The Research Council
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Work programme
2014–2018

Research Programme on the Culture and Media Sector (KULMEDIA)

Work programme

2014-2018

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1 Summary

The Programme on the Culture and Media Sector (KULMEDIA) is a policy-oriented programme that seeks to generate new, research-based knowledge about the connections between the role of cultural life and the media in society and the economic and technological framework underlying this. Especially important are the far-reaching and sometimes dramatic changes that digitalisation entails. These changes affect and are affected by cultural and media policy, which thus also becomes an object of research under the programme. The primary objective of the programme is to enhance the knowledge base for use in cultural and media policy development in light of the responsibility of the state to create conditions that facilitate open and enlightened public discourse as laid down in Article 100 of the Norwegian Constitution.

The programme will promote high-quality research of relevance for policy development, public administration and stakeholders in the culture and media sector by generating:

- knowledge about the changing technological and economic framework underlying the production, distribution and use of media content, art and cultural expression of all types;
- knowledge about the changing technological and economic framework underlying the establishment, management, accessibility to and dissemination of collections in institutions such as museums, archives and libraries – Norway's cultural memory;
- knowledge about how cultural and media policy itself influences the framework and role in society of these areas.

To understand the challenges inherent in the culture and media sector and how these may be addressed, it is important that projects view technology, economics, policy, and the media and cultural life's role in society in relation to each other. Within this overall perspective, the programme has the following thematic priorities:

- Digitalisation and its consequences;
- Changes in economic framework conditions for the media sector;
- Changes in economic framework conditions for the culture sector;
- Changes in cultural and media policy;
- The user perspective and cultural citizenship;
- Historical, national and international perspectives.

The KULMEDIA programme is seeking ambitious projects that view the thematic priority areas in relation to each other. The programme will provide funding to projects that strengthen research groups studying culture and media to promote a higher quality and volume of research in the field in the long term.

2 Background: Knowledge needs and status for research

The Ministry of Culture has been providing funding for cultural research programmes at the Research Council for many years. These basic research programmes have delivered – and continue to deliver – relevant research, but they have not been primarily targeted towards meeting the sector's more political, administrative and practically oriented knowledge needs.

It was with this in mind that the Research Council, on commission from the Ministry of Culture, prepared the report *Kunnskapsbehov i kultursektoren* ("The Need for Knowledge in the Cultural Sector") in 2003. More recently, the need for more research-based knowledge about the ministry's spheres of responsibility has garnered renewed attention through the reports *En kunnskapsbasert kulturpolitikk* ("A Knowledge-based Cultural Policy", Grundutvalget 2012) and Official Norwegian Report 2013:4 on cultural policy ("Cultural Policy 2014", Engerutvalget, NOU 2013:4). By establishing a policy-oriented research programme at the Research Council, the Ministry of Culture seeks to generate knowledge about the long-term, fundamental change processes which the culture and media sector is currently undergoing. More specifically, the KULMEDIA programme will *generate new, research-based knowledge about the role of cultural life and the media in society and the economic and technological framework underlying this.* Among other things, emphasis will be placed on the substance and ramifications of the sweeping digitalisation process. In terms of thematic orientation, the programme will be focused in particular on the ministry's spheres of responsibility within the fields of art, cultural preservation and media, but the KULMEDIA programme will also contribute relevant knowledge to other public agencies, special interest groups and actors in the culture and media sector.

The concept of "cultural research" is by its very nature as broad as the concept of culture itself. This is manifested in the wide thematic range of the projects that have been funded under the Research Council's various cultural research programmes. This is of course related to the fact that culture in its broadest sense is an aspect of all types of human activity, from cod fisheries to research. This understanding of the concept of "culture" was, for instance, an integral component of the programme for cultural research 2003–2007 (KULFO), which sought to "strengthen and actualise research with a cultural analytical perspective in order to enhance and challenge the social relevance of culturally oriented subject areas". The programme for cultural research 2008–2012 (KULVER) sought to "promote basic research of high scientific merit that sheds light on issues related to the assignment of cultural values" with "emphasis on studies of the thematic area of aesthetisation/aesthetic practices". Under these programmes, however, very little research was carried out directly on the culture and media sector and on the economic and technological basis for policy development in these areas. While this is a major focus of the KULMEDIA programme, it does not make the perspectives in the previous programmes irrelevant.

In the Nordic countries, research that is directly targeted towards cultural policy is generally conducted within small, fragmented research environments. Most of the commissioned research projects in this area are funded by the government administration. In recent decades, research on cultural policy has become more scientifically robust and better organised at the national, Nordic and international levels, and encompasses a number of different perspectives from economics via sociology and anthropology to cultural history.

Research of more or less direct relevance to cultural policy issues is normally carried out within a number of humanities and social science disciplines and research environments. In sociology, for example, various cultural practices and socio-cultural divisions in connection with these are a topic of study. Within aesthetic subject areas, research is conducted on e.g. new cultural expressions, their qualities and functions, and within cultural history and museology extensive research is conducted on e.g. changes in the exhibition medium, its use and issues related to the concept of the "politics of memory": How can cultural heritage, tangible as well as intangible, be managed and communicated in the best possible manner?

Research on topics such as these, as well as on cultural and media policy more directly, has also been conducted within Norwegian media studies since the area was established as an academic subject in the 1980s. "Media" involves more than the press, broadcasting and the Internet. Books are the oldest form of mass media. Many media researchers have studied topics ranging from copyright issues to aesthetic and historical research on photography, film and television dramas, as well as aesthetic and quality-related issues. Generally speaking, national media research is a vast field comprised of many research groups of high quality.

The KULMEDIA programme will lay a foundation so that all of these research groups may continue to conduct research that may be used as a basis for political priority-setting and decision-making, as well as for the alternatives and choices of stakeholders in a time of major, rapid change.

3 Objectives of the programme

3.1 Primary objective

The programme seeks to generate new, research-based knowledge about the role of cultural life and the media in society and the economic and technological framework underlying this. This role affects and is affected by cultural and media policy, which then becomes an object of research itself. The primary objective is to enhance the knowledge base for use in policy development in light of the responsibility of the state to create conditions that facilitate open and enlightened public discourse as laid down in Article 100 of the Norwegian Constitution.

The programme will promote high-quality research of relevance for policy development, public administration and stakeholders in the culture and media sector by generating:

- knowledge about the changing technological and economic framework underlying the production, distribution and use of media content, art and cultural expression of all types;
- knowledge about the changing technological and economic framework underlying the establishment, management, accessibility to and dissemination of collections in institutions such as museums, archives and libraries – Norway's cultural memory;
- knowledge about how cultural and media policy itself influences the framework and role in society of these areas.

3.2 Strategic research objectives

The KULMEDIA programme has objectives that extend beyond the production of knowledge about the thematic priority areas. The programme will also encourage the development of expertise and research groups in the programme's areas and facilitate multi- and interdisciplinary cooperation on complex research problems. In keeping with the government reports mentioned above ("A knowledge-based Cultural Policy" 2012 and "Cultural Policy 2014"), the programme will put special emphasis on efforts to *strengthen research groups that study culture and media as a means of enhancing both the quality and volume of research in the long term*. The programme will achieve this by focusing on the following:

- Strengthening the connection between basic and applied research: The two types of research are mutually enriching, and research groups and projects that incorporate both types will be better equipped to deliver relevant, high-quality research.
- Facilitating cooperation and networks between good research groups: Cooperation between cutting-edge researchers must not be encumbered by institutional boundaries, and multi- and interdisciplinary cooperation will be beneficial for studies of complex connections.
- Promoting the internationalisation of research: International cooperation and comparative projects are important for shedding light on the general and specific aspects of Norwegian conditions and problems, and will at the same time help to raise the quality of Norwegian research to an international level.
- Increasing recruitment to research of relevance for cultural and media policy.
- Encouraging involvement by users and actors in the culture and media sector in the research process in various ways: This will not only expand the scope of application of the research, but it may also contribute new perspectives and research questions to basic research.
- Promoting research that emphasises development opportunities and innovation.
- Enhancing communication and dissemination of research both during and after the projects are completed, both to special interest groups and to a more general audience: Such communication may have a productive effect on the research, and is moreover important as the contribution of the research to an "open and enlightened public discourse".
- Drawing attention to the significance of gender, ethnic and other socio-cultural differences in research and in the media and cultural field.

To achieve these objectives, the KULMEDIA programme will primarily provide funding to projects of some size in which several researchers and/or research groups address common research questions and/or areas in well-integrated projects with clearly defined research management. As a general rule, such projects should also include a researcher recruitment element.

4 Key research perspectives

While the KULMEDIA programme is targeted towards a narrower field than general cultural research, its focus is also broader than direct research on cultural and media policy. The programme will address the underlying processes that in the long term cause shifts in the subject areas of media and cultural policy. The development of media and cultural policy itself is an aspect of these processes. The programme will seek to achieve political relevance by strengthening the knowledge base for use in policy development, public administration and for stakeholders in the field, not by the direct involvement of projects in policy development.

As stated in the ministry's commissioning letter, the main focus of the KULMEDIA programme is to investigate "the role of the culture and media sector in society and the underlying economic and technological framework". This must be understood as a suggestion to view the sector's role in society and its economic and technological conditions in relation to each other, on the basis of the broader, long-term processes that affect both dimensions: In other words, neither technology nor economics can be viewed as simple causes of

development; both are characterised by numerous social and cultural factors that play a role in shaping the actors' *interpretation* of them and the latitude for action they provide.

It may be beneficial for projects to include a discussion of what constitutes the culture and media sector's *actual* role in society. However, to the degree that the sector's role in society is regarded as *normatively* defined, it will be especially important to conduct studies of how changing economic and technological conditions, in conjunction with broad socio-cultural processes and targeted political actions, influence the extent to which the sector's ideal role in society is realised. More specifically: What is and/or should the sector's role in society be, in an age when digitalisation processes and radicalised globalisation are changing economic, material and aesthetic conditions in a fundamental way?

4.1 The public sphere

A normative concept of the culture and media sector's role in society is well established in political philosophy, history and social science research – and in actual cultural policy and relevant legislation. The overarching concept that unites cultural and media research as a common field in knowledge production is *the public sphere*. A public sphere characterised by broadly defined freedom of expression and information is the hallmark of a democratic versus totalitarian society. "The public sphere" is generally understood as something found at many levels, in various forms, from an open conversation between two people in a public location, via cultural gatherings such as concerts and festivals, to activities in and through the media and parliamentary institutions. In other words, the public sphere is not only something that concerns and serves democracy as a form of political governance. It also encompasses areas that are inherently justified and legitimate, without any necessary functionality in relation to the direct political area. Both the political and the cultural spheres entail *critical* functions that are fundamental to a democratic society.

The public sphere as a whole is about to undergo a number of critical changes, not least due to digitalisation, its implications and the consequences arising from how various actors understand it. Opportunities related to digital information and the ability to express oneself, including through social media, are changing people's daily lives and the forms and functions of public discourse in many profound ways. The social space of public discourse – including music, images and other non-verbal elements – where direct political issues as well as issues related to values, worldview and the like are raised, encompasses the media, the culture sector and their activities. In this light, the point of departure for cultural and media policy may be said to be aptly formulated in the amended version of Article 100 of the Norwegian Constitution, approved in 2004, following the recommendation the Commission on Freedom of Expression in 1999. The Article reminds us of the "grounds for freedom of expression, which are the seeking of truth, the promotion of democracy and the individual's freedom to form opinions" and contains the following sixth and final paragraph: "It is the responsibility of the authorities of the State to create conditions that facilitate open and enlightened public discourse." This principle is often referred to as the state's *infrastructural responsibility*. There is a strong connection between this and the notion that cultural life entails a "culture of expression" as described in Cultural Policy 2014 (Official Norwegian Reports 2013:4, chapter 6, paragraph 6).

4.2 Cultural policy objectives

On this basis, the objectives of cultural policy may be said to be to safeguard citizens' freedom of expression and information. It is critical in this context that freedom of expression

and information is understood in a broad sense, at least as broad as the scope of censorship and surveillance measures in totalitarian regimes. It also encompasses what the bill for the Norwegian act relating to the responsibility of the government authorities for cultural activities referred to as the emotional and intellectual qualities that a rich, wide-ranging cultural offering can provide. Cultural policy employs allocations, regulation and other measures in order to 1) promote the broadest possible diversity of expression, both political and cultural, and the genuine accessibility of such expression for the entire population, 2) promote the broadest possible active participation in the political and cultural public discourse, and 3) maintain the resource base needed to ensure that the public discourse is as *enlightened* as possible – i.e. to ensure that the production of media content and art is of high quality and that it also benefits individual's identity formation and human development in general. In these points lies the normative basis for what may be called the intended *role in society* of the culture and media sector. The question is thus to what degree this sector's *actual* role in society corresponds with the normative definition. More specifically: How is the culture and media sector's role in society affected by the sector's changing economic and technological conditions as these are interpreted by various actors in the field? Both of these questions imply that the research activity must maintain a critical distance –both from the actors in the field and from the policy that is in effect.

As an extension of this, it is worth emphasising that the sector's "role in society" is different from, for example, a more specific "mission in relation to society", which the press has defined for itself primarily through the Ethical Code of Practice for the Press. Editorial freedom is a necessity for fulfilling this mission. Similarly, the culture and media sector's overall role in society requires cultural and artistic freedom – the state and cultural policy must be kept at arm's distance from the content created within the sector.

5 Programme priorities

The KULMEDIA programme is a policy-oriented programme on the culture and media sector, limited to the Ministry of Culture's sectoral responsibility for these areas. Within the culture sector, the ministry's sectoral responsibility encompasses art and cultural preservation. The media sector overlaps with art and cultural preservation in many ways, and the overall responsibility for the sector lies with the Ministry of Culture.[1]

As we know, the transition to digital technology has consequences for all areas of society. In the cultural and media field, this transition is very noticeable in everything from the aesthetic development of artistic genres to greater user involvement in the media. With the area's intended role of society in mind, the programme will give priority to empirical research on:

- knowledge about the changing technological and economic framework underlying the production, distribution and use of media content, art and cultural expression of all types;

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[1] The programme's thematic areas do not include sports, religious beliefs and worldviews, gambling and gaming, and the volunteer sector. Preservation of cultural heritage falls under the purview of the Ministry of Climate and Environment, and is included to a certain degree as a research area in the Research Council's Programme on Norwegian Environmental Research towards 2015 (MILJO2015). As a general rule, this field will therefore not be part of the research areas covered by the KULMEDIA programme either. However, given the programme's limited budgetary framework, further thematic limitations must be established in order for the programme to deliver results of critical importance.

- knowledge about the changing technological and economic framework underlying the establishment, management, accessibility to and dissemination of collections in institutions such as museums, archives and libraries – Norway's cultural memory;
- how cultural and media policy itself influences the framework and role in society of these areas.

These elements may best be understood by viewing technology, economics, policy and the sector's role in society in relation to each other. Changes in the culture and media sector may be linked to each other and to overall socio-cultural processes such as urbanisation and globalisation, as well as to the impacts of media and cultural policy. Projects that address this complexity will be given priority, especially those that are relevant for policy development in areas where the change processes are most extensive and dramatic. The programme is seeking ambitious projects that incorporate multi- and/or interdisciplinary cooperation with relevant research groups.

5.1 Elaboration of the programme's thematic priority areas

In many ways, the cultural and media sphere forms the infrastructure of the public sphere, and thus a core component of all democratic social organisation. This has been the case ever since the emergence of the modern public sphere in Western Europe. In other words, the KULMEDIA programme's thematic priority areas constitute challenges that in the final analysis deal with the conditions for and nature of democracy and the democratic society in an age when this infrastructure is undergoing major change.

5.1.1 Digitalisation and its consequences

A major factor in these changes is the technological process known as digitalisation. Digitalisation – and the ways in which it has been understood – has led to far-reaching changes in how media content is created, how it is distributed and acquired by users of the media – and how it is stored and made accessible for use over time. The transition has resulted in a dramatic increase in media offerings, measured in everything from the amount of text to the number of television and radio channels. At the same time, terms such as "pay-per-click journalism" have been coined to refer to journalistic choices based on a financial motivation rather than on serious professional considerations – one of several signs that the volume of digital information and the financing of it lend new urgency to the question of the fate of media quality and the role of the media as a watchdog.

Digitalisation has also been crucial for how all types of cultural institutions and artists carry out their work. This raises the question of whether these processes have strengthened genuine innovation and the critical functions of art. Those with responsibility for what may be referred to as Norway's cultural memory – institutions such as archives, libraries and museums – are facing challenges with regard to how collections are created, stored, made accessible and disseminated to the general public. What is the significance of digital dissemination of cultural heritage in text and images for knowledge about and the experience of historical artefacts and artistic works such as sculptures and paintings which come to life and achieve their impact by virtue of their very materiality? Similar challenges also apply to media companies and institutions with large repositories of great social value. Included in these challenges is how we can best utilise the new, profound *potential* inherent in digital technology, which depends largely on how it is understood.

Digitalisation has radicalised the globalisation processes, especially in the cultural sphere. The Internet is global, and everyday culture has become highly internationalised, with English-language content playing a particularly important role. What is the significance of this for the role of cultural and media policy as a defender of Norwegian language and culture? Last but not least, digitalisation has dramatically intensified the convergence and overlap between the cultural and media spheres. The same material is processed in both spheres – and how should a stage performance that is "streamed" on the Internet be defined? Can a "virtual" visit to a museum also be defined as a media offering? Such questions – and related, aesthetic questions – are also relevant and important research topics for the KULMEDIA programme.

5.1.2 Changes in economic conditions for the media sphere

The technological shift has relatively different economic implications for the media versus the cultural spheres. For the media, digitalisation challenges the financial foundation for activities in that traditional business models appear to be losing their sustainability and various types of competitive conditions are changing quite radically. For the press, the situation is acute because a transition from paper-based to web-based products is occurring at an uneven pace in various parts of the industry – against a backdrop of declining advertisement revenues and the acclimatisation of some segments of the public to access to free news and debate forums on the Internet – while at the same time the system of fees and subsidies is the topic of intense public debate. An important factor in this picture is the issue of ownership, which appears to be trending towards consolidation. At the same time, independent newspapers as well as dominant concerns have announced and in some cases implemented extensive downsizing of their journalistic staffs. The issue of the survival of qualitatively sound journalism that performs its role as watchdog has become urgent.

With regard to radio and television, digitalisation has changed production forms comprehensively – and has also been wreaking change on distribution and audience usage patterns for several years. Digitalisation has accentuated the transition to a vast array of channels brought about by analogue cable and satellite technology, and has opened traditional broadcasters up to competition from international and national actors that distribute content exclusively over the Internet. International services such as Spotify, Netflix, HBO and YouTube have become important competitors for the public's limited time. Internet distribution also challenges the traditional method of user licences to finance public broadcasting, a cornerstone of the public spheres in Western European countries, connecting financing to television ownership; a growing number of people watch more television and listen to more radio on various types of electronic devices, from mobile phones and tablets to laptops and desktop computers.

The media industry as a whole is facing a range of economic challenges related to digitalisation and changes in the political regulations that create a relatively dramatic situation in several areas. This also applies to those segments of the industry that are a part of the culture sector, such as the music, film and book/literature industries. An especially critical issue for the KULMEDIA programme is how the market-regulating role of media policy works – or does not work – in these contexts.

5.1.3 Changes in economic conditions for the cultural sphere

The KULMEDIA programme is seeking research projects that describe and analyse digitalisation and its consequences for various segments of the art and culture sector, and that

analyse opportunities, challenges and dilemmas that this development entails for artists, cultural institutions, industries and political authorities.

For artists, digitalisation implies new aesthetic opportunities, new markets and new production and distribution opportunities – as well as challenges related to safeguarding income with regards to intellectual property rights (IPR) and accessibility. To a certain extent, this may conflict with the public's expectation of easy and inexpensive, or free, access. There is a need for reflection about such conflicts of interest, as well as for business models that safeguard the interests of copyright-holders, industries and the general public in a sound manner. Technological development also creates more opportunities to produce and publish one's own works or own art. At the same time, it appears that power and resources in the music and book industry is being consolidated in the hands of a few, strong actors (not least represented by international competitors). As is the case with journalism, a key issue is how this affects the quality, breadth and diversity of what is on offer. The same applies to issues related to the public's actual choices and consumption. Digital technology appears to be gaining sway at different rates in different areas. For the book industry, the transition to digitally supported book production has been followed by a phase in which e-books are gaining in importance and thus challenging the traditional forms of distribution – especially book shops and libraries. Despite the great focus of politicians and the industry alike, it remains to be seen whether e-books will ultimately replace or supplement printed versions – or vice versa.

Cultural institutions such as museums, theatres, orchestras and cinemas are facing major challenges related to retaining and developing their audiences in a time of many new digital offerings. One issue is how the increased competition for the public's time and attention is manifested within this field. What is the significance of the discrepancy between the potential of digital technology and the economic resources available for utilising this technology?

5.1.4 Changes in cultural and media policy

Public cultural and media policy influences the role of cultural life and the media in society, in part because politically adopted schemes affect how economic and technological conditions affect these areas. A common feature of policy is that it aims to correct market deficiencies with regard to meeting societal needs. One example of this is legislation and regulations that prevent market consolidation, safeguard copyrights, etc. Another example is fees and incentives that impede or promote digitalisation. A third is grant schemes that support important cultural and media offerings that have insufficient commercial demand.

Following the change in government in autumn 2013, it has become clear that differences in cultural and media policy revolve not only around different instruments, but also around divergent objectives. While public funding for cultural purposes increased dramatically during the red-green coalition government, the new government has introduced various budget cuts combined with efforts to strengthen private funding as a policy instrument. Curtailed support for the press and the introduction of value-added tax on journalistic products are generating heated debate, and the various actors describe the ramifications in different ways. The cultural sphere will receive fewer allocations in certain fields, such as literature and film, while at the same time some measures will be strengthened.

Regardless of how the specific decisions are viewed, it is clear that this development presents political authorities with new challenges. There is an ongoing need for knowledge about the

changes as part of the basis for development of policy and instruments. Does the system of instruments need to be adapted to new business models and platforms, and if so, how? What is happening to the role as a market corrective? Are other policy areas becoming more important for cultural and media policy, such as industrial policy and socio-economic and international regulation?

5.1.5 The user perspective and cultural citizenship

It is essential that research under the KULMEDIA programme sheds light on the interplay between all of these factors – technological change and various economic challenges with their various contexts and interpretations – in relation to the realisation of the normatively defined role in society that the culture and media sector is thought to have. In this context, the issue of genuinely equal opportunities for freedom of expression and information for the entire population, regardless of age, gender, ethnicity, class or other socio-cultural background, is especially important. Socio-cultural differences in these areas are well documented and problematic in relation to democratic values. This applies to various types of "digital gaps" and systematic differences in cultural and media use otherwise. Ideally, cultural and media policy will help to reduce such differences in access to resources for democratic participation. Digital technology significantly expands opportunities for individualised media, art and communication menus. This not only creates more latitude for individual choices, but also a greater impact for socio-culturally conditioned and structured differences in preferences along class, gender and e.g. ethnic lines. This then also increases the potential for wide-ranging, socio-cultural segregation of the public sphere. As such, it is just as important as it always was to maintain joint forums for the exchange of information, knowledge, culture and opinions.

With this as a backdrop, it is crucial that the KULMEDIA programme also encompasses research that explores the user or general public aspect of the field. How is the general public's use of media and cultural offerings being changed beyond what surveys by Statistics Norway can reveal? To what extent does the general public use the dramatically increased opportunities for active, productive participation in the public discourse and how is this participation distributed among various areas and topics? Are there signs of change here, indicating that these conditions will be different a few years into the future? Such studies will preferably take their point of departure in the significance of what is referred to as *cultural citizenship*. How do citizens develop their competency in making choices regarding – and contributing themselves to – the huge cultural and media offerings, which the complex, influential culture industry represents? What do we need to do to help to ensure that people are able to make the most informed choices possible between journalistic products, other fact-based products, and artistic works and activities of all types? The relevance of such questions for audience development for the culture sector's actors and serious journalism is obvious. How does the school system contribute in this regard? Has there been a change in what schools contribute to this type of competency in recent decades?

5.1.6 Historical, national and international perspectives
Finally, it is vital to take into account that the programme will be generating research-based knowledge about challenges that are not unique, in either a historical or an international perspective. Segments of the press have been heavily subsidised ever since the 1700s in many Western countries, not just in Norway, through reduced or free postage and various kinds of relief in taxes and fees. Digitalisation is altering the traditional business model in many parts of the world, the ramifications of ownership consolidation are being debated in many countries, and the position, financing and development of public broadcasting is being

discussed throughout Europe. International and historical perspectives are therefore important for obtaining an adequate understanding of the current situation in Norway.

Digitalisation has radicalised cultural globalisation. This raises a variety of questions about the objective of preserving Norwegian culture and language which has been a main pillar of cultural and media policy. To what extent and in what sense is this possible when the Internet facilitates the free flow of cultural and media content at the touch of a keyboard or screen, enabling young and old alike to live in a highly internationalised cultural environment? International giants such as Google, Amazon, Facebook and Apple are not only gaining increasing influence on the use of culture and media, but they are also threatening the value chains in the media and culture sector by taking control of substantial advertisement revenues from domestic actors.

Parallel or closely related challenges are found in the media and culture sector in many other countries, especially in Europe, the part of the world where modern cultural policy originated. The tasks of the culture and media sector have been significantly expanded during the last half a century. Not only is cultural policy supposed to bolster the individual country's cultural memory, but it is also supposed to help to give the population an identity and a meaningful existence in a situation with major economic problems in which most countries have a far more differentiated cultural composition – while at the same time the EU is seeking initiatives that can build and strengthen a European cultural identity and UNESCO is concerned with no less than an intangible cultural heritage of humanity. Can these aspirations be realised?

6 International cooperation

International cooperation is intended to enhance quality and capacity in Norwegian research, provide access to knowledge, and give Norwegian researchers the opportunity to participate in international knowledge development.

The KULMEDIA programme seeks to strengthen the internationalisation of research and encourage cooperation and network-building between researchers and research groups in Norway and abroad. The culture and media sector in many countries is facing similar challenges, and international cooperation and projects with a comparative focus or dimension will help to enhance understanding of the change processes in a national context. International cooperation is also important for ensuring that Norwegian research maintains a high international standard.

It is an objective of the KULMEDIA programme that all of the projects are to incorporate international cooperation as a component. The projects should have partners from other countries, participate in international networks, and preferably include plans for research stays at institutions abroad during the project period. The programme will facilitate internationalisation in the projects by allocating research funding that supports the projects' international activities.

Both the EU Framework Programme for Research and Innovation, Horizon 2020, and other international cooperative measures such as the Joint Programme Initiatives (JPI) and ERA-NETs have focus areas of relevance for the KULMEDIA programme, e.g. areas related to

cultural heritage, technology and digital challenges. The KULMEDIA programme will encourage the projects to participate in international arenas.

The programme will create a good foundation for the following:
- Personal overseas research grants for research fellows and researchers participating in KULMEDIA projects;
- Participation by visiting researchers in the projects;
- International participation in the projects and international network-building.

7 Communication and dissemination activities

The KULMEDIA programme is a policy-oriented programme on the culture and media sector that seeks to provide sector-relevant research for use in policy development. Research under the programme will deliver relevant knowledge to the Ministry of Culture and the rest of the government administration, as well as stakeholders within the sectors and the public at large. The programme's research field is of enormous public interest, and the projects funded under the programme have a special responsibility for responding to this by communicating and disseminating their results to various target groups.

It is mainly the responsibility of the researchers and research institutions to reach out with new knowledge and insight produced through their research, both to stakeholders and to the general public. The programme will assist with communication and dissemination of the research results at an overall level. The programme will play a vital role in creating a framework for and supporting the projects' dissemination and communication activities, as well as for establishing of meeting places for dissemination and dialogue between researchers and users of the research. The programme's activities in this area will be specified in an annual communication and dissemination plan.

The projects should emphasise communication and dissemination of research results both during the project period and at the conclusion of the projects. The projects will be required to establish and manage dedicated websites. It will also be beneficial for the projects to involve users and actors in the culture and media sector in the research process. Dialogue with user groups may add new perspectives and strengthen the relevance and applicability of the research activity, and will at the same time increase the potential for the research to be used. In other words, communication and dissemination may make the research more productive and contribute to the public discourse.

The programme expects the research projects to draw up specific plans for communication and dissemination which are targeted towards defined target groups, and which include:

- Scientific publication and dissemination;
- User-oriented communication and dissemination, targeted at specially interested parties;
- Public-oriented communication and dissemination.

8 Other instruments at the Research Council

The research perspectives in the KULMEDIA programme are relevant for several other programmes, and vice versa. This applies to, for example, the Programme on Cultural Conditions Underlying Social Change (SAMKUL), the Programme on Democracy and Governance in Regional Context (DEMOSREG), the Programme on Core Competence and Value Creation in ICT (VERDIKT) (concludes in 2014), the Programme on Welfare, Working Life and Migration (VAM), and the funding scheme for independent projects in the humanities and social sciences (FRIHUMSAM). The KULMEDIA programme will assess the benefits of linking projects in its portfolio with projects in other programmes if this creates more value added for the research.

9 Budget

The KULMEDIA programme is being funded by the Ministry of Culture with an annual allocation of NOK 15 million for five years beginning in 2014. The programme will therefore have an overall budget of about NOK 75 million for the entire 2014–2018 programme period. These parameters indicate the scope of activities that can be implemented under the programme. The programme plans to issue two main calls for proposals for research funding, and will also set aside funding to strengthen internationalisation and communication and dissemination under the programme.

10 Organisation

The programme board

The overall responsibility for the programme lies with the Division for Science, which has also appointed the KULMEDIA programme board. The programme is administered by the programme board, acting on behalf of the Research Council. The programme board reports to the Research Board of the Division for Science via the Director of the Department for Humanities and Social Science and the Executive Director of the division. The programme board is responsible for ensuring that the programme achieves the stipulated objectives and is implemented in the most effective manner possible with regard to the plans that are drawn up and within the framework adopted by the division research board. The Research Council's administration is responsible for the day-to-day operations of the programme.

The programme board consists of seven members and two deputies. Four of the members are from research institutions, two from the culture and media sector, and one from the Ministry of Culture. Of the two deputies, one is a researcher and the other is a representative of the Ministry of Culture.

The Division for Science has appointed the programme board for the first part of the programme period from 1 May 2014 to 30 June 2016. The members are:

- Jostein Gripsrud (chair), Professor, Department of Information Science and Media Studies, University of Bergen

- Jostein Rosfjord Askim, Associate Professor, Department of Political Science, University of Oslo
- Trine Bille, Associate Professor, Copenhagen Business School
- Tine Damsholt, Professor, The Saxo Institute, University of Copenhagen
- Geir Engen, Assistant Director, Norwegian Media Businesses' Association
- Ellen Aslaksen, Head of Research, Arts Council Norway
- Elisabeth Stavem, Senior Adviser, Ministry of Culture
- Göran Bolin, Professor, Media and Communication Studies, School of Culture and Education, Södertörn University (deputy)
- Karoline Andrea Ihlebæk, Senior Adviser, Ministry of Culture (deputy)

Programme administration

Solbjørg Rauset, Senior Adviser, is the programme coordinator at the Research Council. Information about other contact persons in the Research Council administration is available on the programme's webpages.

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