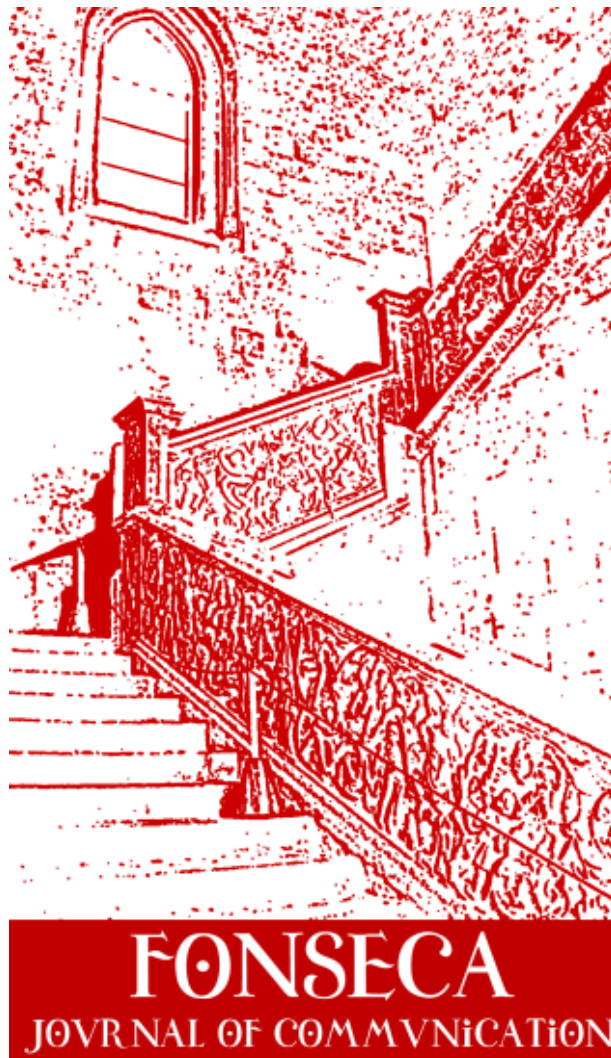


Diffusion of culture on the Internet: world map of the online platforms



DIFFUSION OF CULTURE ON THE INTERNET: WORLD MAP OF THE ONLINE PLATFORMS

Difusión de la cultura en Internet: mapa mundial de las plataformas online

Dr. Miguel TÚÑEZ LÓPEZ – Teacher of University of Santiago de Compostela – miguel.tunez@usc.es

Lcda. Anxela CHILLÓN ÁLVAREZ – University of Santiago de Compostela – anxela.chillon@usc.es

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ABSTRACT

The culture as a defining and identity asset of a society must be transmitted to stay active and spread to be (re)known and appreciated. Through location and analysis of the "platforms" of cultural diffusion on the Internet, this paper presents a global map of the most important basis of four parameters of analysis: the geographic location, which allows to approach the cartographic vision of platforms, the use of language as support for expression and a vehicle for diffusion in multilingual editions the ownership of the initiative as an agent of cultural revitalization from public administration or from private entities; and the concept of culture as a business through the construction of the platform as a tool for diffusion or business scenario.

Key words: Digital platform, cultural diffusion, cultural management, Internet.

RESUMEN

La cultura, como activo definitorio e identitario de una sociedad, necesita transmitirse para mantenerse activa y difundirse para ser (re)conocida y valorada. A través de la localización y el análisis de las 'plataformas' de difusión cultural en Internet, este artículo presenta un mapa mundial de las más relevantes atendiendo a cuatro parámetros de análisis: la ubicación geográfica, que permite una aproximación a la visión cartográfica de las plataformas; el uso de la lengua como soporte de manifestación y como vehículo de difusión en ediciones multilingües la titularidad de la iniciativa como agente de dinamización cultural desde la gestión pública o desde entidades privadas; y la concepción de la cultura como negocio a través de la construcción de la plataforma como herramienta de difusión o como escenario de negocio.

Palabras clave: Plataforma digital, difusión cultural, gestión cultural, Internet.

1 Introduction and situation of the matter

Culture is the most defining asset of a society. Understood as a set of general knowledge or beliefs and customs that characterize an organized society, the conceptualization of culture includes, too, from an anthropological view, all collective manifestations that make up the ways of being and interacting in and from social collectivity. Knowledge plays a key role in determining the nature of a culture because for being lasting it is necessary transmission of such knowledge, these beliefs and customs, to be acquired and maintained by the whole society.

Internet has experienced in recent years, a brutal take-off as a way of transmission of knowledge, allowing information to reach any part of the globe in seconds. The culture has in the online support a valuable tool to be released because it breaks down the geographic barriers that up to now had determined the accessibility and diffusion of the cultural event. Internet enables global diffusion and nurtures new forms of cultural management and ways of being transmitted.

The new stage of digitization, in which an increasing number of content of all kinds are accessible through the Internet, it reinforces the need to study what might be considered as a new cultural engine, and also to define those spaces in the Network, which we refer to as 'cultural platforms', dedicated to compile and offer content in order to transmit the body of knowledge, beliefs and customs that characterize a culture. The analysis of 105 platforms worldwide allows us to draw a map of agents that disseminate cultural contents and analyze their weight in terms of public or private ownership, the commercial weight of the proposal, the use of the chosen language as a support for diffusion and geographic location of the promoter of the platform or its contents.

A platform may be a technological answer, or a setting for social interaction, or a vehicle to transmit knowledge, or a content repository, or a business proposal... or more of these possibilities at once. Speaking of diffusion platforms requires a conceptual approach for what we consider necessary first to draw the differences between web site, portal and web seat, although some significant voices identify web and web site: "The entire collection of web pages and other information (such as images, sound, and video files, etc.) that are made

available through what appears to users as a single web server " (Enzer, 2008). At the same idea is based Neus Arqués i Salvador to explain that a website is made "by a set of pages, connected by internal links and related to the outside by external links. The site has a "name" or domain, which places in cyberspace in a URL (Universal Resource Locator) or main address "(2006: 68).

Isidro Aguillo, an expert in the description and evaluation of Internet content as a member of the Institute of Documentary Studies of Science and Technology (IEDCYT), prefers to talk about web seat, which he defines as "a set of hierarchically linked pages, which constitute a distinct and independent unit, both in terms of content (documentary unit), and of responsible organization (institutional unit) "(1998: 45). A distinct unit, in any case, that has its own identity because it "must be clearly identifiable as such, both in its formal and content" (Aguillo, 1998: 45).

We talked about web site as a set of pages but we could speak of a set of web sites to approach a broad concept as it would be the concept of portal, understood as a catalog of web sites that can also function as a browser: "Typically a 'Portal site' has a catalog of web sites, a search engine, or both; a Portal site may also offer email and other service to entice people to use that site as their main 'point of entry' (hence 'portal') to the Web" (Enzer, 2008).

The portal concept, however, expands when all kinds of services are incorporated in this space:

"These are web sites that have, under one cover, a multitude of services, which are usually the most common are news headlines and other search engines to find such other information which, although it is not included in the page, can bring: browsers of thematic servers; sections of recommended links; contests; debates; live chats; spaces for the creation and query of email addresses; subject indexes by matters; options for customizing the page; free subscription to many services; weather information; etc." (Canga Larequi et al: 1999).

And it outlines more when you enter a key concept: the sense of community: "The most remarkable feature of such webs is that aim to create virtual communities. The link can be both linguistic [...] and any other "(Canga Larequi et al: 1999).

It's established based on these definitions that to speak about portal it is required the group of a range of services under the same cover and with a common purpose that seeks to create a virtual community. This idea of community is reinforced by Jiménez and Ortiz-Repiso defining the web seat as "an information system in its dual role of archiving and management, which provides a range of services to a particular community of users" (2007: 34). The authors also add the idea of file as a functionality grouped in such containers from the web, bringing the concept of web seat closer to information repository.

Up to now we define what is usually called interchangeably, especially in spoken language, portal, web seat or web site. Then what is the difference between these kind of spaces and platforms? Ismael Nafría gives us one of the keys:

"Basically, to consider the web as a platform means that the user can use web sites as if they were an application or a program. Instead of using a program installed on your Personal Computer, the user connects to a specific web and uses it as if it were an application" (2007: 103).

Besides its ability to concentrate on services, a platform can be defined based on the functionality that is assigned and the ability to collaborate in the learning process by defining it as "technological solution that facilitates the development of distributed learning from information of various kinds, using the communications resources of Internet "(Capdet, 2010).

Any learning process requires a participatory approach by the user. Redounding on this idea, Richard MacManus on his blog uses the platform concept to define Web 2.0:

"So what's my definition of Web 2.0? Well I prefer the succinct "The Web as Platform", because I can then fill in the blanks depending on who I'm talking to. For corporate people, the Web is a platform for business. For marketers, the Web is a platform for communications. For journalists, the Web is a platform for new media. For geeks, the Web is a platform for software development" (MacManus, 2005).

Participation is the core of any definition of Web 2.0 because the user becomes the protagonist:

"Web 2.0 is participatory in nature. In it, users don't tend to adopt a passive attitude, quite the opposite. Not only they read, they also discuss, comment, rate, say, offer, advertise, link, write, publish, exchange, choose, edit, share... That is, they are actively involved. And with their participation, they help to develop the product. In fact, in many webs 2.0, users feel that the web is theirs, and that sense of belonging is fully justified. The role of webs 2.0 is to provide a platform for users, the most useful and simple as possible, so that they can make the most out of their participation" (Nafría, 2007: 112).

The anthropological point of view of this new participatory need affects the ability to interact as an attraction element: "The network users, the people of this hypothetical digital village, regardless of their skill level, they will find their interaction capacity as one of the most attractive points of this new stage. The human being is what it is thanks to the group" (Barbolla and Vázquez, 2010: 33-34).

We move then into a new web scenario, the scenario of platforms, in which the user is the active and indisputable protagonist. The role of the creators of those platforms will be henceforth provide a useful and simple tool that allows Internet users to exploit the full potential that the online format offers. Besides the contribution made by the user to the Web is extended with a triple function: to communicate, entertain and build community; all are relevant aspects that cultural content platforms have to collect to achieve its main objective: the perpetuation of the culture through its diffusion, its knowledge.

Based on a concept as broad as platform, it is necessary to delimit it to define our reality to be studied: the cultural field. The starting point may be the distinction that Barbolla and Vázquez made between Culture 0.0 and Culture 2.0: "Culture 0.0 is the term we apply to the general culture as opposed to the one designed from the spectrum of the Internet, cyberspace, entitled the latter as culture 2.0" (2010: 14). It is then that through culture 2.0 we can get to know the reality of base 0.0.

A first approach to the definition of cultural platform it is offered by the translation to the cultural reality of what is commonly known as e-learning platform that

"must be characterized by their ability to integrate the tools and resources needed to manage, administer, organize, coordinate, design and deliver training programs through Internet / Intranet technology [...] In addition, a platform must provide enough flexibility to create training and learning environments tailored to the needs of any organization. They must contain all the tools of communication, both synchronous and asynchronous, to facilitate exchange and collaboration between users that are part of the community of learning and knowledge that each institution decides to create" (González Arechabaleta, 2008)

In the case of cultural platforms, the aim will be to integrate the tools and resources needed to present a cultural phenomenon over the Internet in a way that allows the user to not only entertain and learn from this reality but also to become a participatory member of an active community that exchange knowledge and collaborate with each other face to achieve the ultimate goal: cultural diffusion.

This triple functionality that we recognize to cultural platforms and that characterized platforms in general (communication, entertainment and community building) highlight the dedication to service that have this kind of webs. We therefore consider cultural platforms as aggregators of cultural service seen from the diversity, sidelines of a business or institutional concrete entity, which enable interaction with the users, so that they can participate actively in the diffusion of a culture.

2. Objectives and hypotheses

The results offered in this article are a preview of the first phase of a plurianual research project to create a prototype of a digital management platform of Galician culture. The general objectives of the investigation, of which the duration is estimated at three years, include:

- Building a system for digitalization, promotion and distribution of editorial funds for packaging and management in networks.

- Designing and building a platform for the diffusion, distribution and promotion of these products to enable the transition from traditional models (analogical) to digital forms.
- Designing and building online services for editing programs, teaching materials, supplementary information material, contact with other cultural products with similar characteristics.

Based on these general objectives, it has been set as the first phase of research the exploration and evaluation of diffusion and management platforms around the world to develop a comprehensive strategy based on the comparison.

The general hypothesis of the research project is that the online cultural platforms are using the potential of new technologies in general and the Internet in particular offer, both as regards the effective communication of cultural diversity as a community building by enhancing the active participation of users in the diffusion of culture. This use also means that cultural diffusion is conditioned by the degree of technological development of the community and the levels of Internet use and participation in virtual environments of its individuals.

This first phase, meanwhile, begins with blind hypothesis: tracking to understand and create the world map of major cultural diffusion platforms to analyze, afterwards, the objectives and language and technological resources they use.

3. Methodology

To attend to the need to analyze what use is being taken in the cultural field of these new possibilities that the Web generates and because of the universality of the matter, it became necessary to conduct a thorough tracking of online search that allowed us to locate and identify the main cultural platforms in the world.

The objective is not to create a catalog of platforms so that once identified the subjects to study we opted for delimiting the results to determine a purposive or strategic sample (non-probabilistic sampling technique) selecting from the

accessible population resulting from online tracking those subjects who were considered more appropriate for the study. The purposive sample selection is also based on the difficulty of finding a type of representative sample of a so diverse population and because it is a universe so small that it would require the analysis of virtually all its members to select a probability sample with acceptable margins of error.

The criteria used to select the sample for analysis were:

- Cultural platforms where the main objective is to present a culture or cultures in its different aspects.
- Content related to culture and, within these, preferably those platforms that shows an interest in the inclusion of cultural products linked to the world of books.
- Relevance or recognition of the platform.
- Special attention to the closest realities of cultural Galician and Spanish field, without neglecting the attention to other international realities.

In order to obtain sufficiently representative results related to the subject of study, we prepared a sample of 105 cultural platforms. As the ultimate objective is to create a platform for the diffusion of Galician culture we prevailed on the selection of Galician and Spanish platforms. Therefore it seems very important to note that to avoid any kind of deviation determined by geographic differences, we proceeded to analyze the Galician and Spanish realities, on the one hand, and international, on the other. This approach prevents the distortion of the results that would occur if an analysis was made on the whole, due to the bigger number of Spanish and Galician platforms in the sample that, as clarified, are dimensioned because they are priority area of study. The selected platforms are (in alphabetical order and classified geographically):

1) In Galicia:

- Biblioteca Digital de Galicia
(www.csbgo.org/bibliotecadixital/asp/index.asp)
- Biblioteca Digital Poliantea (www.bidiso.es/Poliantea/)
- Biblioteca Virtual de Literatura Universal en Galego (www.bivir.com)
- Biblioteca Virtual Galega (www.bvg.udc.es)
- Culturagalega.org (www.culturagalega.org)

- Galiciana (<http://galiciana.bibliotecadegalicia.xunta.es>)
 - Liquili (www.liquili.com)
 - Meubook (www.meubook.com)
 - Pergameo (www.pergameo.com)
 - Redelibros (www.redelibros.es)
 - Tesouro Informatizado da Lingua Galega (www.ti.usc.es/tilg)
 - Toup.net (www.toupa.net)
- 2) In Spain:
- Abac (www.abacocioycultura.es)
 - Amabook (www.amabook.com)
 - Bejopa Portal Cultural de la ciudad de Huesca (www.bejopa.com)
 - Biblioteca Digital Hispánica - BDH (<http://bdh.bne.es>)
 - Biblioteca Digital de la Fundación Germán Sánchez Ruipérez (www.bibliotecaspublicas.info)
 - Biblioteca Virtual de la Fundación Cultural Miguel Hernández (www.miguelhernandezvirtual.com)
 - Biblioteca Virtual de Prensa Histórica (<http://prensahistorica.mcu.es>)
 - Biblioteca Virtual Miguel de Cervantes (www.cervantesvirtual.com)
 - Bubok (www.ibubok.com)
 - Casa del Libro (www.casadellibro.com)
 - ClubCultura.com, el Portal cultural de la FNAC (www.clubcultura.com)
 - Cultura21.cat, el Portal Catalá del Sector de la Cultura (www.cultura21.cat)
 - E-libro (www.e-libro.net)
 - Edi.cat (www.edi.cat)
 - Edibooks.com (www.edibooks.com)
 - ElCorteInglés Ebooks (<http://ebooks.elcorteingles.es>)
 - El Portal de la Cultura Vasca (www.eke.org)
 - Eureka! (<http://eureca.cultura.gencat.cat>)
 - Fundación Municipal de Cultura de Valladolid (www.fmcva.org)
 - Grammata (<http://mipapyre.com/tienda>)
 - Hispana (<http://hispana.mcu.es>)
 - Koomic (www.koomic.com)

- Kulturklik (www.kulturklik.euskadi.net)
 - Laie (www.laie.es)
 - Leer-e (<http://tienda.leer-e.es>)
 - Leqtor (www.leqtor.com)
 - Libranda (www.libranda.com)
 - Librería Cervantes (www.cervantes.com)
 - Portal de Archivos Españoles PARES (<http://pares.mcu.es>)
 - Portal de Revistas Marcial Pons (<http://revistas.marcialpons.es>)
 - Portal Iberoamericano de Gestión Cultural (www.gestioncultural.org)
 - Portal Cultural de la Eurorregión Pirineos Mediterráneo
(<http://www.euroregio.eu/pc/AppJava/cat/index.jsp>)
 - Tinet Biblioteca (www.tinetbiblioteca.org)
 - Todoebook.com (www.todoebook.com)
 - Unebook (www.unebook.es)
- 3) In the world:
- Amazon (www.amazon.com)
 - Artslink.co.za (www.artslink.co.za)
 - Austria Forum (<http://austria-lexikon.at/>)
 - Barnes&Noble (www.barnesandnoble.com)
 - Biblioteca Digital Mundial - WDL (www.wdl.org/es)
 - Borders (www.borders.com)
 - China Culture Information Net (<http://ccnt.com.cn>)
 - Cubarte, el Portal de la Cultura Cubana (www.cubarte.cult.cu)
 - Cult.bg (www.cult.bg)
 - Cultura Italia (www.culturaitalia.it)
 - Culture dans la Grande Région (www.plurio.org)
 - Culture in Iceland (www.culture.is)
 - Culture Republic of Macedonia (www.culture.in.mk)
 - Culture. Administration générale de la Culture (www.culture.be)
 - Culture.fr, la culture pour chacun (www.culture.fr)
 - Culture.lv (www.culture.lv)
 - Culture.pl (www.culture.pl)

- Culture.tw Taiwan (www.culture.tw)
- Culture24 (www.culture24.org.uk)
- Culturenet Sweeden (www.kultur.nu)
- Culturenet, Web Portal to Croatian Culture (www.culturenet.hr)
- E-Cultura México (www.ecultura.gob.mx)
- Eden Livres (<http://vitrine.edenlivres.fr/>)
- European Culture Portal (<http://ec.europa.eu/culture/portal>)
- Europeana (www.europeana.eu)
- Fundación Cultural Hispano Brasileña (<http://fchb.es>)
- Google Books (<http://books.google.com>)
- Hathi Trust (www.hathitrust.org)
- Izneo (www.izneo.com)
- Kultur1 (www.kultur1.se)
- Kulturnett.no (www.kulturnett.no)
- KulturPortal Deutschland (www.kulturportal-deutschland.de)
- Kulturpunkt.hr (www.kulturpunkt.hr)
- La Librería de la U (www.lalibriariadelau.com)
- Lab for Culture (www.labforculture.org)
- Lector.com (www.lector.com)
- Library of Congress (www.loc.gov)
- Libreka! (www.libreka.de)
- Librería Norma (www.librerianorma.com)
- Librerías Gandhi (www.gandhi.com.mx)
- Malta Culture (www.maltaculture.com)
- New México Culturenet (www.nmcn.org)
- Numilog (www.numilog.com)
- Portal Culture of Russia (www.russianculture.ru)
- Portal de la Cultura de América Latina y el Caribe (www.lacult.org)
- Portal Uruguay Cultural (www.portaluruguaycultural.gub.uy)
- Project Gutenberg (www.gutenberg.org)
- Reader Store (<http://ebookstore.sony.com>)
- Red Bolivia Cultura (www.rebocultura.net)

- Scotland`s Culture (www.scotlandsculture.org)
- Scran (www.scran.ac.uk)
- Scribd (www.scribd.com)
- Sistema Nacional de Información Cultural – SINIC (www.sinic.gov.co)
- Sri Lanka WWW Virtual Library Index (www.lankalibrary.com)
- Turkish Culture Portal (www.turkishculture.org)
- UIT in Vlaanderen (www.uitinvlaanderen.be)
- VirginMega.fr (www.virginmega.fr)
- Waterstones (www.waterstones.com)

Once the research sample was fixed it was necessary to establish a methodology to delve into the characteristics of the cultural platforms mentioned. As a method of study we chose by the content analysis of each one, in response to an initial classification that would organize the platforms according to their type. We establish two basic distinctions:

- Depending on the promoter of the initiative, distinguishing between public platforms (those whose sponsor is a public entity) and private platforms (associated with private foundations or associations, business initiatives or initiatives with a business side).
- Depending on the lucrative interest of the promoters of these platforms, establishing a distinction between profit-oriented platforms (with some sort of commercial interest, either through the inclusion of advertising or the direct selling of cultural products) and nonprofit platforms (in which all content is purely informative / general interest).

Another aspect to which special attention was paid it was the use which platforms make of the language as a diffusion code, in order to find out whether in a global environment such as the World Wide Web they were exploiting the potential of diffusion outside language barriers of the culture of origin or if, by contrast, it was limited to one language. Also it was taken into account in the case of monolingual or bilingual sites, the use of languages for wider dissemination among the world's population to the detriment of other languages with lower incidence of learning in universal field but undeniably vital as identifying feature needed of the diffusion and knowledge to stay alive and active.

4. Results

When showing the results of the research, we distinguished two areas of analysis:

- Reality of Spain, in general, and Galicia, in particular, for being the ultimate objective of this project to create a platform for the Galician culture (pooled analysis)
- Reality of the world (excluding Spain)

4.1 Galicia and Spain

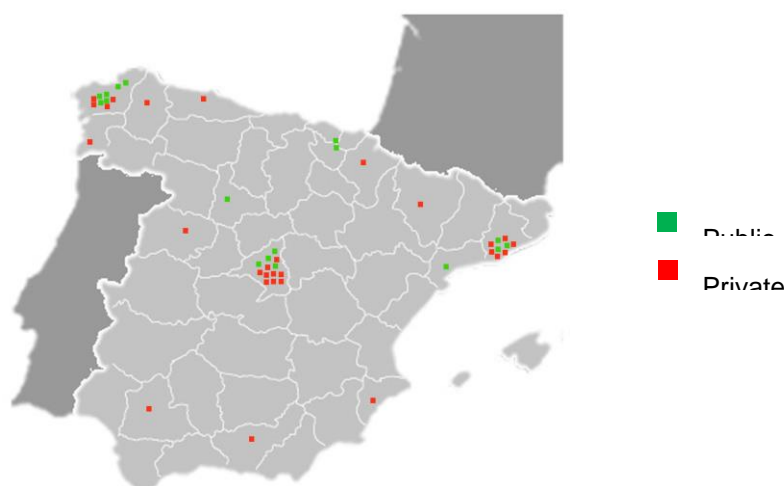
The analysis began with the study of online cultural platforms of the Spanish context, paying special attention to the Galician reality. A first step in establishing the status of cultural platforms on the Internet was their geographical location. As can be seen in the map (Figure 1), there is a concentration of efforts coincident with concentrations of population or administrations. Speaking about Galicia the concentration is in its capital, Santiago de Compostela, and nationally, in the two largest cities by population: Madrid and Barcelona.

Figure 1: *Map of the cultural platforms in Spain.* Authors.



Another aspect to be taken into account during the analysis was the definition of the web space promoter, to determine whether public investment is the driving force behind these initiatives, or whether, on the contrary, there is a higher incidence of private sector in creating this kind of cultural delivery platforms.

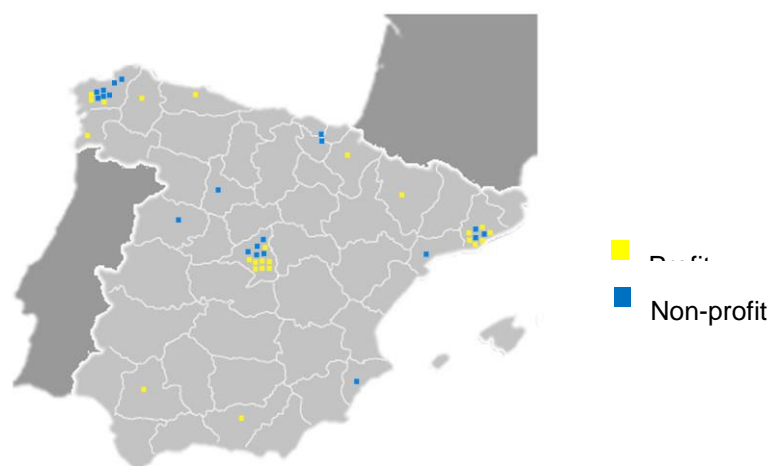
Figure 2: *Map of public and private cultural platforms in Spain. Authors.*



Based on the origin of the lead developer, and as you can see in the image, we can say that there is a predominance of those cultural platforms that are being promoted by private entities (64%) compared to those born under public institutions (36% remaining). It also notes a similar interest in the two areas, public and private sectors, by promoting such web sites.

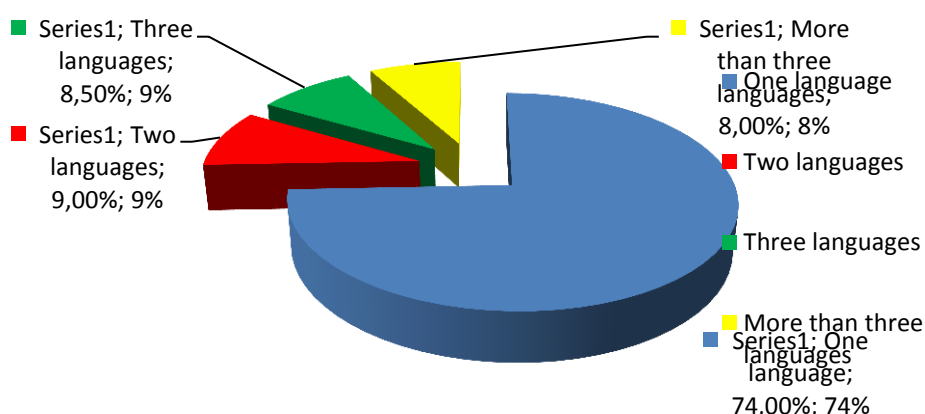
A variable that was indicated when we were determining the method of analysis was whether there was a profit motive when approaching a project of online cultural platform. For Spanish and Galician can be seen (see Figure 3) that, although the predominant number of nonprofit initiatives (55%), there isn't a big difference to other platforms that deal with financing through advertising or sale of cultural products as a means of livelihood (45% remaining).

Figure 3: *Map of profit and non-profit cultural platforms in Spain. Authors.*



The selection that each of the cultural platforms from the Web do between the different languages when providing different versions of its content may determine the extent of the potential audience the product web is directed to. We analyzed this variable in the Galician and Spanish realities, with a peculiarity: we also introduced, by the characteristics of the territory, the analysis of the other co-official languages with the Spanish, in other words, Galician, Catalan and Euskera.

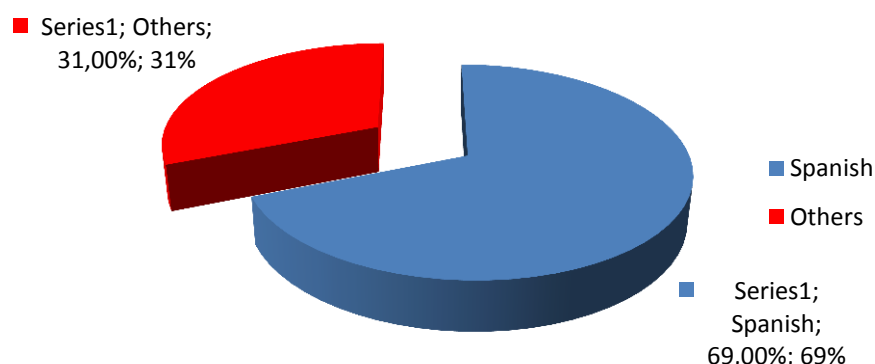
Figure 4: *Number of languages of cultural platforms in the Spanish context. Authors.*



With a quick view of the figure we can see the predominance of the platforms of the Spanish state that opt for monolingual development. Only 26% of the platforms under study chose to enter their content in more than one language.

The sample of Spain has an oversized treatment of the Galician platforms (the ultimate goal is to design and create one) so if we based the study on comparative results (not descriptive as we have done so far) the balance would be conditioned by the actions of the Galician platforms. Even so, it is interesting to note that these data indicate that Spanish is the language chosen in nearly 7 out of 10 cases. The remaining three are practically platforms that broadcast only in Catalan or Galician.

Figure 5: *Languages of monolingual cultural platforms in the Spanish context. Authors.*



Overall, the Spanish dominates when we analyze the bilingual and trilingual platforms (all provided its use). English appears as a possibility in both cases, with a higher incidence in web spaces in three languages, and French is only contemplated in the case of trilingual platforms. In areas with more than one language there is a greater level of introduction of the three languages that share official nature with Spanish in the Iberian Peninsula: Galician, Catalan and Euskera.

Table 1: *Presence of English, Spanish, French, Galician, Catalan and Euskera on platforms with three or more languages in the Spanish context. Authors.*

Platforms with 3 or more languages	
English	87%
Spanish	100%
French	37%
Galician	62%
Catalan	62%
Euskera	50%

In the last case under analysis, the cultural platforms with more than three languages, you can specify that all introduced in English and Spanish versions, and in 3 out of 4 platforms also include the contents in Galician, Catalan and

Euskera¹. The languages of Galicia, the Basque Country or Catalonia gain prominence only when extending language provision, but secondary role compared to Spanish and English.

4.2 The world

After ascertaining the situation in Spain, we proceeded to analyze the international reality of online cultural platforms. The place of origin or creation of the platforms (the area of diffusion through the Internet is global) is extremely diverse, spanning platforms from four continents: Europe, America, Asia and Africa.

Figure 6: *Map of cultural platforms in the world. Authors.*



Figure 7: *Map of public and private platforms in the world. Authors.*

¹ We stress Meubook Galician platform, available in seven languages.



We can see in the map (see Figure 6) a higher incidence of cultural platforms in the countries of "first world", especially of the European continent and, to a lesser extent, the American (mostly U.S.A.), a point which coincides with those areas where the Internet access of the population is more widespread and there is already an online culture of getting information and purchase of cultural products through the Web.

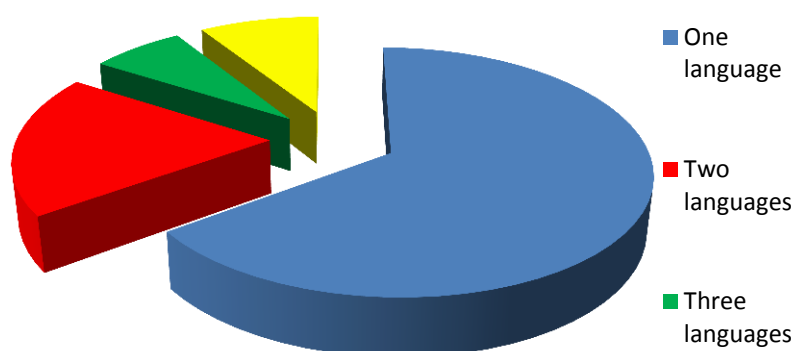
In regards to the origin of the initiative, as can be seen in the infographics, there is no great difference between those platforms promoted by a public entity (representing approximately 57% of total) and those that use a private initiative (43% left). We can therefore say that there is interest in both the public and private sectors when to present a culture or cultures, without a clear predominance of one type of promoter on the other.

Figure 8: *Map of profit and non-profit platforms in the world.* Authors.



If we look at the financing of these initiatives can be seen (figure 8) that there is a prevalence of those platforms without a concern for the economic benefit and seeking only the diffusion of a particular cultural reality, because non-profit platforms represent 72% of the total. Those that introduce the sale of cultural products or the inclusion of online advertising as sources of income have a lower representation in the global panorama (28%).

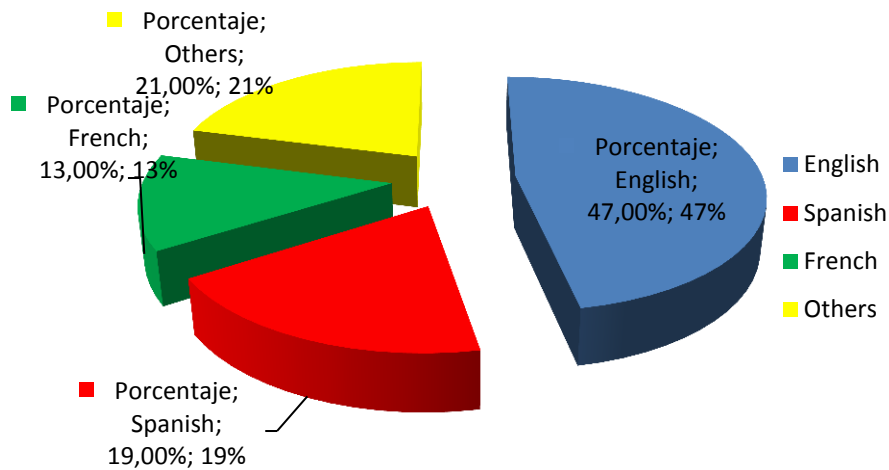
Figure 9: *Number of languages of cultural platforms worldwide. Authors.*



One aspect that completes the analysis of such digital products is idiomatic treatment for which they chose when they were designed, since the use of a greater number of languages will reach a wider potential audience when disseminate a particular cultural reality. Due to the diversity of languages, as determined by the diverse cultures reflected, the first analyzed was the quantitative aspect of them.

As reflected in Figure 9, it was revealed a clear predominance of those online spaces that used a single language when communicating its contents, since only one language is used over 35% of the platforms tested. Trying to determine the language these monolingual cultural pages chose we obtained the following results:

Figure 10: *Languages of monolingual cultural platforms worldwide. Authors.*



The fact that most platforms that use only one language choose a language with a high incidence of learning among the world's population (mostly English and Spanish) can let us to argue that, although actual use of language is limited in these cases, they choose language with a large number of speakers at the global level, what despite monolingualism that characterizes them, enables a more universalized access to such cultural platforms than to those websites who choose spoken minority languages.

The predominance of English is maintained in the case of bilingual and even trilingual platforms, too. This is evidenced by the fact that all bilingual and trilingual platforms used the Anglo-Saxon language. Although the French and Spanish incidence is lower in both cases, they maintain, especially in the case of trilingual platforms, a representative margin.

Finally, in terms of cultural platforms that use more than three languages, noting that the idiomatic prevalence of English, French and Spanish will remain (in all platforms in more than three languages is included one version of each of the three languages). Anecdotaly, highlighting cases such as Europeana, available in 27 languages, or Google Books, available in over 35 languages.

Table 2: *Presence of English, Spanish and French on platforms with more than one language worldwide. Authors.*

	Bilingual platforms	Trilingual platforms
English	100%	100%
Spanish	9%	50%
French	9%	100%

5. Conclusions

If we consider the analysis of cultural platforms of the Spanish area, we can conclude the following:

- There is a greater concentration of cultural platforms in cities with the highest concentration of population and where there are a large number of public and private organisms.
- The online cultural platforms are promoted in Spain mainly from the private sector, although a considerable number of platforms are supported by public institutions.
- Although the number of platforms that don't look for financial gain is higher, there is no quantitative difference with respect to the platforms looking for profit.
- The Spanish monolingualism dominates the cultural platform of the Internet mainland, compared to monolingualism in some of the other languages of the State. English and French have a limited presence, but higher with increasing the number of languages in which the content is available, like the other official languages of the Spanish State.

Of the issues discussed with regard to international cultural platforms of the network we can draw the following conclusions:

- There is a higher concentration of cultural platforms in those areas where Internet access is widely used and online consumer culture is more widespread. There is a clear quantitative imbalance: multipresences of Europe and America and no significant cultural platforms in Africa and Asia. There remains, therefore, the digital divide and the differences north / south or east / west. It

seems evident that the dominant cultures have more resources and more proactive agents for broadcast online.

- Promoters of online cultural platforms are both public and private promoters, albeit with a slight predominance of the public sector.
- There are more numerous cultural platforms that do not pursue profit at the time to develop their activities to those that insert advertising or selling products related to culture as means of profitability of the web initiative. Africa and Asia (excluding China and Japan) are invisible cultures in the world map of cultural diffusion platforms on the Internet.
- Most platforms are monolingual, but choose widespread languages like English or Spanish, so we can conclude that they use language potential in order to seek potential for global diffusion via the Internet. This fact is explained further when we address the analysis of multilingual platforms, where adding to usually opt for the native language of the culture represented (mostly coincident with the origin of the promoters of the initiative) they will always choose English as a means of communication.

As mentioned previously, this research is enshrined in a multi-year research project still under development ². Based on this classification used in this study, it has provided in a second stage already launched, addressing a more thorough analysis of each of the platforms that allow us to study cultural formal and content differences of each one. This analysis will attend to four variables:

- General aspects, to bring the structure, main purpose and basic features of each platform.
- Aspects of content, oriented research on the resources available and their usefulness.
- Technical aspects, which serve to verify whether the platforms are properly exploiting the resources new technologies facilitate.
- Economic aspects, to determine the characteristics of the profit if the platform is targeted for sale.

² This article presents the results of the research project 09SEC006E, of the applied research sectorial programs of the Galego Plan for Research, Development and Technological Innovation (INCITE) of the Xunta of Galicia.

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