

DIGITAL CHALLENGES

INTRODUCTION

- Hundreds of mentions
- QPRs, question on digital challenges: really useful
- Specific PMs
- Global North and South
- Strategy: use the QPRs as the raw material; add quotes by the Parties
- Structure
 - Intro: tech neutrality, OG, new research
 - 1. Towards a networked value chain
 - Opportunities and challenges (Kenya, Latvia)
 - PMs in 5 areas
 - 2. The Digital South
 - 3. From Big Data to No Data

1. TOWARDS A NETWORKED VALUE CHAIN

Creation

- Support to digital arts: funding opportunities; grants; awards
(Argentina; Chile; Germany; Italy; Sweden; Tunisia; UK + Indonesia)
- Centers and festivals devoted to digital arts
(Austria; Italy; Mexico; Portugal; Switzerland; Tunisia)
- Visibility of artists in the digital environment
(Canada-Quebec; Germany; Madagascar; Monaco; Spain; Slovakia)
- Support for the mobility of artists with digital tech (Austria; Germany)
- Digital infrastructure for artists (Cuba)
- Crowdfunding (Italy; Switzerland)
- Artistic education and training with digital tools (Brazil; Denmark; Mexico; Portugal; Switzerland; Vietnam)

Production

- Support CCI in the digital environment (France; Mongolia; New Zealand; Portugal; Slovakia; Spain; Vietnam)
- Modernization of the book industry (Canada; Canada-Quebec; Chile; Cuba; Estonia; France; Greece; Tunisia)
- Music industry (France; Germany)
- Film industry (Austria; Brazil; Bulgaria; Canada; Denmark; France; Georgia; Italy; Lithuania; Madagascar; Senegal; Slovakia; Spain; Tunisia; Vietnam); coproductions (Canada with Denmark, Colombia, France, UK, Wallonia and New Zealand)
- Videogames and interactive content (Argentina; Brazil; Canada-Quebec; Finland; France; Georgia; Spain)
- Hubs, incubators, clusters, support to start-ups (Austria; Brazil; Cambodia; Croatia; Estonia; Georgia; Germany; Greece; Italy; Latvia; Malawi; Mexico; Portugal; Uruguay)

Distribution

- Copyright protection
(Austria; Brazil; Cambodia; Finland; Greece; Italy; Kenya; Lithuania; Norway; Slovakia; Spain; Switzerland; Zimbabwe)
- Modernization of the media sector
(Australia; Austria; Brazil; Canada; Croatia; Denmark; Finland; Georgia; Latvia; New Zealand; Norway; Oman; Slovakia; Spain; Sweden; Tajikistan)
- Legislation: fixed price for e-books (Austria; France)
- E-commerce (Cuba) and online marketing of analogue goods (Kenya)

Access

- Libraries (Australia; Austria; Belarus; Bulgaria; Canada-Quebec; Croatia; Cuba; Estonia; Finland; France; Germany; Greece; India; Indonesia; Korea; Latvia; Norway; Oman; Portugal; Slovakia; Spain; Tajikistan; Tunisia)
- Museums (Belarus; Croatia; India; Latvia; Slovakia; Spain; Uruguay)
- Other digitization initiatives (Bulgaria; Cuba; Estonia; France; Italy; Slovakia; Sweden)
- Online accessibility (Mongolia; Portugal)
- Digital literacy (Denmark; Finland; Lithuania; Mexico)
- Integral national or regional plans: digital agendas (Canada-Quebec); infrastructure (Costa Rica; Cuba; France; Georgia; Greece; Latvia; Lithuania; Niger; Portugal; Senegal; Spain; Sweden; Tunisia; Vietnam)
- Digital inclusion programs (Belarus; Korea; Namibia; Portugal; Uruguay)

Participation

- Consultations with civil society using digital technologies
(Australia; Belarus; Canada; Chile; Georgia; Germany; Kenya + IFACCA; Namibia; Slovakia; Spain)
- Give visibility to local cultural expressions and increase participation in cultural life
(Cuba; Greece; Indonesia; Italy; Latvia; Namibia; Oman; Sweden)
- Support platform developed by civil society
(Brazil; Burundi; France; Lithuania; Niger; Slovakia; Tunisia)
- Publications, conferences and other events on digital culture
(Argentina; Canada; Cuba; France; Germany; Italy; Senegal; Spain)
- Other collaborations (inter-ministerial and with civil society)
(Canada; Canada-Quebec; Chile; France; Greece; Mexico; Switzerland)

Remarks

- Interesting progress:
 - digital arts
 - digital entrepreneurs
- Some issues are still missing in the PMs related to digital tech:
 - gender
 - global platforms
 - Integrate culture in national infrastructure/tech agendas
- A key for the success of a PM is the degree of interaction/connection/networking:
 - between different players (public sector, private sector, civil society)
 - between different fields (creation, production, etc.)
 - between different countries (v.g. Europeana)



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graph LR; A[Creation] --> B[Production]; B --> C[Distribution]; C --> D[Access]; D --> E[Participation];
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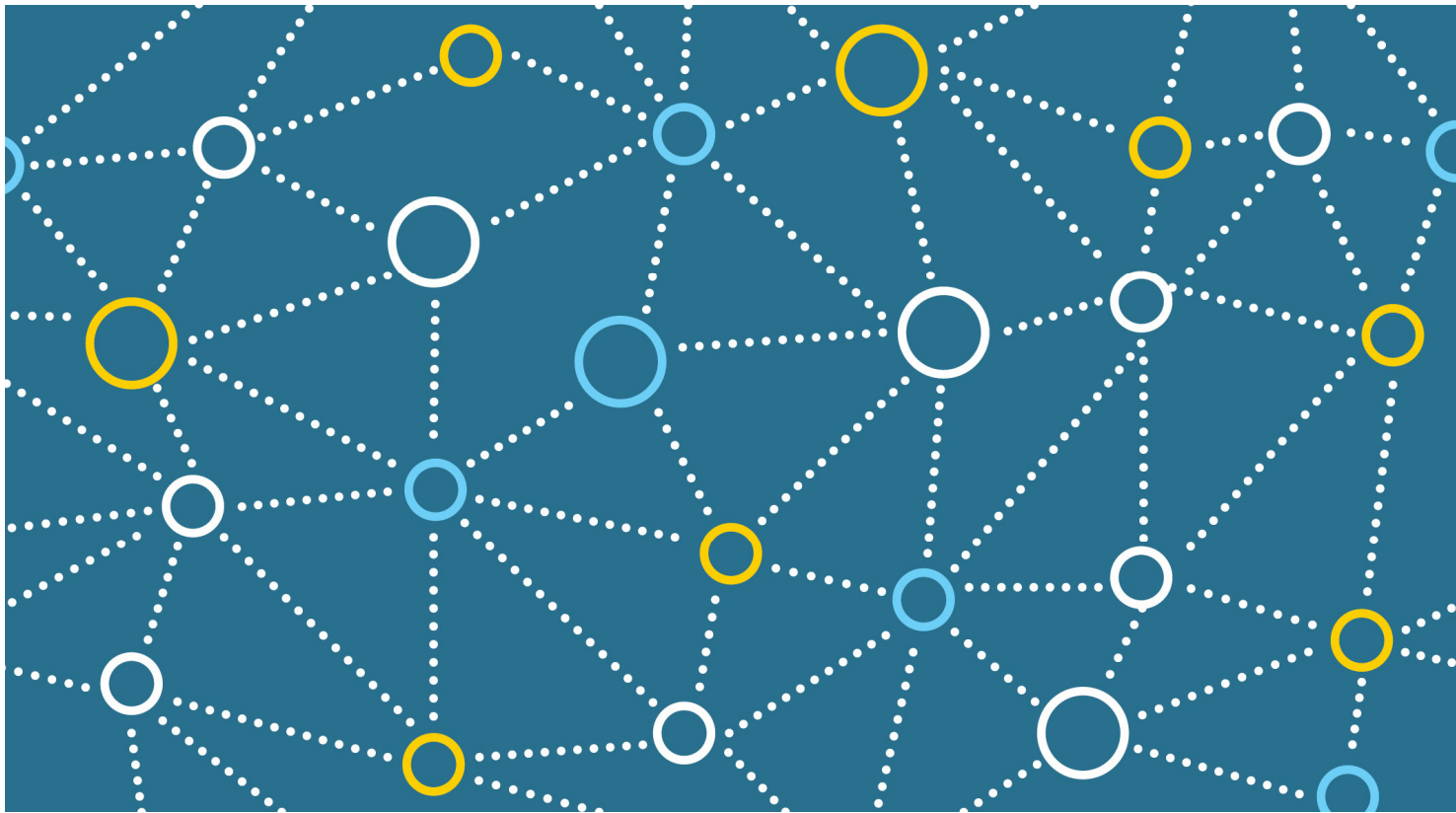
Creation

Production

Distribution

Access

Participation



2. THE DIGITAL SOUTH

Zimbabwe

“Skewed flow of cultural goods and services with the country being saturated with such services and goods from the developed countries in areas like film (animation), visual arts and other technologically-driven cultural expressions.”

“Disparity in technological advancement between the development world and developing countries. This fact is further pronounced in the analogue and digital areas where the former characterize the broadcasting services scenario in the majority of developing countries yet the developed world has gone full throttle in digitalization. Broadcasting services are critical in enhancing cultural expressions and the developing world is struggling to keep abreast with the rate at which technological advancements in broadcasting services are taking place.”

Kenya

“Though Information and Communication Technology presents many opportunities for development of culture it has also posed great threat to minority cultures of the world due to competition and dominance of Western nations cultural expressions on new media. For example, in Kenya after digital migration of media broadcast some locally owned broadcasts could not survive and had to close down.”

France

“Il faut soutenir l’émergence d’un « sud numérique » en facilitant l’accès aux réseaux, soutenant la formation aux usages et outils numériques sans chercher à imposer le modèle de développement du nord.”

QPRs and IFCD

- Capacity Building (Canada, with countries from the Caribbean; Germany in Lagos, Bangkok and Budapest; Spain with Ibero-american countries; Zimbabwe; IFCD-Thydewa in Brazil)
- Infrastructure for libraries (Finland with Namibia and Tanzania; India with countries from the South Asian Association for Regional Cooperation; Portugal with Macao)
- Media (France; Germany)
- Bridging the digital gap (France with Senegal)
- Distribution of films (Switzerland)
- Mappings (IFCD-Macedonia; IFCD-Morocco)
- Participation (IFCD-Artsnow in South Africa)

Particular situation of the Global South

- Mobile phones (leapfrogging)
- Youth (social media)
- Economic growth
- Without an appropriate strategy, the imbalance in the flow of goods and services in the digital environment will worsen dramatically
- [Graphs]

A digital strategy for the Global South

- Challenges posed by mere donations (by other countries, private companies, foundations)
- Sustainability as a key issue for the DCE: what happens after the donor leaves?
- Avoid top-down initiatives, foster a bottom-up approach
- Empower and interconnect local players: CCI, artists, public sector, civil society
- Work with flexible tools: in the digital world, one size doesn't fit all

3. FROM BIG DATA TO NO DATA

PMs related to data and digital tech

- Statistics on cultural trends including references to digital tech
(Argentina; Brazil; Costa Rica; Switzerland; Uruguay; Vietnam)
- Reports on digital culture and other tech trends
(Canada; Chile; Senegal)
- Open data, online mappings and other innovative initiatives
(Germany; Latvia; Mongolia; Tunisia; Uruguay)

QPRs: lack of data in general

- A lot of information is missing in the data section.
- Separate Annexes: data not comparable
- Except from a few cases (Brazil), most countries don't fill the form on music in the data section
- Several countries underline the lack of data available or the incompatibility of their stats with the fields of the QPR (Cambodia; Estonia; France; Greece; Kenya; Mexico; Norway; Portugal; Senegal; Switzerland; Vietnam)

Portugal (1)

“For some areas, it's very difficult to get accurate data, broken down by sector of activity, gender or any other item. Different sources of information were consulted and sometimes different data is available for the same items. For item 3 (Music), we couldn't get any data. At times only totals are available – for instance broadcasting media organizations (but we couldn't even register the totals since in the table the total corresponds to a sum) or number of publishing companies; other times different items are merged (bookshops and sales – the only available data for bookstores does not discriminate between Bookstore chains and Independent Book stores). In relation to Cultural participation, no source could provide data according to the discrimination and categories requested.”

Portugal (2)

“Financing is clearly and unfortunately a major issue. Organizing conferences, promoting meetings, commissioning studies and research, editing reports or comprehensive studies cost money! And studies and research are needed since policies must be based in accurate data, reliable information. And where can money come from when the public debt is huge, financial cuts are enormous and most institutions barely have the resources to keep doors opened and pay the indispensable expenses?”

Why data may be missing

- Digital pervading the whole creative chain
- Data/metadata
- No matter how the good is produced (analogue or digital), data/metadata is transmitted digitally
- Urgent need to update measurement methodology and techniques

Data matters: Vietnam

“Poor data, with the absence of national baselines and limited data on local and regional sector profile and performance, means that evidence-based investment is limited. There is an urgent need to develop detailed mapping of the profile and dynamics of the cultural industries at all levels – so that in Vietnam we can excel at evidence-based policy making and so that we can benchmark to international standards. Better data and intelligence will also enable us to innovate in developing new business models across the cultural industries and in facilitating R&D activities.”

Data matters: AI

- Data is the new oil / the new gold
- Only a few platforms control most content and data
- Food of the machines (Machine Learning)
- After being fed with data, machines can create
- With no clear policy in this field, creativity (and intelligence) is also at risk
- Example: https://www.youtube.com/watch?v=LSHZ_b05W7o

Google is letting their AI engine read romance novels to make it more conversational

Better **strategy execution** starts here.

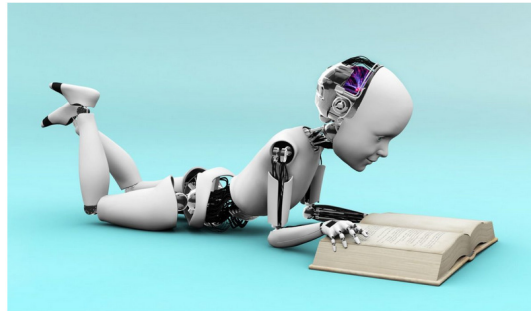
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NEWS



by John Dye · May 5, 2016



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It's an inventive and counter-intuitive solution to a complicated problem. Google's AI engine is **pretty smart**, but one thing it's not particularly good at is responding in a conversational style. Responses in the Google app, for instance, are very factual and to the point, but its sentences don't exactly sing. To tackle this problem, researchers have been letting the web of neural networks binge on steamy romance novels for the past few months.

That might not sound like it makes a lot of sense at first, but Andrew Dai, the Google



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Best Drones
CHARGED



Best Wireless Bluetooth Earbuds
SOUNDGUYS



Best Headphones of 2017
SOUNDGUYS

Google's Magenta group aims to create AI artists and musicians



NEWS



by John Dye · May 23, 2016



You may recall back when Google unleashed their AI engine on image databases and encouraged it to “fill in the gaps” in pictures by trying to pick out familiar images in the content. After many iterations, **Deep Dream** conjured up trippy interpretations of images crawling with eyeballs and animal heads. Inspired by witnessing computers undergo their first LSD trip, Google team members like Douglas Eck decided to assemble a new team called Magenta that will attempt to make creative artificial intelligences.

Magenta's early work was showcased in Durham, North Carolina at Moogfest. The project will formally launch at the beginning of June, and will take advantage of Google's machine-learning engine Tensor Flow. The idea is to create AI systems that are capable of producing wholly original music, video, or digital art. Also in the cards



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Best Android phones
ANDROIDAUTHORITY



Best Drones
CHARGED



Best Wireless Bluetooth Earbuds
SOUNDGUYS



Best Headphones of 2017
SOUNDGUYS

SUNDAY GIVEAWAY

CASE STUDIES / CONCLUSIONS

Case studies

1. Switzerland: online crowdfunding platform (<http://basel.wemakeit.ch>)
2. Mexico: Digital Culture Center
3. Austria: PPP between the national VoD-platform FLIMMIT and the ORF (Austria's public service broadcaster)
4. Niger: www.nigercultures.net platform (partnership public sector - civil society)
5. IFCD: Indigenous E-books in Brazil

Final remarks

- Clear progress compared to 2012-2013
- Some issues not fully addressed yet (gender, global online platforms, role of culture in tech infrastructure plans, Global South, data)
- Both at national and international level:
 - A relatively small investment could produce substantial change
 - Sustainability as a key element
 - SDGs **#4** (Education), **#5** (Gender equality), **#8** (Economic Growth), **#9** (Infrastructure), **#17** (Global partnership)
 - Always integrate different players, fields and countries
 - Accurate, up-to-date information and stats are vital
- Relationship between culture and digital technology needs to be reshaped
- Time to take action