Mapping ECulture, eCultuur, E-cultuur or e-culture: Richard Rogers in conversation with Annet Dekker

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audiences. The context, specific information and indexes of certain regions will offer the e-culture sector a better overview as well as link up activities. In addition they are useful to policy makers in search of arguments to support future activities, as well as finding links between plans and examining the added value of financial support. For foreign partners the surveys offer an opportunity to put on paper and collate their experiences, rendering their activities more visible and defining the issues they would like to deal with.

The importance of working at an international level, exchange and cooperation forms the basis of this section and would appear self-evident. The international surveys do not so much provide a legitimation of such exchange but rather seek depth, continuity and sustainability in relation to these activities. Their value is clear and they will be continued.

Floor van Spaendonck
Virtueel Platform

Floor van Spaendonck is director of Virtueel Platform, the Dutch sectoral institute for media, arts and digital culture. Virtueel Platform stimulates innovation and supports knowledge exchange in the field of e-culture in the Netherlands and abroad. Floor studied history. Her professional expertise lies in the field of digital culture and media art, arts administration and funding. Her focus in the field of arts is on shaping conditions and creating a platform for crossovers, research, experiment and debate in the field of arts. Previously she worked as staff member for the Amsterdam Arts Foundation and was programme manager at media lab Waag Society.
Mapping ECulture, eCultuur, E-cultuur, or e-culture

Richard Rogers
http://www.govcom.org
in conversation with
Annet Dekker
http://www.virtueelplatform.nl

What is e-culture - what was e-culture?

1996: e-culture is the end of the divide between high culture and low culture

1999: e-culture is the opposite of e-commerce

2002: e-culture comes after visual culture and print culture

2003: e-culture is not digitisation, e-culture is online culture

2007: e-culture is an engine of innovation

2008: e-culture is a fully accepted e-word, like e-mail

Google shows: e-culture - 51,500 results
eCultuur - 6,410 results

For more information on the mapping project see the fold-out sheet enclosed with this book.

Annet Dekker

In order to get to grips with the term ‘e-culture’ Virtueel Platform asked Govcom.org to map the term. The result is now mapped and clouded. How did you go about it and what did you find?

Richard Rogers

Recently, we defined clouding as a particular analytical technique. This doesn’t mean merely visualising the results of analysis in a cloud, but that you start your analysis by thinking that you’re going to cloud it. This in turn means that you do the analysis in a particular way because you’re clouding. In the clouding we tried to characterise what e-culture is about. In all, the analysis had three components; What is e-culture about, who does it, and, who recognises the term?

We started with a set of organisations, in our case about 250 organisations that were selected and coded by Virtueel Platform. That is to say, we made up a coding scheme, coded in organisations that were selected and coded by Virtueel Platform.

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We started manually, with a chalk board and coloured chalk, drawing little circles signifying the sites of the organisations involved in climate change and lines between them signifying hyperlinks. What we noticed was that there was something that we eventually called the politics of association on display. That is, some organisations linked to others for particular reasons.

We thought that hyperlinks at the time, if you take a large sample of them, might signify the reputation of an organisation. The organisations that get the most links from other organisations working in the same area, one would imagine could have more authority or a higher reputation than the other organisations. In fact the hyperlinks, we thought, displayed some kind of reputation distribution. First of all they showed a politics of association, and on the other hand a sort of reputation distribution. Where the politics of association is concerned, we made a film in 1999 that was our next larger project whilst we were research fellows of the Jan van Eyck media and design fellowship. I was the research fellow and I brought with me a number of colleagues both from Amsterdam (including Noortje Marres) and some people from the Royal College of Art – largely students. We sat at the Jan van Eyck Academy for about five months. We made a video as well as some other things, and one of the things we were looking to find out was why organisations link to one another. So we interviewed the webmasters of Shell, Greenpeace as well as RTMark which is the famous organisation which pioneered 'rogue' websites – or ‘fake sites’. The three of them were all in the same issue-space with regard to climate change, and when we interviewed them we found out that they all are, in some ways, competing for attention in the same space.

What we noticed when we were mapping was that when you map an issue, the types of organisations that are on the map most prominently are .govs, .coms and .orgs. So, that is where the name comes from: Govcom.org.

The work is something that can be presented in a variety of discourses. It has the scientific to it. It has the design to it. We are always very conscious about the narrative. What is the story? What are we telling here? In that sense the presentation is always important. We feel the things we do can be presented, shown and talked about in any of the discourses that we have people from on our team. We are at a point where people can cross over quite well. I am very comfortable working with designers, artists and programmers. I can speak their languages.
What is the role of the public for you? Do they have a say in the thing? Is there an open forum? Can they only be listeners, lurkers or also participants?

We thought an issue ticker would make a nice interface between those two zones. It is not. But, when one says 'open source software' there is often the impression that everything we do is put into the open source community, when in fact it is not. With the Issue Crawler, in particular, we have extensive documentation. But we do not have the actual code bundle online. That is not to say that we have a problem sharing. We make it in the spirit of open source, we use open source licenses but as of yet we haven’t done the SourceForge project for it.

The consequence is that with the Issue Crawler we do not have the community of programmers, which is something that occasionally hurts us because the Issue Crawler is user supported. Every year or so we realise we do not have any money, so I write to my institutional supporters, which are quite important universities. There is a list of about 15 or 20. We suffer, in some sense, from not having taken the time or made the extra effort to create a SourceForge project.

Would you say that with your projects you make political statements, or are you more interested in showing what is happening with different issues?

Every once in a while we do a piece of work that has some kind of public dimension in mind. For example, one of the proposals that accompanied the Issue Tracker (a piece of software which monitors whether social issues are rising or falling) was to have it as an augmented space project. Initially it was inspired by the protests in the streets of Genoa during the G8 meeting in 2001. There was a red zone, and green zone: where the protestors were on one side, and conference on the other. We thought an issue ticker would make a nice interface between those two zones. It has a public dimension to it, but it is more of a showing, a form of presentation of our findings.

Can you tell me a little bit about the software you are using?

We make open source software, but we do not make SourceForge projects because that is a whole world which requires constant attention. We share code... a lot. Whether or not the open source community, when in fact it is not, With the Issue Crawler, in particular, we have extensive documentation. But we do not have the actual code bundle online. That is not to say that we have a problem sharing. We make it in the spirit of open source, we use open source licenses but as of yet we haven’t done the SourceForge project for it.

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We have made a lot of different statements, and some are summarised in the different terms we use. We are concerned about 'issue abandonment'. We are concerned about 'issue drift'. We are concerned about the life that issues lead and are continually, in some sense, making statements about issues through those sorts of terms.

For example, in 'issue drift' one notices that international NGOs and inter-governmental organisations go from summit to summit, and conference to conference. At each of these different venues, there are different agendas and if you look at it over time you’ll notice how particular issues rise and fall in these agendas. We always ask ourselves the question of whether or not these organisations...