.
2. The initial plan to compare current support and future plans (regarding NMA) of the 15 big international donor agencies (mutual and with HIVOS) changed, and the focus was **switched to HIVOS**. The following presentation will show and compare the results from HIVOS POs and the answers of the other agencies will be only mentioned for a general comparison.
3. The initial idea to investigate the possibilities for a possible future cooperation with the ten ICT corporations had to be **abandoned**.

## **PART A: NMA IN DEVELOPING COUNTRIES**

### **A) HOW DIGITAL ARE ARTISTS AND AUDIENCES IN DEVELOPING COUNTRIES?**

#### **General digital infrastructure in developing countries**

General digital infrastructure in developing countries is **rapidly improving**. The number of people in Africa, Asia and Latin America who possess computers and cell phones, of internet users, hosts, internet cafes and cell phone providers is **increasing**. Table 6 (p. 48) shows this progress in 33 selected countries (where HIVOS has a culture programme), compared to the situation in the Netherlands.

#### **NMA infrastructure in Africa, Latin America and Asia**

Specific NMA infrastructure, in terms of spaces and conditions for education, production, promotion and distribution, is very poor. That, together with digital illiteracy leads to a scarce and limited consumption.

**NMA education** (Chart 1, p. 50) in all three Southern continents is **scarce**. 69% of the local art and culture practitioners from Africa, 64% from Latin America, and 50% from Asia think so. The state of the education is so bad, that **nobody** in Latin America and Asia thinks that there is enough NMA schools and any good curricula; and 38% of Asian respondents (coming from the countries other than India) and 18% from the Latin Americans answer that it even doesn't exist. Internationally recognized professionals from South Africa and Peru confirmed this picture. Literature and web research **confirmed** that there are only a couple of NMA schools / curricula in the developing countries.

**NMA production** (Chart 2, p. 50) is by the most respondents assessed as almost non-existent, as **“only a couple of artists”** (45% in Latin America, 38% in Africa and 37% in Asia); or as very small, but with a high artistic quality (38% in Africa, 37% in Latin America and 25% in Asia). Web and literature research confirmed that there are too few artists from developing countries that are visible. Most of the visible ones are diaspora artists: they live and work in the First World.

Table 6. Digital infrastructure in the developing countries in 2009

country	people		telephony / cellphones			internet				
	population	median	number of users		density	hosts		users		density
	* estimates for July 2009		2005 - 2006	2007 - 2008		2005 - 2006	2007 - 2008	2005 - 2006	2007 - 2008	
Netherlands	16,645,313	40.0 years	15,834,000	17,300,000	95 per 100	11.170.000	10,983,000	14,544,000	15,000,000	87 of 100
Bolivia	9,247,816	22.6 years	2,421,000	3,254,000	27 per 100	24,363	6,842,800	580,000	1,000,000	6 of 100
Colombia	45,013,674	26.8 years	29,763,000	33,941,000	70 per 100	1.000.000	1,554,000	6,705,000	12,100,000	7 of 100
Costa Rica	4,195,914	27.1 years	1,444,000	1,503,000	35 per 100	13,792	16,440	1,214,000	1,500,000	29 of 100
Cuba	11,423,952	36.8 years	152,700	198,300	1,3 per 100	3,388	3,664	240,000	1,310,000	2 of 100
Ecuador	13,927,650	24.2 years	8,485,000	10,086,000	65 per 100	28,420	45,404	1,549,000	1,549,000	11 of 100
El Salvador	7,066,403	22.2 years	3,852,000	6,137,000	55 per 100	12,519	11,434	637,000	700,000	0.9 of 100
Honduras	7,639,327	20.0 years	2,241,000	4,185,000	30 per 100	4,672	13,370	337,300	424,200	4 of 100
India	1,147,995,898	25.1 years	166,100,000	362,300,000	20 per 100	2.306.000	2,707,000	60,000,000	80,000,000	5 of 100
Indonesia	237,512,355	27.2 years	63,803,000	81,835,000	27 per 100	559,359	753,200	16,000,000	13,000,000	7 of 100
Iran	65,875,223	26.4 years	13,659,000	29,770,000	21 per 100	6,111	2,860	18,000,000	23,000,000	27 of 100
Kazakhstan	15,340,533	29.3 years	7,830,000	12,588,000	50 per 100	33,217	36,417	1,247,000	1,901,000	8 of 100
Kenya	37,953,838	18.6 years	6,485,000	11,440,000	17 per 100	2,120	27,376	2,770,000	3,000,000	7 of 100
Kyrgyzstan	5,356,869	24.2 years	1,261,800	2,152,000	24 per 100	80,990	56,905	298,100	750,000	6 of 100
Malawi	13,931,831	16.8 years	429,300	1,051,000	3 per 100		107	59,700	139,500	0.5 of 100
Mozambique	21,284,701	17.4 years	2,339,000	3,300,000	11 per 100	15,231	22,532	178,000	200,000	0.8 of 100
Namibia	2,088,669	20.7 years	495,000	800,300	30 per 100	3,717	6,296	80,600	101,000	4 of 100
Nicaragua	5,785,846	21.7 years	1,830,000	2,123,000	32 per 100	27,941	58,157	155,000	155,000	3 of 100
Peru	29,180,899	25.8 years	8,500,000	15,417,000	30 per 100	270,193	271,745	6,100,000	7,636,000	21 of 100
Sri Lanka	21,128,773	30.4 years	7,983,000	7,983,000	50 per 100	6,198	4,940	428,000	771,700	2 of 100
Tanzania	40,213,162	17.8 years	6,720,000	9,358,000	17 per 100	20,757	24,271	384,300	400,000	1 of 100
Tajikistan	7,211,884	21.6 years	265,000	3,500,000	4 per 100	2,050	1,158	19,500	19,500	0.2 of 100
Uganda	31,367,972	15.0 years	2,009,000	4,195,000	7 per 100	546	1,090	750,000	2,000,000	2 of 100
Uzbekistan	28,268,440	23.2 years	5,800,000	10,400,000	21 per 100	11,832	38,183	1,700,000	2,100,000	6 of 100
Zambia	11,669,534	16.9 years	1,663,300	2,639,000	14 per 100	7,423	7,610	334,800	500,000	3 of 100
Zimbabwe	12,382,920	20.3 years	832,500	1,226,000	7 per 100	15,507	19,157	1,220,000	1,351,000	10 of 100

**NMA consumption** (Chart 3, p. 50) is by all asked artists assessed as **scarce**, but the reasons for this differ per continent. Digital illiteracy is the main reason for this in Latin America and Africa. Limited access to internet is the main reason for scarce NMA consumption in Asia; in Africa this is the least reason for a scarce consumption. Beside this, on all three continents the following additional answers are given: lack of spaces that offer NMA (festivals, museums, interventions in public spaces), and the high cost of internet (i.e. in South Africa, the highest in the world!). Literature survey confirmed this, but also revealed that there are more places for distribution/ consumption than the respondents mentioned, especially in South African Republic and India, but also on other continents, like the Museum of Virtual Art in Uruguay, Dak'Art Biennale in Senegal, Video Brazil in Rio de Janeiro and Video/Arte/Electronica festival in Peru.

## **Artistic practices**

### **Use of new media in artistic practices**

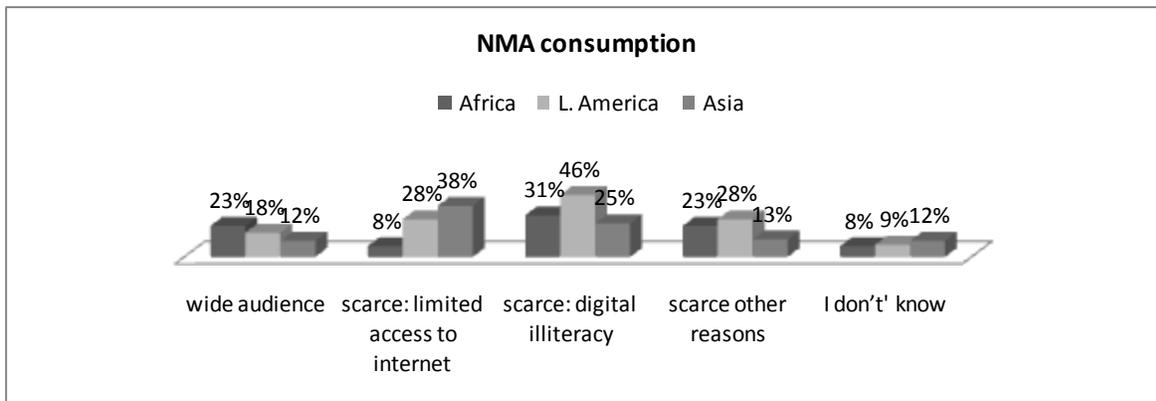
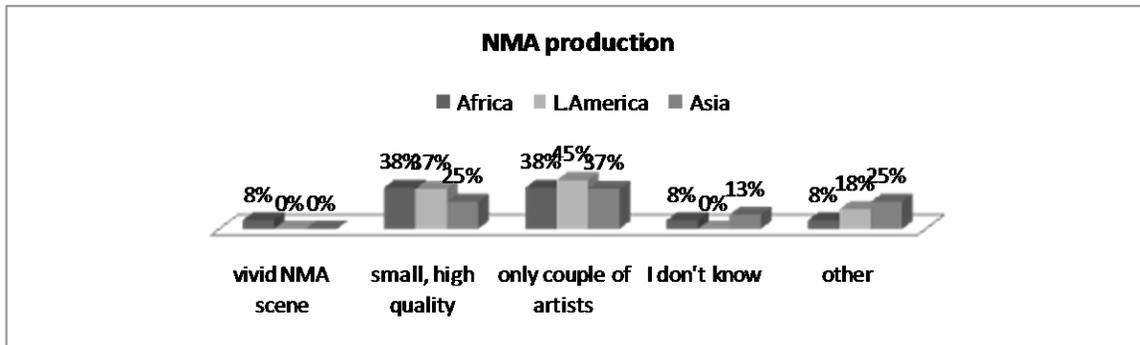
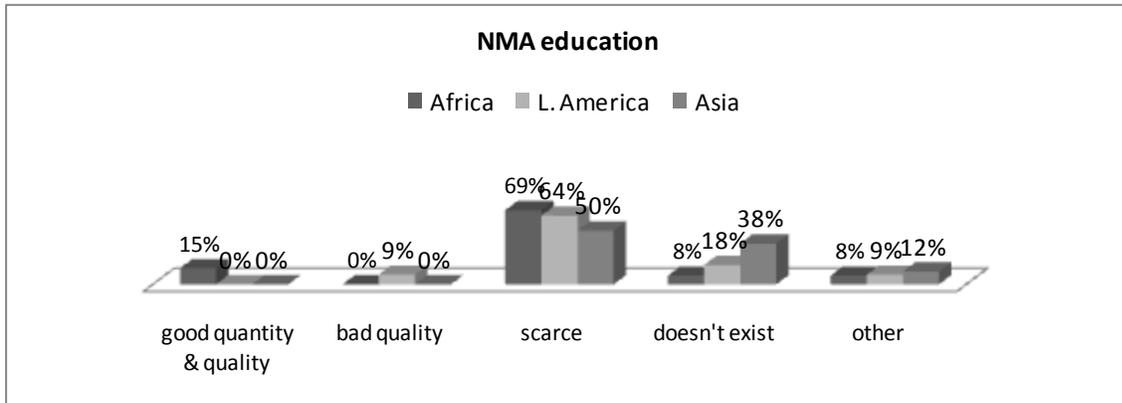
The artists from different continents use new media in their practices **differently**; they have different approaches to it, and **different priorities**. In Africa artists use new media primarily for the creation of their art, then for distribution and for visibility. In Latin America, they use it firstly for the visibility, then for distribution, and only after that for creation of art, or for experiment and creation of new art forms. In Asia, artists use new media primarily to experiment and create new art forms, then for distribution; visibility is on the last place (Appendix II: Table ii). Conversations with local experts showed that people use new media differently in different countries/continents. In Africa, for example, where audiences recycle technology (SIM swapping, second hand e-mail, donated connectivity) NMA artists develop cell phone projects adapted to this streetwise understanding of technology (Neustetter, 2009, p. 327).

### **Number of NMA projects and activities**

Most of the all respondents have reported that **some of their** projects and activities are NMA: 85% in Africa, 75% in Latin America and 50% in Asia). The average percentage of the NMA

projects of the total projects and activities is 15% (Appendix II: Table iii). On the world wide web, the projects of the artists from developing countries are hard to find (with the exception of a couple of Indian and South African ones). Most of those which are visible are created by the artists in **diaspora**.

Charts 1, 2 and 3: NMA infrastructure, responses of the artists, artistic organizations and experts



## **Types of NMA projects and activities**

According to the answers of the artists and cultural organizations, there is a **difference between 3 continents**: in Latin America, most of the activities are internet based, followed by (respectively) video, multimedia and digital photography, and the cell phone. In Africa, internet based activities are on the last place, cell phone based activities on the second place and the most projects are TV, radio, video and interactive CD/DVD based. Asia gives a different picture: most projects are digital imaging & video, and then internet and cell phone-based (Appendix II: Table iv). The web research and the conversations with experts could confirm only the cell phones boom in Africa.

## **Genre of NMA projects and activities**

The most practiced genre, on all three continents is **video art**, immediately followed by **installation** and **performance**. The next best are electronic music and sampling. Software-art and pocket films are practiced rarely on all three continents. Other answers differ per continent. For example: digital poetry is present in Africa and Latin America, but not in Asia; and net-art is practiced in Asia and Latin America but not Africa. The most mentioned event is a NMA festival, but **as a part of a bigger festival**. The most NMA educational activities take place in Asia, and Africa has the lowest number of these activities (Appendix II: Table v). And again the literature and web research confirmed that the video art is the most practiced NMA form in developing countries.

## **Income from NMA projects and activities**

Most of the artists/organizations (77% in Africa, 55% in Latin America and 50% in Asia) **do not generate** any income from their NMA projects and activities. The ones who do, usually generate only 5-10% of their income with NMA (Appendix II: Table vi).

## **NMA partnerships and networks**

Asian artists/organizations **lead in partnerships**: 75% of the respondents have partners for developing projects and fundraising. High number of the cultural organizations in Africa (46%)

and Latin America (54%) has **no partnerships at all**, which is a big difference with Asia (25%). Africa also has **the least extensive networks** (only 8%) in comparison to Latin America (18%) and Asia (25%). Most of the African (77%) and Latin American (73%) artist's have "some contacts" (Appendix II: Table vii).

## **Audiences**

### **Profile**

The NMA audiences in all three continents are **young and urban** – that is where the artists, HIVOS POs and other donors agree. But some Asian (25%) and African (23%) artists, and an 8% of Latin Americans responded that they also have rural audiences. Only one HIVOS PO mentioned rural audiences. Further, the audiences are both **computer and cell phone users**. Most of the HIVOS POs, other donors and African (20%) and Latin American artists (36%) assess that NMA audiences are **limited in size**; only two Asian organizations and one HIVOS PO (also for Asia) assess that the audiences are big. In Latin America, the audiences seem to be mostly **university students** and in Asia it is primarily the **creative community**. By exception, one Asian and one African organization mentioned international audience. According to the answers, on all three continents there is relatively **even percentage of female and male** audiences (Appendix II: Table ix).

### **Most used digital equipment**

The answers of the respondents **differ per continent**. The cell phone and computer in public spaces are the most used digital equipment by the young Africans. In Asia it is the computer, whether at public spaces or at home. And in Latin America the most used is the computer in public spaces, then comes the computer at home, and then the cell phone (Appendix II: Table viii).

## Differences in digital habits between woman and man

Many of the respondents on all three continents (39% in Africa, 64% in Latin America and 25% in Asia) assess that there is **no difference**. Others notice the difference, but **they see different differences**. For some African (15%) and Asian (12%) artists, the difference is that **girls do not go often** to internet-café. For the others (the same percentage from the same continents) the **girls are restricted** to go to internet-café. It must be mentioned that these two options were given in the questionnaire's multiple choice question on this.

When asked to **name other differences** than given, one Latin American's answer was about **intellectual differences and "natural" priority interests** of the sexes ( "girls are not interested in technology as much as boys"; and "girls use and learn technology from men" (whatever it may mean!). Also 1 Asian organization assesses that the "**girls are reluctant** to deal with new technologies". Yet another Asian organization (from India) saw a difference in **different use of technology**, gender-based use ("male go into technologic tinkering and female towards intensive sharing through chat, Skype and e-mail"). One African organization answered that the **girls spend much more time** on internet!

30% of the African, 9% of the Latin American and 50% of the Asian artists answered that they didn't know if there were any difference.

*Table 7: Difference in digital habits between women and men, responses of the artists*

	Africa	L. America	Asia
Yes, girls do not go often to internet-café	••		•
Yes, girls are restricted to go to internet-café	••		•
Yes, girls spend much more time on internet	•		
Yes, girls are not interested in technology that much as boys		•	
Yes, girls learn and use technology from men		•	
Yes, male go into technologic tinkering, female towards intensive sharing: e-mail, chat, Skype			•
Yes, girls are reluctant to deal with new technologies			•
There is no difference	••••	••••••	••
I don't know	••••	•	••••

## **Digital gap in realm of art and culture**

Results of the literature survey and web search show that digital divide is seen mostly as lack of access to information; and is considered as a serious developmental problem, even one of the essential universal issues (EuropAid, website). Lisbon Declaration (2006, p.1) states that abridging it would be a great achievement in a fight “against poverty, inequalities and social and cultural exclusions and prevention of new forms of social segregations”. EU’s i2010 initiative, which provided the framework for EU Information Soveity policy, identified digital inclusion as a priority, with geographical digital divide (together with eGovernment and ageing) as one of the key areas of actions (Lisbon Declaration, 2006, p. 3)

But most of the documents found on UN, EU, OECD and different developmental agencies, refer to this general digital divide because of an influential ICT role in economic matters (reshaping trade, employment, production, increasing income and opening markets) and human development in general (improvement in access to health, education, information, communication). From 1995 to 2006, the EuropeAid invested some €300 million in activities meant to abridge this general divide, mainly targeted at African, Caribbean and Pacific (ACP) countries, as well as Neighborhood regions. (EuropeAid, Bridging the digital divide, website).

There is no information and no programmes that specifically address the digital divide in the realm of art and culture; that explore if, how and where it shows, and identify if there is anything very specific about the digital gap in this sector. Even in HIVOS CIM department (Culture, Internet and Media) the AC and IM components are not interwoven, neither of them has this specific expertise or target.

The information on the specialties of the digital divide in the realm of art and culture came from the questionnaires and the conversations with the experts. Almost all respondents answered that there is a digital gap, and that, when it comes to the production / artists, the essence of the gap is the scarcity / unavailability of education, of the understanding of the use of the technology and its interface with artistic practice, and of the tools. Regarding the distribution and consumption of

NMA, the digital gap is caused by lack of / high cost of means (access to internet, equipment), and digital illiteracy. The sole Zimbabwean respondent included politics in his answer: the government is clueless and very digitally illiterate. But it seems that not many artists and NMA institutions address the issue of digital gap. Web search found only one example of that: NairoBits, Digital Design School for the slum kids in Nairobi, Kenya, is trying to counter the digital divide. Their project Counter *the digital divide* explores it at various levels and concludes: 1. it is between Africa and the rest of the world; 2. it is between the poor and the rich and 3. between the genders.

The conversations with the experts confirmed the general assessment that digital divide in global art exist and that it is about **two major issues: tools and knowledge**. Sha (2009, e-mail conversation), sais that digitality still concentrates “narrowly on the upper class urban English speaking population that interfaces with internet and digital technologies as producers and consumers and hence the glaring issue of the digital divide has to be addressed. One of the more easily bridgeable divide is actually between the haves and the less haves – people who do have limited access and usage of digital technologies (for example, the cell phone revolution has enabled almost every citizen in the country with cheap audio video and communication devices) but have not yet learned the potentials of the technology and tools at their disposal.”

## **B) ARE DIGITAL /NMA ARTISTS IN DEVELOPING COUNTRIES ENGAGED AND INVOLVED WITH THE ISSUES IN THEIR COMMUNITIES?**

### **Themes**

The answers to the open question about the themes they NMA activities and projects address can be divided into two big groups. In the first group are the “socially engaged” themes, which deal with the political-economic, socio-cultural, human rights and environmental issues. In the second group are the strictly artistic themes.

The “**socially engaged**” themes prevail above the artistic ones in the artworks of the respondents on all three continents (Appendix II: Table x). **The political-economic issues** are addressed

mostly. Actually, political-economic issues of **crime and violence, corruption, poverty and peace**, and one human right issue (**gender**) - are the themes that the artists from all three continents address the most.

After this first mutual concern, the **priorities of issues and concerns per continent differ** (Appendix II: Table xi). In Africa, the second important issue that artworks address is **human rights**, and it is the **only continent** where the topics of **race, equity and child abuse** are mentioned next to gender and HIV/Aids (mentioned on all three continents). African NMA artists are also the **only ones** who address issues of **identity, xenophobia and social innovation**, but do not address environmental issues. In Latin America and India, the NMA artists are, on the contrary, concerned with the **environmental** issues of renewable energy, recycling, and a general sustainable environment. They address these topics **more than the human rights issues**. The only human rights issue mentioned in Asia is gender. In Latin America, it is only gender and HIV/Aids. On the third place in both Latin America and Asia is the same socio-cultural theme: **commercialization /consumerism**. This is illustrated in the table 8, below.

*Table 8: Themes and issues which NMA in developing countries address*

		Africa	L. America	Asia
<b>Human rights</b>	Gender	•	•	•
	Race	•		
	Equity	•		
	Child abuse	•		
	HIV/Aids	•	•	
<b>Political-economic</b>	Crime and violence	•	•	•
	Corruption	•	•	•
	Poverty	•	•	•
	Peace	•	•	•
<b>Socio-cultural</b>	Identity	•		
	Sexuality			•
	Social innovation	•		
	Xenophobia	•		
	Commercialization		•	•
<b>Environmental</b>	Renewable energy		•	•
	recycling		•	•
	Sustainable environment		•	•

Table 9: Artistic themes which NMA artists in developing countries address

		Africa	L. America	Asia
Artistic	Art education/media lab	•	•	•
	Own art discipline as such*	•	•	
	Documentation		•	•
	Intellectual property/piracy			•
	Electronic data			•
	Private-public notions		•	
	Metaphorical images		•	
	Experiment		•	
	Art in rural regions		•	
	Real time connections	•		
	Network investigation	•		
	Mapping	•		

\*for example: cinema, literary production, etc.

When it comes to **artistic themes** (see Table 9, above), Asian artists (with India taking the lead) are primarily occupied with **intellectual property** and electronic data (India), and documentation (India, Central Asia, and Sri Lanka). African and Latin American artists both mostly focus on developing of their own art discipline. In both continents, only a couple of artists are engaged with **experiment** and investigation of the digital/NM possibilities and consequences for art forms, such as: **network investigation**, real time connections, mapping (South Africa), metaphorical images, **public-private notions** and relations (Nicaragua). Artists from all three continents answered that they address art education and media-lab.

HIVOS POs' and the other donors' answers to this open question confirm that most of the themes addressed by the grantees are **human rights, poverty, conflicts, access to resources, corruption, linguistics, shared values, regional traditions, globalization, innovation**. Only two HIVOS POs mentioned artistic themes in general and experiment.

But literature confirmed too that NMA is very engaged with local context. One of the examples is the Indian artist Jasmeen's project Blank Noise, which from a student project grew to a worldwide community of people interested in looking, confronting and exploring street sexual

harassment via both online events and street interventions across cities in India (and since recently also in Pakistan). Jasmeen and Blank Noise have triggered debates about the intangibility of street sexual harassment/violence. In Peru, electronic art relates to local critical research on recent memory: project *Dezplazados* documents the years of political violence in the country by appropriating archives and modifying them through video and animation (Delfin and Zegarra, 2009).

Web search confirmed that also **diaspora artists** are in their art work very much – almost exclusively - concerned with the political and economic situation of their fatherlands. One Zimbabwean artist actually returned from New York, where he lived and worked for 20 years, to Harare, to open the school for 3D animation and graphic design (ZIVA-Zimbabwean Institute for Digital Arts).

### **Impact in the community/society**

Most of the HIVOS POs, other donors and artists/cultural organizations (46% in Africa, 73% in Latin America and 87% in Asia) answered that the NMA activities that they create or support do **have an impact** in the local community/society. Only one organization in Africa and one in Latin America think that there is no impact. Some organizations added extra explanation: one, in Latin America, answered that the impact was **limited to the local artistic community**; another, in Africa, that there is a “**potentiality** to impact”. Finally, one of the organizations, from Asia, stated that it is **too early to tell**.

Of the five HIVOS POs, 2 answered “**some impact**” and “**big impact**”. Almost the same answers came from the other 5 donors: 2 of them assess that there was some impact, 1 that there was big impact. Two artists’ organizations, two HIVOS POs and one other donor answered that they don’t know if there was an impact. Four of the artists’ respondents and one other donor didn’t respond to this question.

The answers of the artistic organizations to the question **what is the impact, how, in which way** the NMA projects and activities impact in their societies, could be divided in **four groups** (Appendix II: Table xii and Table 10, p. 60).

In the first group, the impact is **not specified**, but given in general. The answers in this group are: behavior changes, spread of knowledge, “**awakening, triggering** a sense and **willingness** to take action for a positive change”, **opening the minds** of people, **provoking the critical side** of the common people, etc.

In the second group, the answers describe a **political-economic impact**, such as **intervention in the debate of intellectual property** and connection to the global distribution channels. In this group there are no African artistic organizations.

In the third group, the **impact is on the socio-cultural level**: unifying different communities, introduction/access of art to the rural communities, raised awareness of the use of new media for development, increased creation and distribution of local content; engagement of audiences in dialog and creation; increased attraction of the audiences to a non-commercial, non-mainstream, non-Western art; enlarged audiences. For a comparison: this socio-cultural impact in Latin America (45%) is the biggest of all impacts, *and* also of all continents. The fewest answers about this impact came from Asia (25%).

In the last group the impact is **strictly artistic** and on the artistic community. It is about increased visibility of the artists, better promotion and dissemination, increased professional skills; inspiration to artists to tell the local stories; and provoked curiosity and research by the young artists. Also in this group, Latin America leads: the artistic impact there was given by 45% of the organizations. In comparison to this, only 15% of African and 25% of Asian organizations reported artistic impact (Appendix II: Table xii).

HIVOS POs’ assessments of the kind of impact **differ from** the answers of the **artistic organizations**. Most of POs see **only the artistic impact** or the impact in the artistic communities (stimulation of young creators, many more young people started making short films, raised interest in video art). Only one PO answered that the impact was in the social realm (discussion and reflection). One PO couldn’t tell what the impact was.

One of the other donors answered that the impact in one particular country was the increased awareness of NMA, which is again and artistic impact. The others either couldn't tell, or didn't answer to this particular question at all.

*Table 10: Overview of the kind of impact of the NMA activities, as given by the artistic organizations*

		Africa	L. America	Asia
<b>General (not specified)</b>	Behavior change	•		•
	Spread of knowledge	•		
	Awakening , triggering a sense and willingness to take action for a positive change	•		
	Opening minds of people			•
	Provoke critical side of the common people			•
<b>Socio-cultural</b>	Uniting different communities	•		
	Introduction/access to art for disadvantaged audiences (poor, rural)	•	•	
	Raising awareness of the use of NM for local development		•	
	Increased creation/distribution of local content	•	•	
	Engagement of the audience in dialog and creation /people became producers of art content	•	•	•
	Attracted audiences to non-commercial non-mainstream art			•
	Enlarged audiences		•	
<b>Politic- economical</b>	Intervention in debate on intellectual property and the language associated with the enforcement of the laws			•
	Connection of local and rural artists to the global distribution channels		•	
<b>Artistic</b>	Increase in professional skills	•	•	•
	Increased visibility of artists		•	
	Better promotion and dissemination		•	•
	Inspired artists to tell the local stories	•	•	
	Provoked curiosity and research by the young artists/students		•	

But, conversations with the experts and literature revealed that some NMA projects have an impact, even immediate impact. For example: URBANET Hillbrow-Dakar-Hillbrow. “The project was inspired by encounters with francophone immigrants in Hillbrow, a neighborhood of Johannesburg’s inner city, notorious today for its state of urban decay and influx of African immigrants. Stephen Hobbs and Marcus Neustetter (for their contribution to the Dak’Art Biennale ‘Off’ Programme) asked a group of Senegalese immigrants who live in Hillbrow to draw maps of Dakar. Hobbs/Neustetter used these maps to navigate the city during their two

week residency in Dakar. They made an exhibition with a series of wall-map-paintings and photographic stills projections which reflected on the interactions and engagements resulting from their navigation through Dakar and visiting colleagues and friends of the Senegalese immigrants in Johannesburg. Given the state of racial and ethnic territoriality (both a hangover from apartheid and a result of repopulation of the city by African immigrants) many of these spaces are highly contested in terms of the nature of there perceived negative transformation. Hobbs/ Neustetter's project has for themselves and for the Senegalese community served as a socially engaged process, whereby engagement through interviews and drawings have been employed to produce a comparative analysis of the two cities and of the cross substantial psychological barriers inherent to contemporary South African society. Back in Johannesburg, an audio-visual presentation and action-reflection session on the comparative findings between Johannesburg and Dakar was held at Chez Ntemba, a night-club in Hillbrow for the Senegalese immigrants. The resulting relationship with communities in Hillbrow was strengthened and gave them access to part of Hillbrow that had become foreign. The community in turn responded in that they were being culturally engaged in a context that struggles with xenophobia" (Neustetter, 2009, questionnaire).

### **C) WHICH NEW POSSIBILTIES NMA BROUHGT TO THE ARTISTS/CULTURAL FIELD?**

According to the answers of the culture organization, new media and NMA practices brought a range of new possibilities to them, from socio-cultural, to professional, to economic.

The answers of the cultural organizations to this open question are divided into **three groups**. First cluster of the answers has **cultural and social ground**, such as: better, faster, easer interaction with audiences, cooperation with scientists, group/collective creation, redefinition of culture, and more power to expression.

The answers in the second group refer to the purely **artistic and professional opportunities**, such as: more experiment, new forms of expression, artistic flexibility, peer-to-peer dialogue, challenge and inspiration to artists.

The answers in the third group are of the **economic/entrepreneurial character**: more effective marketing, cheaper distribution, connection with the private sector, possibility for an entrepreneurship.

The answers of the artists and cultural organizations **differ per continent** (Appendix II: Table xiv).

**In Asia**, the answers focused around possibilities that new media brought to **artistic practices**. Professional artistic opportunities come on the first place - all Asian respondents (100%) gave answers that belong to this group - and economic on the last. Only one organization, from conflict-torn Sri Lanka, saw a (small) business opportunity (“possibility to make a film as a small scale industry”).

It is **only in Africa** that artists see the opportunities for **cooperation with the private sector** (“co-operation with industry, such as mobile industry, electronic media companies”) and multiple, **multi-sectoral cooperation** (“connection of culture with other practices such as product development aimed at social innovation and help in sustaining diversity in the global-local discourse” and “cooperation with the scientific research programmes”). These entrepreneurial ideas came from a limited number of organizations though (15%). Most of the answers in Africa (46%) are in the realm of socio-cultural perspectives. Only in Africa, one organization mentioned “**equal access to progress**”.

Latin American respondents are the least entrepreneurial: none saw the business opportunities. Only one reported economic gain (cheap distribution). Latin American artists gave answers that are almost equally **divided** between the socio-cultural (45%) and artistic realm (37%).

HIVOS POs’ answers to the same question were: increasing outreach (3), cheaper production (3), more flexible production (1), and inclusion in the global art scene (1). The other donors confirmed this and added possibilities for translating and **reinterpreting traditional cultural** values using contemporary art forms; helping the regions **on the margins** or far outside the international conversation to join in and contribute to the global discussion.

Experts mentioned that the most important possibilities that NMA has opened are: a possibility for a **local creation – global articulation** (Mariátegui, 2003, p. 227), finding a **local connectedness** and creative adaptations of the local content (Neustetter, 2009, p. 329) and the artists’ ability to shape and **mobilize new public spheres** and discourses (Sha, e-mail conversation).

*Table 11: Possibilities that new media and NMA practices opened, responses of the artists*

		Africa	L. America	Asia
<b>Cultural/social wise</b>	Larger, broader outreach (to rural communities, i.e.)	•	•	•
	Better, faster, easier interaction with audiences	•	•	•
	Possibility for group/collective creation /with public		•	•
	Capturing of local content	•		•
	Cooperation with scientists	•		
	Equal access to progress	•		
	Redefinition of culture		•	
	More power to expression		•	
<b>Artistic wise</b>	Better visibility of the artist/organization	•	•	•
	New possibilities for expression		•	•
	Interdisciplinarity		•	•
	Experiment		•	
	Documentation	•		•
	Flexibility			•
	Inspiration for artists			•
	Challenge for artists			•
	Peer-to-peer dialogue			•
<b>Economic wise</b>	More effective marketing	•		•
	Cheap distribution		•	
	Cooperation with industry (mobile, electronic media)	•		
	Connection with other practices (not specified)	•		
	Possibility to open a small scale industry			•

#### **D) WHAT ARE THE NEEDS OF THE NMA SECTOR IN DEVELOPING COUNTRIES?**

There are **no differences between the priorities** of the artistic organizations when it comes to the needs of the NMA sector: they all agree that there should be more NMA productions. But in

order to be able to make more productions, all of them responded that they needed **first of all more education and knowledge**, followed by, respectively, better technological conditions, audience development, more collaboration and, **lastly, finances**, including **both external funds**, and “industry development” – collaboration with private sector. (Appendix II: Table xiii).

*Table 12: Needs of NMA field in developing countries, specified per category, responses by artists*

		Africa	L. America	Asia
<b>Education</b>	Space for education	•		
	Professional NMA school		•	•
	Better level of education		•	
	Education NMA in terms of social innovation	•		
	Digital literacy to the audiences/NM in schools	•	•	•
<b>Knowledge</b>	Research and investigation		•	•
	Critical programming base			•
	Distribution strategy	•		
	Hiring qualified people		•	
	Databases and archiving		•	•
	Trainings and workshops	•		•
	Special knowledge (not specified)		•	
<b>Technical matters/tools</b>	Equipment	•	•	•
	Software	•	•	
	Access to internet	•		•
	Better website standards			•
<b>Distribution/ audience development</b>	Spaces for distribution and reflection		•	•
	International NMA centre (in an rural area)		•	
	Festivals	•	•	•
	Exhibitions	•	•	•
	Tours	•		
<b>Collaboration</b>	Partnerships and networking	•		
	Regional exchange	•	•	
	Wide range of internet networks			•
<b>Finances and industry development</b>	Funds for the costs of the practice	•	•	•
	Industry development	•		

While all the artists agree in general, they differ a lot when it comes to the particularities. For example, when it comes to education, African organizations mostly need an **actual space** and

equipment for education of artists (only one African organization answered “education in terms of social innovation”), while in Latin America it is about a **better level** of education, and in Asia about a **professional NMA school**. Here must be mentioned that they all reported a need for **digital literacy** for the audiences. Another example: although the knowledge is the first for everybody, in Kenya there is a need of a basic and practical knowledge like the use of the equipment and tools. In Latin America, there is need for knowledge about interactions and social innovation; while in India they crave for progressive NMA curricula. Another example: they all want to improve websites. But in Africa they want to make it a better marketing tool, in Latin America to enable/enhance interactivity, while in India they want to make the website the resources.

HIVOS POs and other donors agree that the most urgent needs are education, knowledge (some mentioned relevant technical trainings) and knowledge sharing, outreach to new audiences and production support.

## **PART B: INTERNATIONAL SUPPORT FOR DIGITAL NEW MEDIA ART IN DEVELOPING COUNTRIES**

### **Present support**

#### **Policies and programmes**

Both literature survey, web search, and the answers to the questionnaires give the same results. **None** of the selected 11 international donor agencies that support arts and culture have a support to NMA explicitly mentioned in their (publicly available) policy documents, nor a specific support to NMA in their current programmes, and no budget specifically earmarked for NMA. All donors reported that they have a **special programme** for **new media**, but not in connection to art; and that the support to NMA is a **part of their general art and culture policies** and programmes. Only one organization (which didn't respond to the questionnaire) has one media-

art programme (Asia-Europe ArtCamp) with the objective to “contribute to the exploration and collaborative development of new technologies for artistic expression among young artists from Asia and Europe”.

The same is valid for HIVOS. However, in 2008, in the framework of the Knowledge Programme, HIVOS has started to investigate “digitality” in a broader sense (than internet), as a cultural and possible developmental phenomenon. Therefore it commissioned research on “Digital Natives” to the Bangalore-based Centre for Study of Internet and Society. The interesting results of this research raised the **considerations** of possible start of a new programme, *Digital Natives*, from 2011 on. The final decision on this will be formed in the course of the finalization of the **new business plan** (2001-2015, being in the making at the time of this research).

When it comes to the private sector, web search shows that all international ICT corporations’ (such as Nokia, Vodafone, Google, etc) have a CSR policy. But information which is available on their websites, does not specify eventual programmes of support to arts and culture, and therefore also not for NMA.

### **Projects – quantity and quality**

Most of the donors and HIVOS POs answered that they **rarely** get applications for support to NMA, and that they have been supporting it **sporadically** both in the past and in the present. Number of currently supported NMA projects and activities varies from 0 to 8 (HIVOS) which makes it between **5%-10%** of the total projects. The other donors who responded have in total 2 ongoing projects. Most of the projects that HIVOS supported and supports are **video art**. POs assess the quality on average as good (varies between average, good and high).

Web search found **many private sector logos**’ on the artists’ organizations/artistic events, but they were mostly the **non-ICT one time sponsorships**. Only **one big non-ICT multinational supports art and culture on a regular basis**: *Puma Creative*. It supports *Africa Express*, (Western and African musicians), *JoBurg Art Fair*, and *Creative Africa Network*. But it doesn’t have any special support for NMA.

Of the ICT multinationals that were investigated, **only Spanish Telefonica** (with its branches in Latin America) has a non-profit branch, Foundation Telefonica, which supports art and culture on regular basis, with a programme Perucultural, in a framework of which it also **supports attractive, innovative NMA initiatives** in Peru (Alta Techonologica Andina).

### **Financial sustainability of the NMA organizations in developing countries**

NMA artists **depend** on donations. The income that they can generate equals - in the best cases - 5% of their expenditure. Artists and cultural organizations who responded to the questionnaires reported that they are for the largest part supported by international donors (Appendix II: Table xv). On the other side, one artist, a non-HIVOS grantee from Zimbabwe, who runs the *School for Digital Arts* (a new media college) in Harare since 1999, is struggling, in that country, for a decade, with only the help of friends and family.

*Table 13: Sources of support to NMA, responses of the artists*

	Africa	Latin America	Asia
International donors	70%	69%	75%
National donors	29%	20%	22%
National/ local government	10%	10%	19%
Private Sector	17%	18%	30%
Other	100% family and friends		

**National donors**, according to the artists, are most **prominently** helping in Latin America, and are the **scarcest in Asia**. The latter applies for most of the Asian countries, with the exception of India: web search shows that there are several relatively big national donors in that country (such as Sir Ratan Tata Trust, Indian Foundation for Art, etc.).

National and **local authorities** are typically funding mostly **traditional culture**, not contemporary art. When it comes to the private sector, as previously mentioned, in most cases it is a local non-ICT company (i.e. a local airline) that gives in-kind, one time support (tickets) or sponsorship for the bigger events such as festivals.

## **Relevance of the NMA for the general development and sustainability of its society**

HIVOS' POs either don't **know** (2), assess that it is **not applicable** (1), or confess that it is **difficult to assess** (1) the relevance of the NMA artists to the general development and sustainability of their communities. One PO answered that the relevance is limited to one art discipline, namely: music. One of the responding donors answered that it is extremely relevant, as it reflects the level of connection with the rest of the world, and the level of knowledge. The other donors didn't answer this particular question.

The literature survey showed that NMA projects contribute to the overall development and sustainability of the local community/society. For example, project Tonga.Online focus attention on promoting a Tonga voice over the Internet, with the aim is to provide people in the Tonga area of Zimbabwe and across the Zambezi River in Zambia with access to the world's most advanced communication tools. It is also an opportunity to expose the Tonga Culture. It lead to Ngoma Buntibe group representing the BaTonga from both sides of the Lake: symbolizing the oneness in culture, though separated by International borders and huge waters. An ambitious "sound bridge" provided for a connection between the festivals in remote Zimbabwe and in Linz / Austria. The Tonga.Online project - an offspring of the cultural exchange between Austria and Zimbabwe - received an Award of Distinction from the prestigious Prix Ars Electronica 2004, in the category "Digital Communities". That brought tighter connections and more exchange with the rest of the world, more commerce, too ([www.mulonga.net](http://www.mulonga.net)).

## **Support to NMA in the future**

### **Artists' recommendations**

To the open question: "What would you do if you had more means?" all the artist responded that, in general, they would like **to acquire more knowledge**, increase and improve production, enlarge the distribution and enrich technical infrastructure (Appendix II: Table xvi).

The priorities differ slightly. The real differences lay in the meaning and concretization of "production", "knowledge", and the enrichment of a technical infrastructure (Table 14, p. 69). African artists' would first increase and improve production and enlarge audiences/distribution

by organizing an NMA festival, NMA monuments, more projects based on local everyday's realities and large scale projects for the masses – and eventually by setting up an permanent NMA Centre.

*Table 14: Overview of what artists would do if they had more means*

		Africa	L. America	Asia
<b>Increase/ improvement of production</b>	In general (not specified)	•	•	•
	NMA festival	•	•	
	NMA monument	•		
	More projects based on a local content	•	•	
	Projects that that translation forms / content of every day life to artistic interpretations/innovations	•	•	
	Evolve existing/emerging NMA projects further (for a longer period of time), not start a new project			•
<b>More education / knowledge</b>	NMA education in general (not specified)	•	•	•
	Professional/special NMA school		•	
	Progressive NMA curriculum			•
	Replicable NMA education			•
	Big campus	•		
	Exploration of interdisciplinarity			•
	Workshops on distribution possibilities	•		
	Workshops on how to use cell phone in art	•		
	Creation / improvement of data-bases			•
Education of audiences/general digital literacy		•		
<b>Enlarge outreach / distribution</b>	In general (not specified)	•	•	•
	Develop more interactivity / interactive projects		•	
	More co-creation: collective participation projects		•	
	More contact with rural population	•	•	
	Create a NMA center (permanent)	•		
	Run a temporary NMA centre (i.e. during festival)	•		
<b>Enrich technical infrastructure</b>	More/better equipment for artists	•	•	•
	Equipment for the audiences	•	•	
	Website improvement (interactivity, updating)		•	
	Website improvement (marketing)	•		
	Website as a resource (not only marketing)			•
<b>More exchange</b>	NMA residencies	•		
	Practitioners from other countries	•		
	More regional social networks that focus on NMA		•	
<b>More business wise practice</b>	More marketing	•		
	Create digital NMA market		•	
	Start small scale NMA business on rural level			•
	Cooperate with mobile, electronic companies	•		
	Hire/employ an NM professional			•

Asian and Latin American artists would in the first place acquire more knowledge, with the difference that Latin Americans would like more research on integration of new media with art and development, while Asian artists would like progressive NMA curriculum and replicable NMA education. For African artists more education and knowledge mean more practical workshops on production and distribution possibilities, especially of cell phones.

Typical of the differences is the example of the improvement of the websites: in Africa they would like to improve marketing, in Latin America interactivity, and in Asia they would like to upgrade their website to become the resources of knowledge. On a more business-like level, there were answers about creating a digital NMA market (Latin America), a small scale NMA business on rural level (Asia), and cooperate with the ICT industry (Africa).

The main recommendation for the donors is: give priority to education and production (Appendix II: Table xvii). On each continent one or two of the respondents came to the same idea: set up a platform, a NMA centre, a real space (not virtual), where everything could be focused and realized at once. It would be a place to educate, give trainings and workshops, produce and display (exhibit, play, screen) NMA, and to organize NMA conferences and festivals. The idea varies only in small details, artists from the developing countries, who do not know each other, are on one line here: education and knowledge in general and a NMA centre in particular is what they need. (See Table 15, p. 71)

### **Possibilities of international donor agencies for an active support to NMA in the future**

In the framework of the HIVOS' new Business plan (2001-2015), which is being prepared in the course of this year (2009), CIM department is considering to include support to NMA as one of the cross-sectoral innovation and research activities. This research is part of that. Having a mind that one of the starting principles of the new business plan is a programmatic work, there is a possibility that some kind of support to NMA becomes in future a part of either Art and Culture department, or a possible cross-sectoral programme *Digital Natives*. In addition to this, three HIVOS PO's answered that they would be ready to earmark budget for NMA in the future. Two remaining respondents didn't know if they would do it.

Table 15: Overview of specific recommendation of the artists to the donors

		Africa	L. America	Asia
<b>Regarding education</b>	In general (not specified)	•	•	•
	Invest in projects based on national and local realities	•	•	
	Training and skills development.	•		•
	Support investigation, research		•	•
	A workshop/seminar to demonstrate artists how to use NM	•		
	Workshops, talks, conferences	•	•	•
<b>Regarding production</b>	Support art that investigate the invisible social networks and the survival strategies and resourcefulness of the everyday	•		
	Diagnose a local reality to access possibility to introduce NMA		•	
	Invest in interactive artworks	•		
	Support complex and long term projects that nurture practice, research and reflection on NMA			•
	Support experiment		•	
<b>Regarding distribution</b>	Information about NMA in the general audiences	•		
	Support any platform where arts and public could meet such as festival, exhibition, discussions	•		•
	Invest in digital literacy	•	•	•
	Equip museums to show/integrate NMA (spaces, equipment)		•	
	Educate the population, specially elderly		•	
<b>Regarding technical infrastructure</b>	Facilitate access to equipment	•	•	•
	Software	•	•	
<b>Regarding collaboration</b>	Invest in collaboration between artists and scientists	•		
	stimulate regional networking and collaboration		•	
	Promote exchange between different disciplines		•	
	Link, match NMA organizations from the different continents			
	Circulation and inclusion in a world NMA net	•	•	
<b>Regarding finances</b>	Invest in human resources/employment of the educated qualified people		•	
	Fund existing institutes and projects irrespective of political situation	•		

Responses of other donors reveal that, due to financial crisis and different kinds of specific priorities, many are closing their arts and culture programmes (Ford in India, SIDA in Africa), which was also the reason that they didn't fill in the questionnaire. And one of the donors reported that there are at the moment discussions about including support to NMA in their future policies, but that nothing is decided.

## **Interest for a possible joint support programme to NMA**

Most of the HIVOS POs and the donors who responded think that the idea of a possible joint program of support for NMA in the developing countries in the future, together with some colleague agencies and the private sector sounds interesting. One donor answered maybe, other than that it is interesting because of appreciating the benefits of partnerships with other agencies/organizations. Of HIVOS POs, two are in favor of the idea, and the other 3 responded that it sounds interesting because new programs with the right contextualization are always welcome, because it would be a learning process for everybody, and as a joint venture with the ICT department. The donors who responded estimated their organizations' **capacities to contribute** to a possible joint programme very differently: only one has a financial capacity and very good network contacts with NMA artists; the others are shy of money, contacts and expertise. All reported a lack of personnel (Appendix II: Table xviii).

**HIVOS POs suggestions and concrete ideas** for a possible support programme are very similar and refer to the **cautious start** and good preparations of that programme, both externally and internally. Basically, all suggestions come to this: we need a good overview of current practices (successes and failures) as well as an objective assessment and reflection of the specific usage, accessibility, capacity and availability of the artists in each region (all this: without forcing what donors believe) in order to avoid "re-inventing the wheel" and to assess potential requests better. The eventual new programme of support should start in the areas where artists are familiar with NMA and expand it later to areas that are not familiar with NMA, but have a potential to create it. Further suggestions were: proactively from the very beginning, reservation of budget and staff time for a new programme in advance, facilitation of special trainings in coordination with the ICT department and probably an internal training for the Arts and Culture POs is also needed.

**Added value and possible role for HIVOS** - HIVOS' POs assess that a benefit for HIVOS of the possible active support to NMA in the future is / could be: innovation, possibility for cross-sectoral work, abridging AC and ICT&Media departments, which is probably a unique mix in the donor world. POs envisage the role of HIVOS not just as a funder, but also as: a **knowledge provider**, a **link** (between organizations in countries where this NMA is taking part), an **agent of social change** (introduce the ideas to the regional partners), and a **unique donor**.

## **Chapter V: Interpretation and reflection**

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This chapter assimilates and synthesizes the results about the state of the NMA in developing countries and about support to it by the international donor agencies, into a several issues/topics which are relevant for the development, and which relate to the hypothesis and research questions.

### **General impression**

One can sum up the results and findings and conclude that at this moment there was not much interest for this topic, that NMA in developing countries is scarce and that international donor agencies support it only sporadically; and, when it comes to the future : that NMA in developing countries needs more of everything, but primarily education ; that HIVOS personnel and donor agencies are initially interested in possibility for cooperation / joint support in future; and that private sector is unreachable without personal connections. But it is not that simple.

This research revealed many interesting issues to be reflected upon, but, due to the time constraints, it will reflect only on the most important ones for the intersection of NMA and development, in particular: digital gap in arts and culture; relevance of NMA sector (in developing countries) for development, its “developmental” potential; issues of the sector that require international support; possible ways and modalities in which HIVOS / international donor world can support NMA in the future.

### **Digital gap in arts and culture**

Results of the research confirm that digital gap in arts and culture exists. It shows in many ways: the visibility of the NMA from the developing countries on the global stage, their numbers, the brain-drain of NMA artists, etc... But this research will reflect only on the most interesting results about the digital gap, those ones that can have a meaning for development.

## **The essence of “digitality”**

Results show that although general digital infrastructure (in terms of number of internet users, hosts and cell phone providers in developing countries) is not optimal, it is rapidly increasing – which means that the ground for the distribution, promotion and consumption of NMA exists - the NMA infrastructure in terms of education, and production is still poor.

The logical, and yet surprising answer, would be that **“digitality” is not about possessing equipment, tools and machines, but about knowledge**. This interpretation is confirmed by the fact that all the artists, from all the continents, see knowledge and education as the most urgent need for the sector.

## **Understanding of what is NMA**

Results about artistic practices reveal that there is no consensus on what is NMA. Firstly, it seems that term NMA has **different meaning for different people**. It can be matter of terminology. There are many names for NMA (forms): computer art, virtual art, cyber culture/art, e-culture, internet culture, new media, convergence culture, digital culture. This confusion can be also a consequence of the convergence that is taking place nowadays between mass media forms (TV, film, recorded music – which are nowadays produced and distributed digitally ) and digital forms, such as world wide web, internet and video games (Uzelac, 2008, p.14).

In addition to this, answers of the questionnaires show that many artists mix **digitalization of the normal artistic practices** (like putting their works on CDs and DVDs) or **use of new media** for their normal artistic practices (i.e. having a website for distribution) with **practicing** new media/digital art.

One can suppose that this misunderstanding can be a consequence of a wrong posed question(s), but having in mind that this is not applicable for the whole survey population, and that it was not found in literature, it can be also interpreted as a **lack of understanding of** what is NMA. It would be interesting to reflect and explore further the reason for this misunderstanding, to see if

this is the sign of a digital gap in arts and culture (for example, by asking artists from the developing countries the same questions).

**The interpretation of a digital gap regarding NMA in developing countries:** digital gap in arts and culture in lies more in **lack of indigenous (local) content** on the web and **lack of knowledge** (both digital literacy and knowledge of specific NMA skills, both audiences and artists); **then in access to new technologies**. It is not clear from this research if this gap in art and culture sector has something very sector- specific.

### **Relevance for the development, “developmental” potential of NMA sector in the Third World**

Despite the low response rate, the available responses, combined mutually and with the literature findings, **show some patterns** regarding NMA in developing countries, which can be considered as a valuable base for the forming of the general assessment of the relevance for the development and “developmental” potential of the NMA in developing countries.

#### **Themes and issues: connection with local realities - local context and content**

Looking at the themes that NMA artistic practices address, one can see that everywhere the NMA artists are involved with the issues that are important for development. They all address “human development” issues: political, social, economic, human rights, environment.

What is more important and interesting for the creation of the future support, is that that the results of the research reveal that **there is a pattern** when it comes to the themes NMA addresses. The pattern is in this: although everywhere NMA addresses the same group of themes (HR, or political issues, or environmental etc), different regions/countries/continents **differ** very much in the priorities that they give to the certain general issues and particular themes. Furthermore, the pattern is that: **differences are (very evidently) coming from the local realities, local context and content: in economic development level and in local culture.**

For example: booming economies, like India and Peru, give more importance to environmental than to the human rights issues, while in Africa nobody<sup>15</sup> addresses it. On a more concrete level: only in black Africa, the NMA raises the question of race; but do not address issues of commercialization and consumerism, which the more developed economies and more well off cultures in Latin America and Asia find a burning question and address regularly.

This pattern shows that NMA artists are **truly engaged** with their communities and societies, and are, on average, **not imitating** the Western models and themes of engagement.

It can be even said that this **pattern** is so strong that it makes it almost predictable what would be the answer of and African, Latin American, Asian... The pattern is that these **differences reflect and evidently are coming** from the **local realities, local context and content: in economic development level and in local culture.**

When it comes to the relevance of NMA in terms of the impact in their societies, one can interpret the results in this way: the situation does not differ from the rest of the sector. Overall and in general, when it comes to the defining of the impact of arts and culture, it is usually too early to tell. This is not very specific to NMA: it is well known that art and culture in general are long-term enterprises. However, there is some experts give the examples and proofs that NMA has even more potential for an impact, and, in addition, to impact in a more immediate and more concrete way. Mariategui, Cubitt and Nadarajan (2009, p. 224) point out: “Maree Mills shows how video and digital media have enabled indigenous artists to engage with Maori philosophy. In a different case, in the Andean regions of Peru the use of video cameras have enabled not only the preservation of oral traditions in communities, but also, perhaps even more significantly, it has enabled those traditions to be diffused via a VHS or a DVD to other communities in which that knowledge was already lost. In Maori and Quechua cases, as well as many more, the technological artifact is used as a way to preserve but also evolve traditions. Similarly, in Guatemala, whose indigenous population amounts to about eighty-five per cent of the total, a new use of technology in the arts, heavily based on performance and rituals related to their cultural traditions, has evolved.”

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<sup>15</sup> Of the respondents of this research

## **Creative adaptation of the new technologies, both by audiences and artists**

Literature showed that NMA is obviously not so new<sup>16</sup>, but from the research on NMA in developing countries **we can define what is new about new media and NMA: it is the use of technologies** (Mariategui, Cubitt and Nadarajan, 2009, p. 228). The fact that different people, from different societies use new media differently, that they not only replicate technology, but modify and adapt it to suit their local conditions, and that these adaptations originate in local culture and context – is very important for (the modern thought of) the development.

Whether we call it localization and tropicalization (Mariategui, Cubitt and Nadarajan, 2009, p. 226) or recycling (Neustetter, 2009, p. 323) of the technology, the conclusion is that the technology is socially adaptable, and that the use/adaptations of technology is **defined by the local cultural context** and economic standards. That is why in Africa, for example, where people are poor and where the culture has a strong preference for personal connections, cell phone is the most used technology, and is used in many “streetwise” creative ways: SIM swapping, free “please call me sms”, and donated connectivity (Neustetter, 2009, p. 326). He gives an example of technological/digital inventiveness of a large portion of the population. In Africa, there is a free ‘please call me’ SMS from one user to another (like the ‘missed call’) an everyday communication tool, born out of a need to keep each other informed but not spend money. Once, Neustetter had made an arrangement with his assistant that when he ran out of paint he should send a ‘please call me’. When he called him back, Neustetter found out that the assistant was illiterate, since he could not read the type of paint over the phone. But he knew how to use this communication service to get Neustetter to call him. He explained that he did not need to be able to write, and that knowing the sequence of the buttons on his phone was sufficient to get a message: an inspiring moment where digital-based systems break down literacy boundaries for communication. “Yet” continues Neustetter, “I am not convinced that the streetwise use of the system provides a solution for the current extreme difference between those who can contribute to the connected society, and those who cannot” (Neustetter, 2009, p. 325).

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<sup>16</sup> See chapter III: Theoretical background, New Media Art in general

We see that audiences and artists on different continents use new technologies very creatively and flexibly. They adapt them to their local way of life. This matches the findings of both survey and literature, that also the **NMA artists from different cultures have preferences for different media, that NMA artists respond in that sense to the cultural identity and creativity of their societies/communities.** In Africa, they experiment mostly with the cell phone; or, if not yet, have expressed interest to learn how to do it. In Peru, a country which is in a process of documentation and reconciliation with its turbulent past, and where there are many places where internet has not yet arrived - it is video.

This is important for development because it identifies decisive importance of the three things: the **potential/power of human (civic?) agency and creativity, and of the local cultural context, even in the realm of “high” technology;** and it confirms that **NMA in developing countries connects to the local context and contents in creative way.**

### **Issues of the sector that require international support**

The results about the are the most urgent needs of the new media art sector that can not be solved without international support reveal the unanimous opinion (of the surveyed artists, donors, HIVOS POs and the literature) that could be surprising: that the main issue and the most urgent needs are **knowledge and education, and not access to the digital technologies.**

At the same time, the answers revealed the **same pattern** that although generalities match, the concretizations **differ per country and in accordance with the local realities, local context and content: in economic development level and in local culture.**

Although the knowledge is the first for everybody, in Kenya there is a need of a basic and practical knowledge like the use of the equipment and tools. In Latin America, there is need for knowledge about interactions and social innovation; while in India they crave for progressive NMA curricula. Another example: they all want to improve websites. But in Africa they want to make it a better marketing tool, in Latin America to enable/enhance interactivity, while in India they want to make the website the resources.

## **Possible and the best ways to support NMA in developing countries**

What could developmental organizations from the digitalized First World – HIVOS in the first place - do to support NMA in developing countries? What would be the best way to support it? The first concern is: should it be supported at all?

When we look at the response rate of the surveys we could pose a question: should HIVOS / international development cooperation support NMA at all? It is well known that the average response rate to social surveys is low in general. Reasons for the low response rates to this research are probably manifold: **bad timing of the survey** (for the international donor agencies and ICT corporations it matched the vacations period); and **workload** (HIVOS personnel had extensive preparations of the new business plan, and many of the artists and cultural organizations from have been in the middle of their creative work). In addition, many **changes in personnel** in donor organizations resulted in **lack of knowledge /expertise**, and in **lack of personal connections**. The last one could be the primary reason for a total lack of response from private sector: in these enormous structures, people with knowledge of the matter, are unreachable through usual communication channels.

The **most intriguing** is: why there was low or none response from Zimbabwe and India (and in India not even from those HIVOS grantees that are definitely practicing NMA), from the two major Dutch donor colleagues (with whom HIVOS has good personal and professional connections), and from the two HIVOS POs?

This raises two important questions: **could it be** that there is **no interest for NMA**, both by creative world and by the donors? Having in mind that this research originated in the HIVOS head office, and was not proposed from the artists from the developing countries, the question could be asked: is there, in the “field”, where it matters, a need for a support to NMA? Is this donor/HIVOS **imposed**? On the other side, when assessing this, the following limitation should be taken into account: that the most of “survey population” consists of HIVOS partners, which, as HIVOS POs’ reported, in general do not practice NMA as a major activity – so: that could be the reason for a low response. Maybe there are artists out there, non-HIVOS partners, who can not

wait for support, like the during this research “discovered” Zimbabwean artist that is running a 3D graphic design school in Harare.

This research has no ready-made answers to this, and no time and prerogatives to investigate it, but feels the necessity to put these questions openly.

However, **despite** the low response rate, the fact is that the most of the HIVOS POs and the donors that responded are interested to support it in the future, and open to a possibility for a joint programme with the colleagues, as long as the preparations for this new programme are taken thoroughly and timely.

Literature confirms that the future support should not be instrumentalized and operationalized, and simply take a form of providing for more equipment, but needs to be more complex. Nobody today believes that technology itself can solve the problems of developing world. Development sector should learn from the **mistakes of tractorisation**. That is how Robert Hunter Wade calls the theory that since Western agriculture was successful and had lots of tractors, all that developing agricultural nations needed was more tractors. He accuses UNDP and other development agencies of applying the same logic to computers, with very probably the same result: fields full of unmaintained tractors ill-equipped for tropical conditions; schools and libraries with unopened boxes of computers, or computers used only for word processing and games; or computers simply dumped for lack of interest or anyone to maintain them (Mariategui, 2009).

The support should not be based on technology, but on the context that people/artists give to it. In addition, all HIVOS POs expressed concerns about the future support programme in the terms of its content and applicability and feasibility of it in their region, and ask for careful preparations for it, in dialog with the NMA artists and experts; and also in terms of securing a financial and human resources capacity for this programme. When we add to this that several artists' organizations included in their recommendations more contact between donors /HIVOS and them, one can imagine that this new programme of support should have been developed carefully, in cooperation and dialog with the local artists, and taking the local realities and HIVOS capacities into account.

## Chapter VI: Conclusion and recommendations

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This chapter attempts to connect the reflection and interpretation of the findings with the theoretical background and to synthesize a conclusion regarding the main research question: does a “developmentally” relevant digital/new media art (creative potential and audiences) in developing countries exist and need a special and proactive support of the development cooperation agencies/international donor world, and if so: in which ways can they support it? After that it sums up recommendations for the future, for each “stakeholder”: for the NMA artists in developing world, for donor agencies, and for HIVOS.

### Conclusion

The reflections and interpretations of the findings show that there is a relation between the NMA practices – or a lack of them - in developing countries, and the developmental theories, principle and challenges, both the general ones (human development, digital divide, local content and context), as well as the newest in this field (civic driven change, complexity theory).

### Relation to human development

NMA practices are in direct and manifold connection to the human development, which is the “ingredient” *sine qua non* for the general sustainable development, a basis for all development (according to the *Our Creative Diversity* report). NMA sector in developing countries relates to human development on many levels. Firstly by the themes which many examples address, which are mostly human development topics: equality, corruption, race, exclusion, xenophobia... Secondly, by an impact that these projects have (and may have): NMA creates the space for expression and debate, and by that it has a strong potential and power to release discussion and to mobilize creativity and social innovation, to motivate change and assist in construction of a public. Furthermore, NMA relates to human development also by its needs: it turned out that its most burning and urgent need is knowledge (not money), thus, something intrinsic to human development.

## **Relation to the digital divide**

Although this research didn't discover any "specialties" of the digital divide in art and culture, it revealed something which potentially can be very important for development cooperation theory and practice in abridging the general digital divide.

That is: that the digital gap in arts in culture is about lack of local content on the world wide web; and that the essence of digitality is about knowledge, not about possessing equipment and machines. Of course that an access to technology is important. But the digital literacy and the knowledge of specific NMA skills, both by the audiences and artists are, in the view of the local artists/population, much more important. This could lead to a change in development cooperation practice, and stop *One computer per child* practices and actions – which are a certain "tractorization" method, and help concentrate on that what the local population/target groups find necessary. This leads to a conclusion that support to NMA should not be based on technology, but on the context that people (artists in this case) give to it.

## **Relation to the local content and context and civic driven change**

Almost all findings of this research revolve around local content and context, local realities and creativity, and that is very important for the development theory and practice. The findings like that the digital gap in arts in culture is (also) about lack of indigenous / local context on the world wide web stage; that the understanding of what is NMA differs per region, that the use of the technology is actually defined by a local cultural context; that NMA artists and audiences from the different regions have preferences for different digital equipment – they all confirm and prove developmental and civic driven change principles: that development assistance should not impose ready made solutions which worked once in Europe and USA, but listen to the partners in the field, to the local people and made their policies and programmes of support which responds to the local needs.

But , the "discovery" of this research that is/ could be most important for the development theory and practice is that there is a pattern when it comes to the differences between the regions.

The pattern is that literally everything is defined by a local context: the themes that the NMA addresses, the equipment it uses, the genre, type, the way that equipment is adapted, its needs, the possibility it opens. The pattern is that all these differences reflect and are definitely coming from the local realities, local context and content: the regions' economic development level and local culture. It also shows that all these different aspects (themes, use, needs) are mutually connected with the local context. This relates to (confirms) the complexity theory's principles of interconnectedness, interdependency, non-linearity and the priority of local rules and local interactions over the global coordination, as well as the adaptivity of agents.

In that sense, this research confirms its hypothesis: creative NMA potential in developing countries exists; and although it is small in numbers, it is relevant for the local development and therefore also relevant for the support from international donor agencies.

That potential is a human potential, but not in terms of individual artists. The potential is in creative artistic and social interactions with the new media, in terms of social formations it generates; and in the artistic use of new media in a locally relevant and understandable way, creative adaptations and use of NMA possibilities to tell local stories, thereby connecting local culture and cultural traditions with the modern technologies. Beside this, the potential is also in the fact that entrepreneurial spirit of the local communities inspires and provokes the entrepreneurial spirit of the artists to connect with other fields like science and industry.

This potential - local context, local content and local creativity and innovative entrepreneurship in using the new media - connects NMA with the modern development theory based on civic driven change. Beside this, it also allows for a change in the way that it opens a possibility for underdeveloped societies not only to **be** on the web, but **become part** of the web. In that way, it has a possibility to integrate underdeveloped communities to the *global* world, and bridges the digital, cultural and knowledge gap.

All this makes NMA not only eligible for but also important for the support by the international donor agencies.

Therefore, international donor agencies should support it actively. The support should be based on local realities and content of each country/region. It should not be a hybrid, unisex, regional-

neutral, donor-driven set of goals and criteria, but a flexible policies and programmes of support, adapted or maybe even tailor-made to the specific situation of NMA in each region, and maybe each country. Furthermore, the new policies and programmes should be user-generated: designed and co-created together with its beneficiaries, in a process of dialog with the local artists, researchers, experts on NMA and local developmental workers.

This future support programme needs to be prepared thoroughly and carefully. For each region it should identify its specific needs and possibilities. For example: it is obvious that the first general need of NMA is education and knowledge. But specificity of that knowledge and the form of education - whether it is basic workshops and practical trainings, or sophisticated curricula - should be adapted to each specific region, to match its local reality.

And this is precisely the way in which this future programme of support in the future should be proactive: donors should initiate a set of dialogues/researches with and within each continent (region) in order to explore, together with local artists if, when and how to start the support programme, and to define together with them which specific needs it should address, per region.

This programme should be carefully prepared also on an internal level in HIVOS, in terms of estimating, reserving, and making available financial and human (personnel) resources for the programme.

Preparations for this new programme also include a further exploration of a possibility for a joint programme of support of several donors and the private sector. This exploration should also investigate the probable form and shape of this programme, the capacities for contribution of each donor, the division of responsibilities, and the ways to involve and attract the private sector. Initial interest seems to exist (judging from the first reactions of a few donors and the majority of HIVOS POs who responded to the questionnaires) but more donor agencies and HIVOS personnel should be included in this discussion, as well as the CEOs from the private sector, if possible.

Finally, about the HIVOS role: It would bring much benefit for HIVOS to take a leading role in initiating a programme of support (for NMA) which would be, in accordance with the best of the cyber era culture, thus: user-generated, co-created together with the artists and donors, based on

specific local context, local contents and local use of new media; flexible and adaptable to new situation and uncertainties, and in that sense an implementation in practice of the modern theory of development - civic driven change.

The benefit would be not only internally, in terms of enmeshing internal cross-sectoral cooperation and integrating its two departments, but also on the international scale. When it comes to the (creative and artistic) communities in developing countries, this would be a further step in an envisaged transformation of HIVOS' role from a funder and financier, towards a real, true partner; and knowledge collector and disseminator. Moreover, by initiating such an open and modern programme, HIVOS could reclaim and confirm its role as an innovator, pioneer and “developmental” entrepreneur in the international donors’ landscape.

## **Recommendations**

### **For the NMA artists in developing countries:**

1. Don't copy Western cultural-neutral forms; use local culture and cultural traditions to produce, and local creativity in the use of new media to distribute your NMA artworks. In that way you can win local audiences and make your art and your culture play a role on a global stage, and gain international recognition for yourself.
2. Don't just be on a web, become part of a web.

### **For international donors and HIVOS**

1. Join forces in support to NMA in developing countries. Start open talks about the cooperation in this: about the form, shape, about the capacities for contribution and division of responsibilities.
2. Try to attract private sector. Work on involvement of ICT multinationals in this joint programme. For the beginning: make contact and build relationship with the CEO s in the private sector.

## **For HIVOS**

1. Initiate a programme of support that will be user-generated, that is: made collectively in a dialog with beneficiaries.
2. Open a dialogue with local NMA artists and experts.
3. Base the new programme on local realities.
4. Prepare this new programme thoroughly.
5. Initiate/facilitate parallel researches in different continents, regions, and, if possible, countries, by local experts, about: local NMA, local specific contexts, situations, needs and form of the future support.
6. Create the support programme on basis of these researches; in such a way that it differs per region. Maybe some regions would not need a programme at all; maybe some won't need it now, but later.
7. Include diasporas artists into these preparations and explorations.
8. Invest in knowledge and education differently in different regions (according to the special needs) and amongst your own personnel.
9. Include (Dutch) academic world (NMA educational and research institutions) in this process: cooperate and brainstorm with them about the education and knowledge transfer and exchange (such as: Mediamatic, Dutch Institute for the Media Art, and Faculty of Art, Media and Technology)
10. Use for further researches the results, contacts and experts from this research.
11. Prepare internally: reserve and make available finances and human resources for this programme.

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### Questionnaire i.: for HIVOS partners / artists and cultural organizations

Dear partner / grantee / colleague,

I would like to ask you to contribute to the research about the ***International support to New Media Art in the developing countries***, conducted by Tanja Vranic, Programme officer for Arts and Culture in Hivos.

The goals of the research is to obtain, systematize and analyze information about the state of the digital/new media art in developing countries on one side, and on the other side, about current support to it by the international donor world and the international private sector with the aim to identify the needs of the former and the good practices, possibilities and opportunities of/for the latter. Finally, this study also aims to come with an analysis of the current situation and present creative recommendations for the future.

By New Media Art this research considers new art forms that emerged from the new technologies: computer, internet, multimedia, optics, electronics and cell phones; thus a broad field that includes video art, digital print, digital poetry, sms-poetry, *keitai* (cell phone novels), pocket films (made by cell phones), sampling (in music and visual arts), conceptual and virtual art practices, performance and installation, in real and virtual world.

The purpose of the questionnaire I am kindly asking you to fill in, is to collect data about your work, about your audiences, about the obstacles you encounter and about your future plans; as well as your reflection about the context (problems and issues it address) and your assessment about the current digital infrastructure of a new media art in your country/region (education, production, consumption), Finally I would also like to ask you for your suggestions about the support to new media art in the future.

Your insights are invaluable to this study. I therefore hope you will take twenty minutes needed to respond to the questions in the attached questionnaire and add any other relevant information you would like to share.

In case of need for any clarification, please contact me directly at: [t.vranic@hivos.nl](mailto:t.vranic@hivos.nl)

**Would you be so kind to return your answers and remarks to this email address latest by 24 the August 2009.** Due to time constraints it will be difficult to add information to the research report after this date.

Thank you for your cooperation,

Kind regards

Paul van Paaschen

Programme Manager Arts and Culture

Hivos

### QUESTIONNAIRE:

#### Main principles and rules of this questionnaire are:

- Replies will be treated as anonymous.
- All answers will be accumulated and shown as values in the final report, never as single response.
- The questionnaire and respondents are not evaluated in any sense.
- There are no wrong or right answers.
- Feel free to add any option which is not enlisted.

#### Instructions for filling in this questionnaire:

- NMA = New Media Art
- Most of the questions are multiple choices. You can choose to answer in these way:
  - a) make a correct answer **bold**, or **highlight** it
  - b) delete all the other options but the correct one
- If a multiply choice question does not propose your answer, please write your reply in the section "other".
- The other questions you will be asked to fill (a number) or to reflect.

## ABOUT THE ORAGNIZATION

### 1. In which country do you work?

Please name the country:

### 2. How long does your organization exist? (foundation of the organization)

Since:

### 3. What is a type of your activities?

- Creation, production
- Theory and knowledge
- Educational
- Distribution
- Advocacy and lobby
- Other, namely: \_\_\_\_\_

### 4. Since when have you been working within NMA?

Please fill in: \_\_\_\_\_

### 5. For what purpose do you use new media in your artistic practice?

Multiple answers possible.

- For experiment and creation of new artistic forms
- For creation of your art
- For distribution of your art
- For visibility
- Other, namely: \_\_\_\_\_

### 6. Does your organization/ work exclusively work in the field of NMA, or...?

- All the projects are NMA
- Most of the projects are NMA
- Some of the projects are NMA

### 7. Does your organization have partnership(s) with colleague NMA artists/organizations in your country/region?

- Yes, we develop projects and fundraise together with (please name):

- 
- No

**7. Does your organization have a network of / contacts with the NMA artists in your country/region?**

- Yes, extensive network, (please name some):
- Yes, some contacts
- No

#### **ABOUT PROJECTS AND ACTIVITIES**

**8. What percentage of your total number of projects/activities are the NMA projects?**

- 80%
- 50%
- 25%
- Other

**9. How many NMA projects/activities you created in total?**

(please fill in the number of projects): \_\_\_\_\_

**10. How many NMA projects/activities you are currently working on?**

(please fill in the number of projects): \_\_\_\_\_

**11. What is type of your NMA projects/activities?**

Multiple answers possible.

- internet based
- cell phone based
- other type, namely: \_\_\_\_\_

**12. What is NMA genre of your projects/activities?**

Multiple answers possible.

- performance
- installation
- video art
- netart
- software art
- literature: digital poetry, keitei novels
- music: electronic, sampling
- machinima
- pocket films
- NMA festival
- NMA conference
- NMA journalism
- NMA education
- other type, namely: \_\_\_\_\_

**13. Which themes / issues do your NMA projects/activities address?**

Please name some:

**14. Do you consider your NMA projects/activities to have an impact in your society/community?**

- Yes
- No
- I don't know

**15. Please could you tell us in which way your project(s) and activities impact(ed) in your society/community (please give an example)**

**16. Please name your most successful / famous NMA projects and activities and explain why you consider them successful:**

## ABOUT AUDIENCES

### 17. What is the profile of your audiences (for NMA projects and activities)?

Multiple answers (combinations) needed.

- Young
- Urban
- Rural
- Female
- male
- Elite
- Friends and family
- Cell phone users
- Computer users
- Big
- Limited in size
- other, namely: \_\_\_\_\_

### 18. How “digital” are your audiences? What is the digital equipment they mainly use?

Multiple answers (combinations) possible.

- Computer at home
- Computer in public spaces
- Cell phone

### 19. Did you notice if there is any difference in digital habits between young women and men?

Multiple answers (combinations) possible.

- Yes, girls do not go often / are restricted to go to public spaces (internet-cafes)
- Yes (please name): \_\_\_\_\_
- There is no difference
- I don't know

## ABOUT SUPPORT

### 20. Which organizations support(ed) your NMA projects and activities?

- International donors (please name them):
  
- National donors (please name them):

- National and local government (please name them):
  
- Private sector/ business corporations (please name them):

**21. What percentage of your budget is covered by a support from:**

- International donors (please fill in): \_\_\_\_\_
- National donors (please fill in): \_\_\_\_\_
- National and local government (please fill in): \_\_\_\_\_
- Private sector/ business corporations (please fill in): \_\_\_\_\_

**22. How much income do you generate with your NMA projects and activities (percentage of your budget)?**

Please fill in the percentage: \_\_\_\_\_

**ABOUT DIGITAL INFRASTRUCTURE IN YOUR COUNTRY/REGION**

**23. What is your opinion about the state of NMA education in your country/ region?**

- It is good, quantitatively (number of schools) and qualitatively (curriculum)
- It is good quantitatively but qualitatively (curriculum)
- It is scarce
- It doesn't exist
- I don't know

**24. What is your opinion about the state of NMA production in your country/ region?**

- There is vivid NMA scene and high artistic quality
- The NMA scene is small but has a high artistic quality
- There is no NMA scene, it is only a couple of artists
- It doesn't exist
- I don't know

**25. What is your opinion about the state of NMA consumption in your country/ region?**

- There is a wide audience
- The consumption is scarce , because of the limited/ lack of access to internet
- The consumption is scarce , because of the digital illiteracy
- The consumption is scarce , because (please name):
- It doesn't exist
- I don't know

**26. Do you think that there is a digital gap between you and your NMA colleagues in other countries? Please reflect.....**

**MAJOR ISSUES**

**27. What are your opinion the urgent needs and major issues that NMA sector in your country/region encounters, that require and deserve a support form the donors? Please reflect.**

**28. What new possibilities new media have brought to your artistic practice? What could you do more? Please reflect.**

**29. What would you do, in the filed of new media art, if you had more means? Please reflect.**

**30. What would be your recommendations to donors for future support to NMA? Please give us your suggestions and concrete ideas.**

**31. Would you be interested in the outcome of this research?**

- Yes
- No

If yes, please state the following contact details for the future communication and delivery of the report:

First Name

Last Name

Position

Name of Organization

Country

Email Address

City

Phone Number

**THANK YOU FOR TAKING THE TIME TO COMPLETE THIS QUESTIONNAIRE!**

Please return by email to Tanja Vranic at [t.vranic@hivos.nl](mailto:t.vranic@hivos.nl) before 15<sup>th</sup> of August 2009

## **Questionnaire ii : for HIVOS AC personnel**

Dear colleague(s),

I would like to ask you to contribute to the research about the ***International support to New Media Art in the developing countries***, conducted both for *Hivos* and in the framework of my thesis for my Cultural Policy / Cultural management studies.

The goals of the research is to obtain, systematize and analyze information about the state of the digital/new media art in developing countries on one side, and on the other side, about current support to it by the international donor world and the international private sector with the aim to identify the

needs of the former and the good practices, possibilities and opportunities of/for the latter. Finally, this study also aims to come with an analysis of the current situation and present creative recommendations for the future.

By New Media Art this research considers new art forms that emerged from the new technologies: computer, internet, multimedia, optics, electronics and cell phones; thus a broad field that includes video art, digital print, digital poetry, sms-poetry, *keitai* (cell phone novels), pocket films (made by cell phones), sampling (in music and visual arts), conceptual and virtual art practices, performance and installation, in real and virtual world.

The purpose of the questionnaire I am kindly asking you to fill in is to collect data about:

- the recent and current applications and approved grants for digital/new media arts in your portfolios
- artistic quality and capacities of the projects/organizations
- level of social engagement (themes and issues that the projects address)
- the size and profile of the audiences
- urgent issues of the sector that require donors support
- “developmental” potential of the new media art in your region and its relevance for a general local sustainability
- and, finally, your opinion about the priorities of future support to it (in which way and forms) and, especially about an eventual joint program of support to the digital/new media arts, together with colleague agencies *and* private sector (big IT corporations like software, computer and cell phone producers and providers).

Your insights are invaluable to this study. I therefore hope you will take twenty minutes needed to respond to the questions in the attached questionnaire and add any other relevant information you would like to share.

In case of need for any clarification, please contact me at: [t.vranic@hivos.nl](mailto:t.vranic@hivos.nl)

**Would you be so kind to return your answers and remarks to this email address latest by 15th August 2009.** Due to time constraints it will be difficult to add information to the research report after this date.

Thank you for your cooperation,

Kind regards

Tanja Vranic

## QUESTIONNAIRE FOR HIVOS AC PERSONNEL

### Main principles and rules of this questionnaire are:

- Replies will be treated as anonymous.
- All answers will be accumulated and shown as values in the final report, never as single response.
- The questionnaire and respondents are not evaluated in any sense.
- There are no wrong or right answers.
- Feel free to add any option which is not enlisted.

### Instructions for filling in this questionnaire:

- NMA = New Media Art
- Most of the questions are multiple choices. You can choose to answer in these way:
  - a) make a correct answer **bold**, or **highlight** it
  - b) delete all the other options but the correct one
- If a multiply choice question does not propose your answer, please write your reply in the section "other".
- The other questions you will be asked to fill (a number) or to reflect.

### Please state what is the geographical scope of your portfolio(s):

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### ABOUT PAST AND PRESENT PROJECTS

#### 1. Did you get applications for support to NMA projects/activities in the last 10 years?

- Yes, many and often
- Yes, sometimes / rarely
- No

**2. Did you support NMA projects/activities in the last 10 years?**

- Yes, structurally (regularly)
- Yes, sporadically
- No
- I don't know

**3. How many NMA projects/activities supported in the last 10 years?**

(please fill in the number of projects): \_\_\_\_\_

**4. Do you currently support NMA projects/activities in developing countries?**

- Yes, regularly
- Yes, sporadically
- No

**5. How many projects/activities are you currently supporting?**

(please fill in the number of projects for each region): \_\_\_\_\_

**6. What percentage of your total number of (current) projects are the NMA projects?**

- 30 %
- 25%
- 10%
- 5%
- Other

**7. What is type of NMA projects/activities you support(ed)?**

Multiple answers possible.

- internet based
- cell phone based
- other type, namely: \_\_\_\_\_

**8. What is NMA genre of the projects/activities you support(ed):**

Multiple answers possible.

- performance
- installation

- video art
- netart
- software art
- literature: digital poetry, keitei novels
- music: electronic, sampling
- machinima
- pocket films
- NMA festival
- NMA conference
- NMA journalism
- NMA education
- other type, namely: \_\_\_\_\_

**9. How would you rate the artistic quality of the supported NMA projects/activities?**

- Low
- Average
- Good
- Very good
- Excellent

**10. Which themes / issues do NMA projects and activities you support(ed) address?**

Please name some:

**11. Do you assess that NMA projects/activities you support(ed) have an impact in their society/community?**

- Yes, big impact
- Yes, some impact
- No
- I don't know

**12. Please could you tell us in which way project (s) and activities that you supported impact(ed) in your society/community (please give an example)**

**13. What is the profile of the NMA audiences, as given in the partners reports?**

Multiple answers (combinations) needed.

- Young
- Urban
- Rural
- Female
- male
- Elite
- Cell phone users
- Computer users
- Big
- Limited in size

**14. Do you or your partners have a network / contacts within the NMA scene in your region(s)?**

- Yes, extensive network
- Yes, some contacts
- No

**15. Please name your NMA partners**

**16. Please name the most successful / famous NMA projects and activities that you supported and explain why you consider them successful:**

**17. Please suggest your NMA partners to whom a questionnaire about the NMA issues can be sent.**

**ABOUT THE BURNING ISSUES AND RELEVANCE**

**18. What are, in your opinion, the major issues in NMA discipline in your region(s) that absolutely require donors' support? Please, name.**

**19. What new possibilities new media have brought to the artistic practices/organizations in your country/region? Please reflect.**

**20. What is, in your assessment, of NMA discipline in your region(s) for the overall sustainability of the local community/society?**

**ABOUT BUDGET**

**21. Do you earmark a certain budget for support to NMA?**

- Yes, each year
- No

**22. If yes: what is the size of that budget?**

- \_\_\_\_ of the total annual budget for my portfolio/region
- I don't know

**FUTURE PLANS**

**23. Would you consider earmarking a certain budget for support to NMA in future?**

- Yes
- No
- I don't know

**24. What is your opinion about this idea: that Hivos, together with some colleague agencies *and* a private sector develops/opens in coming years some kind of (proactive?) regular support for NMA in the developing countries?**

- Yes, I am in favor of it
- Maybe, I first need to know more about that program
- Sounds interesting, because: \_\_\_\_\_ (please explain)
- It depends on the: \_\_\_\_\_ (please name)
- No
- I don't know

**25. If you are in favor of the above idea, could you share you thoughts, preferences, and eventual suggestions and concrete ideas about this venture, please.**

26. If you are in favor of the above idea , could you share you thoughts about the possible added value for Hivos , please?

27. If you are in favor of the above idea , could you share you thoughts about the possible role that Hivos could play in this venture , please?

28. Would you be interested in the outcome of this research?

- Yes
- No

**THANK YOU FOR TAKING THE TIME TO COMPLETE THIS QUESTIONNAIRE!**

Please return by email to Tanja Vranic at [t.vranic@hivos.nl](mailto:t.vranic@hivos.nl) before 15 the August 2009

### **Questionnaire iii. For International donor agencies**

Dear colleague(s),

I would like to ask you to contribute to the research about the ***International support to New Media Art in the developing countries***, conducted by Tanja Vranic, Programme officer for arts and culture in Hivos.

The goals of the research is to obtain, systematize and analyze information about the state of the digital/new media art in developing countries on one side, and on the other side, about current support to it by the international donor world and the international private sector with the aim to identify the needs of the former and the good practices, possibilities and opportunities of/for the latter. Finally, this study also aims to come with an analysis of the current situation and present creative recommendations for the future.

By New Media Art this research considers new art forms that emerged from the new technologies: computer, internet, multimedia, optics, electronics and cell phones; thus a broad field that includes video art, digital print, digital poetry, sms-poetry, *keitai* (cell phone novels), pocket films (made by cell phones), sampling (in music and visual arts), conceptual and virtual art practices, performance and installation, in real and virtual world.

The purpose of the questionnaire I am kindly asking you to fill in is to collect data about the current policies and practices, and future plans of international development agencies that support arts and culture in the developing countries, regarding New Media Art in the Global South. We would whether you would be interested to participate in an eventual joint program of support to the digital/new media arts, together with colleague agencies and private sector.

Your insights are invaluable to this study. I therefore hope you will take twenty minutes needed to respond to the questions in the attached questionnaire and add any other relevant information you would like to share.

In case of need for any clarification, please contact Tanja Vranic at: [t.vranic@hivos.nl](mailto:t.vranic@hivos.nl)

**Would you be so kind to return your answers and remarks to this email address latest by 15th August 2009.** Due to time constraints it will be difficult to add information to the research report after this date.

Thank you for your cooperation,

Kind regards

Paul van Paaschen

Programme Manager Arts and Culture, Hivos

## QUESTIONNAIRE FOR INTERNATIONAL DONOR AGENCIES

### Main principles and rules of this questionnaire are:

- Replies will be treated as anonymous.
- All answers will be accumulated and shown as values in the final report, never as single response.
- The questionnaire and respondents are not evaluated in any sense.
- There are no wrong or right answers.
- Feel free to add any option which is not enlisted.

### Instructions for filling in this questionnaire:

- NMA = New Media Art
- Most of the questions are multiple choices. You can choose to answer in these way:
  - a) make a correct answer **bold**, or **highlight** it
  - b) delete all the other options but the correct one
- If a multiply choice question does not propose your answer, please write your reply in the section “other”.
- The other questions you will be asked to fill (a number) or to reflect.

### ABOUT POLICIES

#### 1. Is support to New Media Arts included in your organization current policy?

If the answer is **NO**, please go to question 3. Otherwise, please continue with question 2.

- yes, in the framework of the general support to arts
- yes, explicitly and structurally
- No
- I don't know

#### 2. Please state shortly – it can be with the key-words – the leading principle/ basis of your policy regarding NMA

- The main aim:
- The main objective:
- The main criteria:

#### 3. Is your organization's policy and practice, in general, and in specific regarding NMA:

- proactive (specific programs with the calls for proposals with deadlines, or active search No
- responsive (open call for proposals)
- both or mixed of the two approaches

## ABOUT BUDGET

### 4. Does your organization have a certain budget earmarked for support to NMA?

- Yes, there is a budget earmarked for the support to NMA in developing countries
- No
- I don't know

### 5. What is the size of that budget?

- \_\_\_\_% of the general budget for arts and culture
- I don't know

## ABOUT PROJECTS

### 6. Did you organization support NMA projects/activities in the last 10 years?

- Yes, structurally
- Yes, sporadically
- No
- I don't know

### 7. How many NMA projects/activities your organization supported in the last 10 years?

(please fill in the number of projects): \_\_\_\_\_

- in Africa (please fill in the number of projects, if possible): \_\_\_\_\_
- in Asia (please fill in the number of projects if possible): \_\_\_\_\_
- in Latin America and the Caribbean (please fill in the number of projects, if possible): \_\_\_\_\_

### 8. Does your organization have a network of / contacts with the NMA artists in the developing countries?

- Yes, extensive network
- Yes, some contacts
- No

### 9. Do you currently support NMA projects/activities in developing countries?

- Yes, as a part of a special program and budget
- Yes, sporadically
- No

**10. What percentage of your total number of projects are the NMA projects/activities?**

- 30 %
- 25%
- 10%
- 5%
- Other

**11. How many projects and activities are you currently supporting?**

(please fill in the number of projects): \_\_\_\_\_

- in Africa (please fill in the number of projects, if possible):
- in Asia (please fill in the number of projects if possible):
- in Latin America and the Caribbean (please fill in the number of projects, if possible):

**12. What is type of NMA projects and activities you support(ed)?**

Multiple answers possible.

- internet based
- cell phone based
- other type, namely: \_\_\_\_\_

**13. What is NMA genre of the projects and activities you support(ed):**

Multiple answers possible.

- performance
- installation
- video art
- netart
- software art
- literature: digital poetry, keitei novels
- music: electronic, sampling
- machinima
- pocket films
- NMA festival
- NMA conference
- NMA journalism
- NMA education
- other type, namely: \_\_\_\_\_

**14. How would you rate the artistic quality of the supported NMA projects and activities?**

- Low
- Average
- Good
- Very good
- Excellent

**15. Which themes / issues do NMA projects and activities you support(ed) address?**

Please name some:

**16. Do you assess that NMA projects and activities you support(ed) have an impact in their society/community?**

- Yes, big impact
- Yes, some impact
- No
- I don't know

**17. Please could you tell us in which way project (s) and activities that you supported impact(ed) in your society/community (please give an example)**

**18. What is the profile of the NMA audiences, as given in the grantees' reports?**

Multiple answers (combinations) needed.

- Young
- Urban
- Rural
- Female
- male
- Elite
- Cell phone users
- Computer users
- Big
- Limited in size
- I don't know

**19. Could you name some of your NMA partners, please?**

**20. Could you please name the most successful / famous NMA projects that you supported and explain why you consider them successful:**

**21. Could we send a questionnaire (about their NMA practice) to your NMA organizations that you support? If so, please name them.**

**ASSESSMENT OF NMA SECTOR**

**22. What are, in your opinion, the major issues in NMA discipline that absolutely require donors' support? Please, name.**

**23. What new possibilities new media have brought to the artistic practices/organizations in your country/region? Please reflect.**

**24. What is, in your assessment, the relevance of NMA discipline in your region(s) for the overall sustainability of the local community/society?**

**FUTURE PLANS (EVENTUAL FUTURE PLANS AND INTEREST IN JOINT PROGRAMS AND PARTNERSHIPS)**

**25. If not yet the case, does your organization intend to include the support to NMA in your future policy?**

- Yes, there are plans, and the decision has been already made to include it in our policy
- Yes, there are discussions about including it at the moment, but nothing is decided
- No there are neither plans nor discussions about this specific field (NMA)
- I don't know

**26. Would you/your organization be interested to participate in an eventual joint program of support for NMA in the developing countries, together with some colleague agencies?**

- Yes
- Maybe
- Sounds interesting, because: \_\_\_\_\_ (please explain)
- It depends on the: \_\_\_\_\_ (please name)
- No
- I don't know

**27. Please, estimate your organizations capacities to contribute to an eventual joint program of support.**

	excellent	very good	average	low	none
Financial capacity					
Personnel (number of)					
Personnel (expertise)					
Network , contacts with the NMA artists					

**28. What are your organization's special conditions and terms for joining to an eventual joint program of support?**

**29. What would be your organization's special wishes/preferences for joining an eventual joint program of support?**

**30. Would you be interested in the outcome of this research?**

- Yes
- No

If yes, please state the following contact details for the future communication and delivery of the report:

First Name

Last Name

Position

Name of Organization

Country

Email Address

Street Address

City

Phone Number

**THANK YOU FOR TAKING THE TIME TO COMPLETE THIS QUESTIONNAIRE!** Please return by email to  
Tanja Vranic at [t.vranic@hivos.nl](mailto:t.vranic@hivos.nl) before 15<sup>th</sup> of August 2009

## **Questionnaire iv : For HIVOS IM personnel**

Dear colleague,

I would like to ask you to contribute to the research about the ***International support to New Media Art in the developing countries***, conducted both for *Hivos* and in the framework of my thesis for my Cultural Policy / Cultural management studies.

The goals of the research is to obtain, systematize and analyze information about the state of the digital/new media art in developing countries on one side, and on the other side, about current support to it by the international donor world and the international private sector with the aim to identify the needs of the former and the good practices, possibilities and opportunities of/for the latter. Finally, this study also aims to come with an analysis of the current situation and present creative recommendations for the future.

By New Media Art this research considers new art forms that emerged from the new technologies: computer, internet, multimedia, optics, electronics and cell phones; thus a broad field that includes video art, digital print, digital poetry, sms-poetry, *keitai* (cell phone novels), pocket films (made by cell phones), sampling (in music and visual arts), conceptual and virtual art practices, performance and installation, in real and virtual world.

The purpose of the questionnaire I am kindly asking you to fill in is to collect data about:

- the recent and current applications you've got that combine art/culture and media, or came from the artists'/ cultural organizations
- digital infrastructure in your region (possession of computers and cell phones, access to internet)
- size and profile of the potential new audiences ( "digital natives" / youth) in your region
- digital habits of the youth in your region
- urgent issues of the sector that (could) require donors support
- eventual presence of " social responsible" private sector (mobile and internet providers, etc)
- and, finally, your opinion about the priorities of future support to digital / new media art (in which way and forms) and, especially about an eventual joint program of support to the digital/new media arts , together with colleague agencies *and* private sector (big IT corporations like software, computer and cell phone producers and providers).

Your insights are invaluable to this study. I therefore hope you will take twenty minutes needed to respond to the questions in the attached questionnaire and add any other relevant information you would like to share.

In case of need for any clarification, please contact me directly at: [t.vranic@hivos.nl](mailto:t.vranic@hivos.nl)

**Would you be so kind to return your answers and remarks to this email address latest by 15th August 2009.** Due to time constraints it will be difficult to add information to the research report after this date.

Thank you for your cooperation,

Kind regards

Tanja Vranic

## QUESTIONNAIRE FOR HIVOS IM PERSONNEL

### Main principles and rules of this questionnaire are:

- Replies will be treated as anonymous.
- All answers will be accumulated and shown as values in the final report, never as single response.
- The questionnaire and respondents are not evaluated in any sense.
- There are no wrong or right answers.
- Feel free to add any option which is not enlisted.

### Instructions for filling in this questionnaire:

- NMA = New Media Art
- Most of the questions are multiple choices. You can choose to answer in these way:
  - a) make a correct answer **bold**, or **highlight** it
  - b) delete all the other options but the correct one
- If a multiply choice question does not propose your answer, please write your reply in the section "other".
- The other questions you will be asked to fill (a number) or to reflect.

### Please state what is the geographical scope of your portfolio(s):

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## ABOUT THE DIGITAL INFRASTRUCTURE

### 1. What is the situation regarding a possession of the computers in your region?

Multiple answers (combinations) possible.

- Most of the people in the cities have a computer
- Most of the people in the cities have a computer, but it is old

- A lot of people in the cities have a computer
- A lot of people in the rural areas have a computer
- Some of people in the rural areas have a computer
- Nobody in the rural areas have a computer
- Home-owned computers are rare in both urban and rural areas
- Computers are available almost exclusively in internet-cafes
- I don't know

**2. What is the situation regarding the use of the computers in your region?**

Multiple answers (combinations) possible.

- It is mostly used for games and music
- It is mostly used for information
- It is mostly used for blogging
- It is mostly used for creating content
- It is mostly used for e-mailing
- It is mostly used to run a business
- People don't know how to use it
- Other, namely: \_\_\_\_\_
- I don't know

**3. What is the situation in your region regarding the internet access?**

Multiple answers (combinations) possible.

- Internet is accessible everywhere (urban and rural regions)
- Only in the cities
- Only in internet cafes (rural regions)
- Only via telephone
- Mainly via telephone
- Mainly Via ADSL
- Also via cell phones
- Access to internet is very expensive
- I don't know

**4. Are the internet cafes in your region?**

(Multiple answers (combinations) possible)

- Yes, everywhere
- Only in the cities
- Yes, but there is not many of them
- There are internet cafes in all villages (rural regions)
- There are internet cafes in some villages
- There are internet cafes in a very few villages in rural regions
- I don't know

**5. How mobile are people in your region?**

Multiple answers (combinations) possible.

- Almost everybody has a cell phone
- Many people have a cell phone
- Only the youngsters have a cell phone
- Only the people in the cities have a cell phone
- Cell phone is rare
- I don't know

**ABOUT THE AUDIENCES**

**6. What is the size of the (possible) NMA audiences (digital youth), as given in the partners reports?**

Multiple answers (combinations) needed.

- Big
- Limited in size
- Non- existing
- I don't know

**7. What is the profile of the (possible) NMA audiences (digital youth) as given in the partners reports?**

Multiple answers (combinations) needed.

- Young
- Urban
- Rural
- Female
- male
- Elite
- Cell phone users
- Computer users
- Exclusively highly educated
- Bloggers
- Gamers
- Other, namely: \_\_\_\_\_

**8. How “digital” are the potential audiences in your region? What is the digital equipment they mainly use?**

Multiple answers (combinations) possible.

- Computer at home

- Computer in public spaces
- Cell phone

**9. How would you rate the digital skills of the potential audiences in your region**

Multiple answers (combinations) possible.

- High
- Average
- Sufficient
- Poor
- Depends on the activity. For example they are mostly good in (please name): \_\_\_\_\_ and bad in (please name): \_\_\_\_\_

**10. Did you notice if there is any difference in digital habits between young women and men?**

Multiple answers (combinations) possible.

- Yes, girls do not go often / are restricted to go to public spaces (internet-cafes)
- Yes (please name): \_\_\_\_\_
- There is no difference
- I don't know

**ABOUT PAST AND PRESENT PROJECTS**

**11. Did you get applications from the artists to support to digital/NMA activities in the last 10 years?**

- Yes, many and often
- Yes, sometimes / rarely
- No

**12. Did you support NMA projects/activities in the last 10 years?**

- Yes, structurally (regularly)
- Yes, sporadically
- No
- I don't know

**13. How many NMA projects/activities supported in the last 10 years?**

(please fill in the number of projects): \_\_\_\_\_

**14. Do you currently support NMA projects/activities in your region?**

- Yes, regularly
- Yes, sporadically
- No

**15. How many projects/activities are you currently supporting?**

(please fill in the number of projects for each region): \_\_\_\_\_

**16. What is type of NMA projects/activities you support(ed)?**

Multiple answers possible.

- internet based
- cell phone based
- other type, namely: \_\_\_\_\_

**17. What is NMA genre of the projects/activities you support(ed):**

Multiple answers possible.

- performance
- installation
- video art
- netart
- software art
- literature: digital poetry, keitei novels
- music: electronic, sampling
- machinima
- pocket films
- NMA festival
- NMA conference
- NMA journalism
- NMA education
- other type, namely: \_\_\_\_\_

**18. Which themes / issues do NMA projects and activities you support(ed) address?**

Please name some:

**19. Do you assess that NMA projects/activities you support(ed) have an impact in their society/community?**

- Yes, obvious
- Yes, some
- No
- I don't know

**20. Please could you tell us in which way digital / new media art project (s) and activities that you supported impact(ed) in your society/community (please give an example)**

**ABOUT THE BURNING ISSUES AND RELEVANCE**

**21. What are, in your opinion, the major issues in digital art/ NMA sector in your region(s) that absolutely require donors' support? Please, name.**

**22. What new possibilities new media have brought to the artistic practices/organizations in your country/region? Please reflect.**

**ABOUT THE PRIVATE SECTOR**

**23. Is a big (inter)national private IT corporation (a provider, a software/computer developer) active in your region(s)? (like Vodafone, Nokia, Microsoft, and Google)**

- Yes, more of them (please name): \_\_\_\_\_
- Yes, one (please name): \_\_\_\_\_
- Yes, international, (please name): \_\_\_\_\_
- Only national, namely (please name): \_\_\_\_\_
- I don't know

**24. Is any big (inter)national private IT corporation (a provider, a software/computer developer) already involved with supporting development projects in your region(s)?**

- Yes, more of them (please name): \_\_\_\_\_
- Yes, one (please name): \_\_\_\_\_
- Yes, international, (please name): \_\_\_\_\_
- Only national, namely (please name): \_\_\_\_\_
- I don't know

**25. Is any big (inter)national private IT corporation (a provider, a software/computer developer) already involved with supporting NMA projects in your region(s)?**

- Yes, more of them (please name): \_\_\_\_\_
- Yes, one (please name): \_\_\_\_\_
- Yes, international, (please name): \_\_\_\_\_
- Only national, namely (please name): \_\_\_\_\_
- I don't know

#### **FUTURE PLANS**

**26. What is your opinion about this idea: that Hivos, together with some colleague agencies *and* a private sector develops/opens in coming years some kind of (proactive?) regular support for NMA in the developing countries?**

- Yes, I am in favor of it
- Maybe, I first need to know more about that program
- Sounds interesting, because: \_\_\_\_\_ (please explain)
- It depends on the: \_\_\_\_\_ (please name)
- No
- I don't know

**27. If you are in favor of the above idea, could you share you thoughts, preferences, and eventual suggestions and concrete ideas about this venture, please.**

**28. If you are in favor of the above idea , could you share you thoughts about the possible added value for Hivos , please?**

29. If you are in favor of the above idea , could you share you thoughts about the possible role that Hivos could play in this venture , please?

30. If you are NOT in favor of the above idea, could you share you tell why is that, please?

31. Would you be interested in the outcome of this research?

- Yes
- No

**THANK YOU FOR TAKING THE TIME TO COMPLETE THIS QUESTIONNAIRE!**

Please return by email to Tanja Vranic at [t.vranic@hivos.nl](mailto:t.vranic@hivos.nl) before 15 the August 2009

## **Questionnaire v. For the private sector**

Dear Madam/Sir,

I would like to ask you to contribute to the research about the ***International support to New Media Art in the developing countries***, conducted by Tanja Vranic, Programme officer for arts and culture in Hivos.

The goals of the research is to obtain, systematize and analyze information about the state of the digital/new media art in developing countries on one side, and on the other side, about current support to it by the international donor world and the international private sector with the aim to identify the needs of the former and the good practices, possibilities and opportunities of/for the latter. Finally, this study also aims to come with an analysis of the current situation and present creative recommendations for the future.

By New Media Art this research considers new art forms that emerged from the new technologies: computer, internet, multimedia, optics, electronics and cell phones; thus a broad field that includes video art, digital print, digital poetry, sms-poetry, *keitai* (cell phone novels), pocket films (made by cell phones), sampling (in music and visual arts), conceptual and virtual art practices, performance and installation, in real and virtual world.

The purpose of the questionnaire I am kindly asking you to fill in is to collect data about the current policies, practices and future plans of international ICT corporate private sector regarding support to New Media Art in the Global South. We would also like to know whether you would be interested to participate in an eventual joint program of support to the digital/new media art, together with international donor agencies and colleagues from private sector.

Your insights are invaluable to this study. I therefore hope you will take twenty minutes needed to respond to the questions in the attached questionnaire and add any other relevant information you would like to share. In case of need for any clarification, please contact Tanja Vranic at: [t.vranic@hivos.nl](mailto:t.vranic@hivos.nl)

**Would you be so kind to return your answers and remarks to this email address before the 4<sup>th</sup> of September 2009?** Due to time constraints it will be difficult to add information to the research report after this date.

Thank you for your cooperation,

Kind regards

Paul van Paaschen

Programme Manager Arts and Culture, Hivos

## QUESTIONNAIRE

### Main principles and rules of this questionnaire are:

- Replies will be treated as anonymous.
- All answers will be accumulated and shown as values in the final report, never as single response.
- The questionnaire and respondents are not evaluated in any sense.
- There are no wrong or right answers.
- Feel free to add any option which is not enlisted.

**Instructions for filling in this questionnaire:**

- NMA = New Media Art
- Most of the questions are multiple choices. You can choose to answer in these way:
  - a) make a correct answer **bold**, or highlight it
  - b) delete all the other options but the correct one
- If a multiply choice question does not propose your answer, please write your reply in the section “other”.
- The other questions you will be asked to fill (a number) or to reflect.

**ABOUT YOUR COMPANY**

**What is the field your company works in?**

Multiple answers possible.

- Software for computers
- Software for cell phones
- Production / design computers
- production / design cell phones
- internet provider
- mobile telephony provider
- Other, namely: \_\_\_\_\_

**In which country is your company based?**

- Headquarters in \_\_\_\_\_
- Headquarters in \_\_\_\_\_, with local offices / factories in: \_\_\_\_\_

**ABOUT CORPORATE SOCIAL RESPONSIBILITY POLICIES**

**1. Is Corporate Social Responsibility included in your company's current policy?**

- Yes
- No
- I don't know

**2. Is support to Internet & and New Technologies included in your company's current CSR policy?**

- yes, explicitly , in the framework of the general CSR
- not explicitly, but is possible
- No
- I don't know

**3. Is support to arts & culture included in your company's current CSR policy?**

- yes, explicitly , in the framework of the general CSR
- not explicitly, but is possible
- No
- I don't know

**4. Is support to digital/new media art included in your company's current CSR policy?**

- yes, explicitly , in the framework of the general CSR
- not explicitly, but is possible
- No
- I don't know

**5. Is your company's CSR policy and practice, in general, and in specific regarding NMA:**

- proactive (specific programs with the calls for proposals with deadlines, or active search for ...)
- responsive (open call for proposals)
- both or mixed of the two approaches

**ABOUT PROJECTS AND ACTIVITIES**

**6. Did you company support NMA projects/activities in the last 10 years?**

- Yes, structurally
- Yes, sporadically
- No
- I don't know

**7. How many NMA projects/activities did your company support in the last 10 years?**

(please fill in the number of projects): \_\_\_\_\_

- in Africa (please fill in the number of projects, if possible): \_\_\_\_\_
- in Asia (please fill in the number of projects if possible): \_\_\_\_\_
- in Latin America and the Caribbean (please fill in the number of projects, if possible): \_\_\_\_\_

**8. What is a type of NMA projects and activities that you support(ed)?**

Multiple answers possible.

- internet based
- cell phone based
- other type, namely: \_\_\_\_\_

**9. What is NMA genre of the projects and activities you support(ed):**

Multiple answers possible.

- performance
- installation
- video art
- netart
- software art
- literature: digital poetry, keitei novels
- music: electronic, sampling
- machinima
- pocket films
- NMA festival
- NMA conference
- NMA journalism
- NMA education
- other type, namely: \_\_\_\_\_

**10. What is the profile of the NMA audiences in the countries where you work?**

Multiple answers (combinations) needed.

- Young
- Urban
- Rural
- Female
- male
- Elite
- Cell phone users
- Computer users
- Big

- Limited in size
- I don't know

**11. Could you name some of the NMA organizations /projects/activities you supported, please?**

--

**FUTURE PLANS (EVENTUAL FUTURE PLANS AND INTEREST IN JOINT PROGRAMS AND PARTNERSHIPS)**

**12. If not yet the case, does your company intend to include CSR in its future policy?**

- Yes, there are plans, and the decision has been already made to include it in our policy
- Yes, there are discussions about including it at the moment, but nothing is decided
- No there are neither plans nor discussions about this
- I don't know

**13. If your company has a CSR policy, but it doesn't include support to NMA, does your company intend to include the support to NMA in its CSR policy?**

- Yes, there are plans, and the decision has been already made to include it in our policy
- Yes, there are discussions about including it at the moment, but nothing is decided
- No there are neither plans nor discussions about this specific field (NMA)
- I don't know

**14. Would you/your company be interested to participate in an eventual joint program of support for NMA in the developing countries, together with some international donor agencies?**

- Yes
- Maybe
- Sounds interesting, because: \_\_\_\_\_ (please explain)
- It depends on the: \_\_\_\_\_ (please name)
- No
- I don't know

**15. Please, estimate your company's capacities to contribute to an eventual joint program of support?**

	excellent	very good	average	low	none
Financial capacity					
Personnel (number of)					

Personnel (expertise)					
Network , contacts with the NMA artists					

**16. Would you be interested in the outcome of this research?**

- Yes
- No

If yes, please state the following contact details for the future communication and delivery of the report:

First Name

Last Name

Position

Name of Organization/ Company

Country

Email Address

Street Address

City

Phone Number

**THANK YOU FOR TAKING THE TIME TO COMPLETE THIS QUESTIONNAIRE!** Please return by email to  
Tanja Vranic at [t.vranic@hivos.nl](mailto:t.vranic@hivos.nl) before 4<sup>th</sup> September 2009

## **List of the International donor agencies that the questionnaire was sent to**

1. Open Society Institute
2. Prince Claus Fund
3. DOEN Foundation
4. Soros Foundations (Tadjikistan, Indonesia)
5. Ford Foundation
6. Swedish International Development Agency
7. Norwegian Organization for development Cooperation
8. Indian Foundation for Art
9. FLICT Foundation
10. Danish Development Cooperation
11. NORAD



**Table iii: Percentage of NMA projects of total number of projects, responses of the artists and cultural organizations**

80%	Africa	
	L. America	
	Asia	
50%	Africa	
	L. America	
	Asia	
10%	Africa	
	L. America	
	Asia	
5%	Africa	
	L. America	
	Asia	

**Table iv: Type of NMA projects and activities, responses of the artists and cultural organizations**

Internet based	Africa	
	L. America	
	Asia	
Cell phone based	Africa	
	L. America	
	Asia	
Other	Africa	
	L. America	
	Asia	



**Table vi: Income from NMA projects/activities, responses of the artists and cultural organizations**

Yes, % of the budget earned with NMA	Africa	
	L. America	
	Asia	
NO nothing earned with NMA activities	Africa	
	L. America	
	Asia	
Not applicable	Africa	
	L. America	
	Asia	

**Table vii: Partnerships/networks with other NMA organizations/artists, responses of the artists and cultural organizations**

Partnerships in developing projects &	Africa	
	L. America	
	Asia	
No partnerships	Africa	
	L. America	
	Asia	
Extensive network	Africa	
	L. America	
	Asia	
Some contacts	Africa	
	L. America	
	Asia	
No contacts	Africa	
	L. America	
	Asia	

**Table viii: Most used digital equipment, responses of the artists and cultural organizations**

computer at home	Africa	
	L. America	
	Asia	
computer in public spaces	Africa	
	L. America	
	Asia	
cell phone	Africa	
	L. America	
	Asia	

**Table ix: Profile of the audiences, responses of the artists and cultural organizations**

<b>young</b>	Africa	[Bar]
	L. America	[Bar]
	Asia	[Bar]
<b>urban</b>	Africa	[Bar]
	L. America	[Bar]
	Asia	[Bar]
<b>rural</b>	Africa	[Bar]
	L. America	[Bar]
	Asia	[Bar]
<b>female</b>	Africa	[Bar]
	L. America	[Bar]
	Asia	[Bar]
<b>male</b>	Africa	[Bar]
	L. America	[Bar]
	Asia	[Bar]
<b>elite</b>	Africa	[Bar]
	L. America	[Bar]
	Asia	[Bar]
<b>Friends and family of the artists</b>	Africa	[Bar]
	L. America	[Bar]
	Asia	[Bar]
<b>Big</b>	Africa	[Bar]
	L. America	[Bar]
	Asia	[Bar]
<b>Limited in size</b>	Africa	[Bar]
	L. America	[Bar]
	Asia	[Bar]
<b>Computer users</b>	Africa	[Bar]
	L. America	[Bar]
	Asia	[Bar]
<b>Cell phone users</b>	Africa	[Bar]
	L. America	[Bar]
	Asia	[Bar]

**Table x: Comparison themes in general, responses of the artists and cultural organizations**

<b>Socio-political-economic issues</b>	Africa	[Bar]
	L. America	[Bar]
	Asia	[Bar]
<b>Artistic issues</b>	Africa	[Bar]
	L. America	[Bar]
	Asia	[Bar]

**Table xi: Comparison specific themes, responses of the artists and cultural organizations**

<b>Human rights</b>	Africa	[Bar]
	L. America	[Bar]
	Asia	[Bar]
<b>Political-economic</b>	Africa	[Bar]
	L. America	[Bar]
	Asia	[Bar]
<b>Socio-cultural</b>	Africa	[Bar]
	L. America	[Bar]
	Asia	[Bar]
<b>Environmental</b>	Africa	[Bar]
	L. America	[Bar]
	Asia	[Bar]

**Table xii: Impact, responses of the artists and cultural organizations**

<b>Social</b>	Africa	[Bar]
	L. America	[Bar]
	Asia	[Bar]
<b>Politic-economical</b>	Africa	[Bar]
	L. America	[Bar]
	Asia	[Bar]
<b>Artistic + Social</b>	Africa	[Bar]
	L. America	[Bar]
	Asia	[Bar]
<b>Artistic</b>	Africa	[Bar]
	L. America	[Bar]
	Asia	[Bar]

**Table xiii: Needs and issues per continent, responses of the artists and cultural organizations**

<b>education</b>	Africa	
	L. America	
	Asia	

<b>knowledge</b>	Africa	
	L. America	
	Asia	

<b>Technical matters/tools</b>	Africa	
	L. America	
	Asia	

<b>Distribution/ audience development</b>	Africa	
	L. America	
	Asia	

<b>collaboration</b>	Africa	
	L. America	
	Asia	

<b>Finances and industry development</b>	Africa	
	L. America	
	Asia	

**Table xiv: Possibilities that NMA is opening, per continent, responses of the artists and cultural organizations**

<b>Cultural/social wise</b>	Africa	
	L. America	
	Asia	

<b>Artistic wise</b>	Africa	
	L. America	
	Asia	

<b>Economic wise</b>	Africa	
	L. America	
	Asia	

**Table xv: Past and current support as reported by the artists and cultural organizations**

<b>International donors</b>	Africa	
	L. America	
	Asia	
<b>National donors</b>	Africa	
	L. America	
	Asia	
<b>Local /national authorities</b>	Africa	
	L. America	
	Asia	
<b>Private sector</b>	Africa	
	L. America	
	Asia	
<b>other</b>	Africa	
	L. America	
	Asia	

**Table xvi: General overview of the priorities, responses of the artists and cultural organizations**

<b>Increase/ improvement of production</b>	Africa	
	L. America	
	Asia	
<b>More education / knowledge</b>	Africa	
	L. America	
	Asia	
<b>Enlarge outreach / distribution</b>	Africa	
	L. America	
	Asia	
<b>Enrich technical infrastructure</b>	Africa	
	L. America	
	Asia	
<b>More exchange</b>	Africa	
	L. America	
	Asia	
<b>More business wise practice</b>	Africa	
	L. America	
	Asia	

**Table xvii: Overview of general recommendations to donors, by artists and cultural organizations, ordered by priority**

<b>Regarding education</b>	Africa	
	L. America	
	Asia	
<b>Regarding production</b>	Africa	
	L. America	
	Asia	
<b>Regarding technical infrastructure</b>	Africa	
	L. America	
	Asia	
<b>Regarding collaboration</b>	Africa	
	L. America	
	Asia	
<b>Regarding finances</b>	Africa	
	L. America	
	Asia	

**Table xviii: Estimation of organization's capacities to contribute to a possible joint program of support, responses of the donors organizations (other than HIVOS)**

	excellent	very good	average	low	none
Financial capacity		x		xx	
Personnel (number of)				xxx	
Personnel (expertise)		x	x	x	
Network , contacts with the NMA artists		x		x	

**Table xix: Overview answers HIVOS Arts and Culture POs**

		1	2	3	4	5	6	7	8	
Past		rarely	sometimes	rarely	No respon	rarely	No response	No respon	rarely	rarely
		Frequency of support	sporadically	sporadically		don't know			sporadically	sporadically
		No supported projects	2	5		3			2	3
Present	Quantity	Frequency of support	sporadically	sporadically		sporadically			sporadically	sporadically
		No supported projects	4	5		8			1	0
		Percentage (NMA of total projects)	25%	5%		5%			10%	0%
		Earmarked budget for NMA	no	no		no			no	no
	Quality	Type of NMA	Video internet	Digital art, audiovisuals		video art, digital print			Video based	Video Internet, real life
		Genre of NMA	Installation, performance, video art, festival	Installation video art Webpage of cultural networks		performance video art, software art			Installation, video art	Performance Installation Video art Music electronic, music sampling NMA festival
		Artistic quality	average	good		average			average	good
		Professional networks	yes, some	no		yes some			yes, extensive	Some contacts
	Social engagement	Themes projects address	poverty, human rights	Artistic themes		conflicts, social issues				Innovation experimentation
		Level of impact in the society	don't know	Yes, some		don't know			yes, some	Big impact
		Kind of impact	don't know	Impact on young creators		discussion and reflection			Interest in video art and issues	Many more young people start making short films
	Audience	Size	Limited	limited					big	
		Profile	young, rural, urban	Young urban elite cell phone users computer users		urban			young, urban	Young urban female male cell phone users computer users

	Relevance for development	Urgent needs and issues of the sector	Equipment, education	Technical and artistic training		reaching the youth, relevant trainings			understanding of NMA, internet , cell phone limitations, Skills, education	Production support
		New possibilities/added value to the sector	increasing outreach ,cheaper production	Possibility for young creators to make films (without big investments)		increasing outreach, less constrains (location less important)			increasing outreach, cheaper production	Don't know
		Contribution to local sustainability	don't know	Not applicable at the moment		difficult to judge			so far only in music has a significance	Don't know
	future	Budget earmarking	yes	Yes, from 2011 on		don't know			yes	Don't know
	Apart / Joint program?	yes	Sounds interesting, as a joint venture with ICT department		sounds interesting			sounds interesting	Yes, I m in favor of it	
	Suggestions for apart / joint program	Proactive, together with private sector,	Start an exchange process with other Hivos regions		good overview of current practices			good overview of NMA in each region + not forcing our beliefs on partners, introduce NMA in the regions where it is absent	Hivos to proactively set up NMA programme, be proactive, reserve budget and staff time	
	Added value for Hivos	Cross-sectoral, Integration of departments, possibility for a joint programme	Innovation visibility cross sectoral work accessibility		unique combination In the donor world, connection between AC, IM and Knowledge program			Accessibility of NMA,	Young audiences attracted to Hivos	

	Role of Hivos	Unique donor, Pioneer, NMA hub (for developing countries), match-maker between NL and Global South, knowledge	Not just funding, but knowledge providers (we could provide, together with		unique donor (for NMA), attracting new "mixed" partners			funder, linking, facilitator of research	
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# CURRICULUM VITAE RESERACHER

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## **Tanja Vranic**

(10/9/1962, Belgrade)

Paramariboplein 20  
1058 AS Amsterdam  
+31 (0)650 604 342  
[tanjita@gmail.com](mailto:tanjita@gmail.com)

## Education

- BA Theatre and Radio directing, University of Arts, Faculty of Dramatic Arts, Belgrade (1987)
- Public Relations, Netherlands' Institute for Marketing (2001)
- Coaching in the Culture, Theatre Institute Netherlands and Network CS (2004)

## Professional expertise

- programme policy development, programme / project management in culture (1993 – today)
  - analyzing, assessment, preparing, implementation, monitoring, supervision, evaluation
  - administration (contracts, registrations, archiving) / finances (budgeting, fundraising)

- international cultural cooperation (1993 – today)

- initiating organizations for cultural cooperation / exchange with the Balkans\*
- participation at international forums, conferences and workshops \*
- networking with European cultural organizations, artists and cultural operators\*

\* lists of projects, organizations, conferences and networks are available at request

- communication / writing (1987 – today)

- cultural journalism (radio and week magazines)
- translation from Serbo-Croatian into English/Dutch, and vice versa (films, essays)\*
- business documents (project descriptions, grant applications; evaluations)
- PR texts: press releases, reviews, overviews, announcements

\* list of translated films and essays is available at request

- performing arts (1985 – today)

- dramaturgy (adaptations and dramatizations for theatre, radio and film)
- theatre and radio directing (seven theatre and puppet-theatre plays; ten radio dramas)
- creative writing (author of four theatre and puppet-theatre plays)
- TV and film: assistant director by two educational TV series and one film

## Work history and relevant experience

- 2007 - today Programme Officer Arts & Culture, Hivos, The Hague  
management / policy development portfolios Latin America and Central Asia
- 2007 - today Lobby and advocacy for Vinca trams, international cultural project  
interactive exhibition of the Neolithic South-European culture in the EU
- 2003 - 2007 Programmes coordinator, PleinTheater, Amsterdam  
artistic policy development, implementation and coordination of the repertoire
- 2000 - 2003 PR coordinator, PleinTheater, Amsterdam  
communication/PR policy development and implementation; writing
- 2000 - 2008 cultural correspondent, Radio Belgrade 2  
weekly reporting about the arts & culture in the Netherlands
- 1997 - 2000 freelance translator, drama teacher, supervisor, workshop developer
- 1993 - 1997 founder, artistic & business director, author, Tsjardak Foundation, Amsterdam  
(introduction of arts & culture from the Balkans to the Dutch society)
- 1985 - 1991 freelance dramaturge, cultural journalist, theatre and radio director, Belgrade