

**KULTUR
IST DIGITAL**

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**DIGITAL IST
KULTUR**

**CULTURE
IS DIGITAL**

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**DIGITAL IS
CULTURE**



22/23 September 2015
Forum d'Avignon Ruhr
GOP Variety Theatre



**FORUM
D'AVIGNON
RUHR**

INHALT CONTENT

FORUM D'AVIGNON RUHR

VORWORT
PREFACE
6

MITTWOCH
WEDNESDAY
23 SEPTEMBER 2015
11

N.I.C.E. AWARD
JURY | SHORTLIST
25

INTERAKTIVE FORMATE
UND NETZWERKEN
INTERACTIVE FORMATS
AND NETWORKING
37

BEIRAT 2015
ADVISORY BOARD 2015
/
IMPRESSUM
IMPRINT
66+67

REFERENTEN
SPEAKERS
49

PROGRAMMÜBERSICHT PROGRAMME OVERVIEW

FORUM D'AVIGNON RUHR

DIENSTAG | TUESDAY 22 SEPTEMBER 2015

- 10.00 ~ 8. NETZWERKTREFFEN | 8TH NETWORK MEETING
KREATIVQUARTIERE RUHR – ZU GAST:
DELEGATION AUS DER REGION NORTH EAST ENGLAND
CREATIVE QUARTERS RUHR – SPECIAL GUEST:
DELEGATION OF THE REGION NORTH EAST ENGLAND
- 10.00 ~ NETZWERKTREFFEN | NETWORK MEETING
N.I.C.E. PARTNER
- 13.00 ~ JURYSITZUNG | JURY MEETING
N.I.C.E. AWARD
- 13.00 ~ FORSCHUNGSWORKSHOP | RESEARCH WORKSHOP
SPILLOVER-EFFEKTE IN KUNST, KULTUR UND KREATIVWIRTSCHAFT IN EUROPA
SPILLOVER EFFECTS IN THE ARTS, CULTURE AND CREATIVE INDUSTRIES IN EUROPE
- 14.30 ~ WORKSHOP
AKTUALISIERUNG UND ERWEITERUNG DES STATISTISCHEN LEITFADENS DER
WIRTSCHAFTSMINISTERKONFERENZ ZUR ERFASSUNG DER KULTUR- UND KREATIVWIRTSCHAFT
UPDATING AND UPGRADING THE STATISTICAL GUIDELINES OF THE GERMAN CONFERENCE
OF ECONOMIC MINISTERS TO SURVEY CULTURAL AND CREATIVE INDUSTRIES
- 15.00 ~ WORKSHOP | N.I.C.E. EXCHANGE
- 19.00 ~ PRE-OPENING FORUM D'AVIGNON RUHR
VERNISSAGE DER N.I.C.E.-AUSSTELLUNG 2015
VERNISSAGE OF THE N.I.C.E. EXHIBITION 2015
- 21.00 ~ KONZERT | CONCERT
ENSEMBLE RUHR, PRÄSENTIERT VOM KREATIVE KLASSE BERUFSVERBAND
ENSEMBLE RUHR PRESENTED BY KREATIVE KLASSE BERUFSVERBAND RUHR
(PROFESSIONAL ASSOCIATION OF THE CREATIVE CLASS RUHR)

GESCHLOSSENE VERANSTALTUNGEN BIS 19.00 UHR | CLOSED EVENTS UNTIL 07:00 PM

MITTWOCH | WEDNESDAY 23 SEPTEMBER 2015 GOP VARIETY THEATRE

- 9.30 ~ BEGRÜSSUNGSWORTE | WELCOME SPEECHES
- 9.45 ~ TRIALOG | TRIALOGUE
NETWORKING EUROPE | EUROPA VERNETZT
- 10.05 ~ IMPULSE & DISKUSSION | IMPULSES & DISCUSSION
DEN DIGITALEN RAUM GESTALTEN: POSITIONEN UND PERSPEKTIVEN IN POLITIK,
WIRTSCHAFT UND KULTUR
CREATING THE DIGITAL SPACE: POSITIONS AND PERSPECTIVES IN POLITICS,
ECONOMY AND CULTURE
- 11.15 ~ PAUSE | BREAK
- 11.35 ~ PRÄSENTATIONEN & DISKUSSION | PRESENTATIONS & DISCUSSION
DIGITALE REALITÄTEN UND KULTURELLE VISIONEN | DIGITAL REALITIES AND CULTURAL VISIONS
- 12.55 ~ MITTAGSPAUSE | LUNCH BREAK
MEET & MATCH
- 14.00 ~ IMPULS | IMPULSE
KULTURWIRTSCHAFTSFORSCHUNG: DIE WICHTIGSTEN EUROPÄISCHEN THEMEN IN DEN NÄCHSTEN DREI JAHREN
CULTURAL INDUSTRIES' RESEARCH: THE MOST IMPORTANT EUROPEAN TOPICS WITHIN THE NEXT THREE YEARS
- 14.10 ~ PRÄSENTATIONEN & DISKUSSION | PRESENTATIONS & DISCUSSION
KULTURELLE TEILHABE DURCH DIGITALISIERUNG | CULTURAL PARTICIPATION THROUGH DIGITALISATION
- 15.20 ~ PAUSE | BREAK
- 15.35 ~ DISKUSSION | DISCUSSION
KULTURELLE ÖKONOMIE DURCH DIGITALISIERUNG | CULTURAL ECONOMY THROUGH DIGITALISATION
- 16.45 ~ IMPULS | IMPULSE
DIGITALE INNOVATIONEN: DIE NEUE HERAUSFORDERUNG FÜR DIE KULTUR- UND KREATIVWIRTSCHAFT
DIGITAL INNOVATIONS: THE NEW CHALLENGE FOR CULTURAL AND CREATIVE INDUSTRIES
- 16.55 ~ PRÄSENTATION & ABSCHLUSS | PRESENTATION & CLOSING
N.I.C.E. AWARD 2015
- 17.15 ~ ENDE DER VERANSTALTUNG | END OF THE EVENT

VORWORT FORUM D'AVIGNON RUHR 2015

„A genuine, open and accessible Digital Single Market will be a great boost for European creativity“, stellte der EU-Kommissar für Bildung, Kultur, Jugend und Sport, Tibor Navracsics, auf dem European Creative Industries Summit im Mai 2015 in Brüssel fest. Dieser Satz beschreibt die Komplexität des Digitalisierungsprozesses: Es geht um Wirtschaft. Es geht um Kultur. Es geht um Kreativität. Und es geht ganz sicher nicht nur um Technologie.

Die Digitalisierung stellt uns als Gesellschaft vor kulturelle Herausforderungen – und ist zugleich eine Herausforderung für die Kultur. Dass sich hier der Kommissar für Kultur zu einem Marktthema, dem Digital Single Market (europäischer digitaler Binnenmarkt), äußert, zeigt, wie allumfassend und in jeder Hinsicht grenzübergreifend die digitale Transformation ist. Dieses Konzept versucht dabei, das Spannungsfeld zwischen den politischen und kulturellen Grenzen der europäischen Nationalstaaten auf der einen und der allumfassenden medialen – und damit auch kulturellen – Entgrenzung als Folge der Digitalisierung auf der

anderen Seite durch einen länderübergreifenden wirtschaftlichen Raum aufzulösen.

Digitalisierung heißt für die Produkte der Kreativwirtschaft: Jeder Inhalt – Film, Serie, Buch, Game, Musik etc. – ist sowohl plattform- als auch (bisher nur teilweise zeitgleich) ortsunabhängig konsumierbar: on- oder offline, stationär oder mobil. Am jeweiligen Inhalt und an seinem Wert ändert das nichts. Er bleibt, was er war: Film, Buch oder Musik. Doch verändert die digitale Entwicklung ganz massiv die Art und Weise, wie wir kulturelle Inhalte nutzen. Das zieht zahlreiche rechtliche und gesellschaftliche Themen und Fragestellungen nach sich – als Stichworte seien hier nur beispielhaft Urheberrecht, Big Data oder Datenschutz genannt – und wirft zugleich die Frage nach dem Wesen der Kultur im digitalen Zeitalter auf. Beeinflusst die Kultur die Digitalisierung oder ist es umgekehrt?

Wir denken, beides trifft zu: **Kultur ist Digital – Digital ist Kultur.**

Aber was bedeutet all das für die Kulturpolitik? Was ist überhaupt Kulturpolitik im digitalen Zeitalter? Oder welche politischen Ressorts sind gefragt, wenn es darum geht zu entscheiden, wie die Weichen für die Zukunft einer offenen, vielfältigen Kulturlandschaft gestellt werden sollten?

Zu dieser zentralen Zukunftsfrage für die Kultur nicht nur in Europa lädt das Forum d'Avignon Ruhr 2015 ein – in einer Zeit, in der Kultur und insbesondere Kreativwirtschaft als Treiber der Digitalisierung wirken, doch bei Weitem nicht die Treiber der Politik der Digitalisierung sind. Wir sind der Meinung, dass Kultur und Kulturpolitik einen größeren Stellenwert in der öffentlichen Debatte über die digitale Welt erhalten sollen. Dazu will das diesjährige Forum d'Avignon Ruhr einen Beitrag in einem entscheidenden Moment leisten: Jetzt im Jahr 2015 ist die „Digitale Agenda“ Gegenstand der parlamentarischen Beratungen und Entscheidungen in Berlin wie Brüssel.

Das Programm spiegelt dabei Theorie und Praxis wider – welche innovativen, relevanten, aber auch kontroversen Positionen die Digitalisierung von Kultur sowie die Kultur der Digitalisierung bestimmen. Die Verleihung des N.I.C.E. Award zum Abschluss des Forum d'Avignon Ruhr steht

ebenfalls unter dem Fokus digitale, kulturelle Lösungen für die Herausforderungen dieser Welt zu honorieren und wird Best-Practice-Beispiele aus Europa vorstellen. Das Forum ist ein Think-Tank und lädt Sie zu den führenden Debatten in Europa ein. Das Forum d'Avignon Ruhr will aber auch gestalten und als „Do-Tank“ konkret wirken. Wir freuen uns daher, dass die N.I.C.E.-Ausstellung auch 2015/2016 wieder in Europa in verschiedenen Städten gezeigt wird.

Kultur und Digitalisierung: Es gilt, die Fliehkräfte von heute zu Bindekräften von morgen zu machen. Mögen sie vereint ihre Kraft für eine offene und kulturelle Vielfalt in Europa entfalten.

Wir wünschen Ihnen ein anregendes Forum d'Avignon Ruhr 2015 und spannende Debatten und Impulse.



Prof. Dieter Gorny

PREFACE

FORUM D'AVIGNON RUHR

2015

"A genuine, open and accessible Digital Single Market will be a great boost for European creativity", stated Tibor Navracsics, the European Commissioner for Education, Culture, Youth and Sport, at the Creative Industries Summit in Brussels in May 2015. This statement characterises the complexity of the digitalisation process: It is about economy. It is about culture. It is about creativity. And it is quite certainly not just about technology.

Digitalisation confronts our society with cultural challenges – and at the same time it represents a challenge for culture. The fact that the Commissioner for Culture speaks on a market theme – the European Digital Single Market – shows how all-encompassing the digital transformation is and how it reaches across boundaries in all respects. This concept tries to resolve in addition the tension between the political and cultural borders of European states on the one hand, and the overarching media-driven – and thus also cultural – blurring of boundaries as a result of digitalisation on the other, by a cross-border economic space.

For the products of the creative economy digitalisation means that any content – film, series, book, game, music, etc. – can be consumed independently of platform and location (so far not always simultaneously): online or offline, stationary or mobile. The respective content and its value are still the same. The content remains what it has always been: film, book, or music. Digital development, however, has substantial influence on the way we use cultural content. This involves many legal and social topics and issues – Big Data, copyright and data privacy protection, for example – and at the same time it raises the question about the nature of culture in the digital age. Does culture affect digitalisation, or vice versa?

*We think that both statements are applicable: **Culture is Digital – Digital is Culture.***

But what does all that mean for cultural policy? What exactly is cultural policy in the digital age? Or, which political bodies are required when it comes to deciding on how to set course for the future of an open and diverse cultural landscape?

The Forum d'Avignon Ruhr 2015 invites you to address this central issue for the future of culture – not only in Europe – at a time when culture and the creative industries in particular act as drivers for digitalisation, but are far from driving the policy-making of digitalisation. We are of the opinion that culture and cultural policies should have a higher priority in the public debate about the digital world. This year, the Forum d'Avignon Ruhr wants to make a contribution at a decisive moment: Right now, in the year 2015, the "Digital Agenda" is the subject of parliamentary deliberations and decisions in Berlin as well as in Brussels.

The programme of the conference reflects theory and practice – in which innovative and relevant, but also controversial positions determine both the digitalisation of culture and the culture of digitalisation. The presentation of the N.I.C.E. Award at the end of the Forum d'Avignon Ruhr puts the focus on honouring digital cultural solutions for the challenges of this world and will present examples of best-practice from across Europe. The Forum is a think tank and invites you to the leading debates in Europe. But the Forum d'Avignon Ruhr also intends to shape and act concretely as a "do-tank".

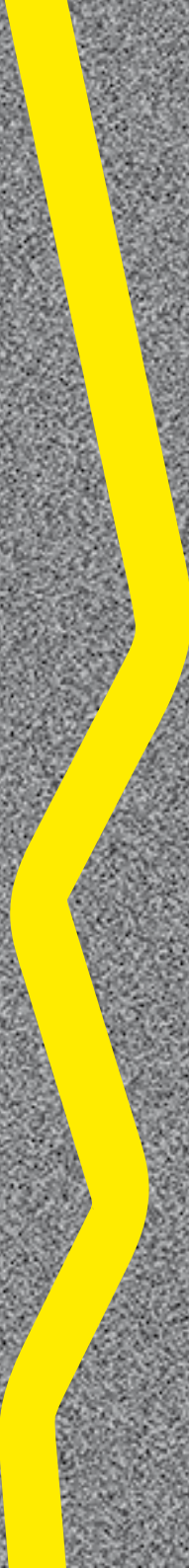
We are therefore pleased that in 2015/2016 the N.I.C.E. Exhibition will again be shown in various cities in Europe.

Culture and digitalisation: The task is to turn the centrifugal forces of today into the bonding forces of tomorrow. May they unite to develop their strength for an open and cultural diversity in Europe.

We wish you a stimulating Forum d'Avignon Ruhr 2015 with exciting debates and motivations.



Prof. Dieter Gorny



MITTWOCH WEDNESDAY

23 SEPTEMBER 2015

FORUM D'AVIGNON RUHR

MITTWOCH WEDNESDAY

23 SEPTEMBER 2015

FORUM D'AVIGNON RUHR

9.30–17.15 | 09:30 AM–05:15 PM

HOSTS:

RUTH CATLOW (Artist/Co-Director, Furtherfield Gallery) | **JAN FLEISCHHAUER** (Journalist, Der Spiegel)

BEGRÜSSUNGSWORTE | WELCOME SPEECHES

9.30–9.45 | 09:30 AM–09:45 AM



REINHARD PAB

(Lord Mayor, City of Essen)



BERND NEUENDORF

(State Secretary in the Ministry for Family, Children, Youth, Culture and Sport of the State of North Rhine-Westphalia)



KAROLA GEIß-NETTHÖFEL

(Managing Director, Regionalverband Ruhr (Ruhr Regional Association))

EUROPA VERNETZT | NETWORKING EUROPE

TRIALOG | TRIALOGUE

9.45–10.05 | 09:45 AM–10:05 AM



PROF. DIETER GORNY

(Managing Director, european centre for creative economy)



HERVÉ DIGNE

(Chairman, Forum d'Avignon/President, Cofiloisirs)



JEAN-PHILIPPE GAMMEL

(Assistant to the Director General Vladimír Šucha, Joint Research Centre (JRC), European Commission)

DEN DIGTALEN RAUM GESTALTEN: POSITIONEN UND PERSPEKTIVEN IN POLITIK, WIRTSCHAFT UND KULTUR | CREATING THE DIGITAL SPACE: POSITIONS AND PERSPECTIVES IN POLITICS, ECONOMY AND CULTURE

IMPULSE UND DISKUSSION | IMPULSES AND DISCUSSION

10.05–11.15 | 10:05 AM–11:15 AM

MODERATION:

JAN FLEISCHHAUER (Journalist, Der Spiegel) | **LAURE KALTENBACH** (Managing Director, Forum d'Avignon)



KAREL BARTAK

(Head of the Creative Europe Coordination Unit, European Commission)



NINA GEORGE

(Bestselling Author/Board Advisor, PEN-Zentrum Germany (International Association of Writers)/Founder, Initiative Fairer Buchmarkt (Initiative Fair Book Market))



MARJAN HAMMERSMA

(Director General Culture and Media/Secretary General in the Ministry of Education, Culture and Science, Netherlands)



ALFRED HOLIGHAUS

(President, SPIO – Spitzenorganisation der Filmwirtschaft e.V. (Head Organisation of the German Movie Industry))



KATARZYNA SZYMIELEWICZ

(Co-Founder/President, Panoptikon Foundation/Vice President, European Digital Rights)



MARC MOSSÉ

(Director, Legal and Public Affairs, Microsoft France/ Vice-President, Renaissance Numérique)

Die Digitalisierung ist zurzeit als der große Treiber gesellschaftlicher Transformation in aller Munde. Global vernetzt mit nahezu allen Bereichen des Arbeitens und Lebens, stellt sie Politik, Wirtschaft und Kultur gerade auch lokal vor völlig neue Herausforderungen.

Der europäischen Politik kommt dabei die Aufgabe zu, diesen Herausforderungen regulativ zu begegnen, und so geht es gegenwärtig mit Initiativen wie dem „Digital Single Market“ um grundsätzliche Weichenstellungen für eine faire und ausgewogene, tragfähige und nachhaltige Erschließung der virtuellen Dimension. Auch in Deutschland wurde dieses Jahr von der Bundesregierung eine Digitale Agenda präsentiert.

Kultur und Kreativwirtschaft ist nicht nur von der Digitalisierung betroffen, sondern sie prägt deren Entwicklung an vorderster Front – in kultureller wie auch wirtschaftlicher Hinsicht – entscheidend mit. Doch als Ideengeber in der europäischen Politik wie auch in vielen Mitgliedsstaaten Europas nimmt sie diese Vorreiterrolle noch nicht ein. Dabei ist Europa und auch der digitale Raum vor allem ein Kulturraum, zu dessen Mitgestaltung gerade die AkteurInnen der Kultur und Kreativwirtschaft besonders befähigt sind.

Unter diesen Voraussetzungen haben sich Initiativen kultureller AkteurInnen aus verschiedenen Nationen als Gegengewicht zur digitalen Wirtschaft gebildet, die – ausgehend von den Qualitäten und Kompetenzen der Kultur – Vorschläge für Werte- und Rechtssysteme machen, welche den europäischen (digitalen) Binnenmarkt künftig prägen sollen. Dem gegenüber setzen sich jedoch auch ohne rechtliche Grundla-

Digitalisation is on everyone's lips these days as the major driver of social transformation. Globally networked with nearly all areas of work and life, digitalisation confronts politics, economy and culture with completely new challenges – especially on a local level.

The additional task for European policy is to address these challenges in a regulatory way. It is doing so currently with initiatives such as the Digital Single Market, setting the fundamental course for a fair and balanced, viable and sustainable development of the virtual dimension. In Germany too, the Federal Government presented a Digital Agenda this year.

Culture and creative industries are affected not only by digitalisation, but also decisively shape its development at the forefront – in both cultural and economic terms. However, they have not yet taken on the pioneering role as catalyst in European policy-making or in any significant number of European member states.

Europe as well as the digital space are above all a cultural area in which the protagonists of the culture and creative industries are especially qualified to contribute its shaping.

Under these conditions, initiatives by cultural stakeholders from different nations have formed a counterbalance to the digital economy, which – building on cultural qualities and competences – suggest value and rights systems, which should shape the European (Digital) Single Market in the future. But even without legal foundations, new digital trends

gen neue digitale Trends und Strategien für den weltweiten Kulturmarkt immer schneller und massiver durch.

Diese Kontroversen im derzeitigen digitalen Raum, die sich durch die Positionen und Perspektiven der RednerInnen entfalten, gilt es bei diesem Panel in den Blick zu nehmen. Es sollen die Veränderungen, Chancen und Risiken durch die Digitalisierung in der Kultur und Kreativwirtschaft beleuchtet und deren Möglichkeiten diskutiert werden.

and strategies for the global cultural market are asserting themselves faster and more strongly than ever.

The controversies that are in the current digital space will be presented through the positions and perspectives of the speakers in this panel discussion. The changes, prospects and risks of digitalisation in the culture and the creative industries will be examined and the opportunities discussed.

DIGITALE REALITÄTEN UND KULTURELLE VISIONEN DIGITAL REALITIES AND CULTURAL VISIONS

PRÄSENTATIONEN UND DISKUSSION | PRESENTATIONS AND DISCUSSION

11.35–12.55 | 11:35 AM–12:55 PM



WOLFIE CHRISTL

(Co-Founder, Cracked Labs – Institute for Critical Digital Culture)



JEAN PETERS

(Artist/Activist, Peng!Collective)



RUTH CATLOW

(Artist/Co-Director, Furtherfield Gallery)



ANGELA RICHTER

(Stage Director, Schauspiel Köln
(Cologne National Theatre))

Vom Ernst zum Spiel und wieder zurück: Dieses Panel erläutert kritische, künstlerische und kreative Positionen zu Big Data und Digitalisierung – angefangen bei den gläsernen KonsumentInnen über die digitalen Ich-ErzählerInnen und übermächtigen Big-Data-Werkzeuge zu virtuellen Welten in den Köpfen der Menschen. Hier geht es um Kunst und Kultur, die den digitalen Raum erobern, ungewohnte Sichtweisen zu den kritischen Themen der digitalen Gegenwart und Zukunft ermöglichen und neue Strategien fordern. Das Panel öffnet einen Einblick in die neuesten Konzeptionen an der Schnittstelle Kultur und Digital, die durch die Idee von Partizipation, Co-Kreation und Netzwerken neue Realitäten schaffen können.

From being serious to playing and back again: This panel session explains critical, artistic and creative positions for Big Data and digitalisation – starting with the transparent consumers, through the digital first-person narrator, and from all-powerful Big Data tools to the virtual worlds that exist in people's minds. This is about art and culture, which are conquering the digital space, allowing unusual perspectives on the critical issues of the digital present and future, and calling for new strategies. The panel discussion gives an insight into the latest concepts at the interface between culture and digital that can create new realities through the idea of participation, co-creation and networks.

MITTAGSPAUSE | LUNCH BREAK

12.55–14.00 | 12:55 PM–02:00 PM

MEET & MATCH

(während der Mittagspause von 13.30 bis 14.00)

(during the lunch break from 01:30 pm to 02:00 pm)

Das Forum d'Avignon Ruhr ist ein Treffpunkt von ProjektmacherInnen und Netzwerken aus dem Ruhrgebiet und Europa. Mit dem Format Meet & Match möchte ecce die TeilnehmerInnen der Konferenz dabei unterstützen, sich zu gemeinsamen Themen auszutauschen und Kontakte zu möglichen Projekt- und KooperationspartnerInnen zu knüpfen.

The Forum d'Avignon Ruhr is a meeting point for movers, shakers and networks from the Ruhr region and Europe. With the Meet & Match format, ecce would like to support the participants of the conference in exchanging ideas on common issues and establishing contacts with potential project and collaboration partners.

KREATIVE KLASSE BERUFSVERBAND RUHR

Der Kreative Klasse Berufsverband Ruhr ist das branchenübergreifende Netzwerk der Kultur- und Kreativschaffenden im Ruhrgebiet. Hier können Sie sich über die Leistungen des Berufsverbandes informieren, aber auch Kontakte und Netzwerke für nationale und internationale Kooperationen knüpfen.

KREATIVE KLASSE BERUFSVERBAND RUHR (PROFESSIONAL ASSOCIATION OF THE CREATIVE CLASS RUHR)

Kreative Klasse Berufsverband Ruhr is the cross-industrial network of the cultural and creative professionals of the Ruhr region. Here you can find information on the services of the association as well as contacts and networks in order to establish national and international collaboration.

EUROPEAN CREATIVE BUSINESS NETWORK (ECBN)

22 öffentliche Institute bzw. Förderagenturen sowie Städte und Regionen aus 14 Nationen sind Mitglieder von ECBN, um Interessen der Kultur- und KreativunternehmerInnen in Brüssel zu vertreten. Wir informieren über politische Initiativen aus 2015 für den Juncker-Investment-Fond oder die Kreativen Hubs bzw. Zentren.

EUROPEAN CREATIVE BUSINESS NETWORK (ECBN)

22 public institutes and funding agencies, as well as cities and regions from 14 nations are members of ECBN in order to represent the interests of Cultural and Creative Industries' entrepreneurs in Brussels. We inform about policy initiatives of 2015 for the Juncker investment fund or the Creative Hubs and Centres.

EUROPÄISCHE FÖRDERUNGEN UND PARTNER

Entscheidungsträger aus dem Ruhrgebiet wollen die Potenziale der EU-Programme wie Creative Europe, Horizon 2020 und den Europäischen Fonds für regionale Entwicklung (EFRE) noch stärker nutzen. An Antragskooperationen interessierte Kulturinstitutionen, Städte oder Unternehmen aus der Kultur- und Kreativwirtschaft aus Europa können hier potenzielle Antragspartner treffen.

EUROPEAN FUNDING AND PARTNERS

The policy-makers of the Ruhr region want to make greater use of the potentials of EU programmes like Creative Europe, Horizon 2020 and the European Regional Development Fund (ERDF). Cultural institutions, cities or companies from the Cultural and Creative Industries can meet potential partners for joint applications.

FORSCHUNGSGRUPPE "PRELIMINARY EVIDENCE OF SPILLOVER EFFECTS IN EUROPE"

Arts Council England und Arts Council of Ireland, die European Culture Foundation, Creative England und ecce erforschen gemeinsam die Wirkungen von Kultur und Kreativwirtschaft in die verschiedensten Bereiche der Gesellschaft. Hier informieren wir über unsere Vorhaben in 2016 und freuen uns vor allem auch von Ihren Forschungsideen zu hören!

RESEARCH PARTNERSHIP „PRELIMINARY EVIDENCE OF SPILLOVER EFFECTS IN EUROPE“

Arts Council England and Arts Council of Ireland, the European Culture Foundation, Creative England and ecce explore collectively the spillover effects of the arts, culture and the creative industries on diverse sectors of society. Here, we would like to inform you about our work plans in 2016 and we are looking forward to hearing about your ideas of how to shape the future research agenda. Get involved and join the debate!

NETWORK FOR INNOVATIONS IN CULTURE AND CREATIVITY IN EUROPE (N.I.C.E.)

2013 wurde N.I.C.E. von 15 europäischen Städten, Hochschulen, Förderagenturen und Persönlichkeiten unter der Federführung von ecce ins Leben gerufen. Informieren Sie sich über die kostenlose Mitgliedschaft und die Wanderausstellung des N.I.C.E. Award in 2016. Und: Was könnte das Netzwerk N.I.C.E. in ihrer Stadt tun, um kulturelle kreative Innovationen zu unterstützen?

NETWORK FOR INNOVATIONS IN CULTURE AND CREATIVITY IN EUROPE (N.I.C.E.)

In 2013, N.I.C.E. was founded by 15 European cities, universities, funding agencies and personalities under the lead of ecce. We invite you to be informed about a membership at no charge and about the travelling exhibition of the N.I.C.E. Award in 2016. What could the network N.I.C.E. do in your city in order to provide cultural creative innovations?

KULTURWIRTSCHAFTSFORSCHUNG: DIE WICHTIGSTEN EUROPÄISCHEN THEMEN IN DEN NÄCHSTEN DREI JAHREN CULTURAL INDUSTRIES' RESEARCH: THE MOST IMPORTANT EUROPEAN TOPICS WITHIN THE NEXT THREE YEARS

IMPULS | IMPULSE

14.00–14.10 | 02:00 PM–02:10 PM



MICHAEL SÖNDERMANN

(Founder/Director, Büro für Kulturwirtschaftsforschung
(Office for Cultural Industries Research)/Member of
the Management Board of the UNESCO Institute for
Statistics (UIS))

Kultur- und Kreativwirtschaft sind als politisch relevantes Thema anerkannt. Im deutschen Bundestag und in allen 16 Landesparlamenten haben z.B. die hohe Bruttowertschöpfung und die Rolle der Kleinstunternehmen innerhalb der Kultur- und Kreativwirtschaft zu großer Aufmerksamkeit beigetragen. Nun wendet sich die Kulturwirtschaftsforschung den nächsten Themen zu und wer die Debatte in den verschiedenen europäischen Ländern verfolgt hat, wird eine erstaunliche Übereinkunft über die neuen Schlüsselthemen entdecken.

Cultural and Creative Industries are recognised as a politically relevant topic. In the German Federal Parliament and all 16 State Parliaments, high gross value creation and the role of microenterprises within the Cultural and Creative Industries, for example, have generated considerable attention. Now cultural industries research turns its attention to new topics, and anyone who has followed the debate in various European countries will discover an amazing consensus on what the new key topics are.

KULTURELLE TEILHABE DURCH DIGITALISIERUNG CULTURAL PARTICIPATION THROUGH DIGITALISATION

PRÄSENTATIONEN UND DISKUSSION | PRESENTATIONS AND DISCUSSION

14.10–15.20 | 02:10 PM–03:20 PM

MODERATION: RUTH CATLOW (Artist/Co-Director, Furtherfield Gallery)



TOM HIGHAM

(Executive Director, FutureEverything)



CARINE BASTIAN

(Project Manager, Anamnesia GmbH Germany)



WILFRIED RUNDE

(Head of New Media / Innovation Projects, Deutsche Welle)



FRANK TENTLER

(Director, mow – menschartweb)

MITTWOCH WEDNESDAY

23 SEPTEMBER 2015

Ob historisches Kulturerbe oder audiovisueller Content, bei Inhalten der Kultur- und Kreativwirtschaft geht es immer auch um die Frage des Erschließens, des Moderierens und des Zugangs. In Zeiten der Digitalisierung haben sich die Angebote und Vermittlungsformen stark gewandelt und neue Wege hin zu den Gästen, zu KundInnen und zu RezipientInnen gefunden.

Auf der Basis neuester Technologien und Herangehensweisen präsentieren auf diesem Panel unterschiedliche ExpertInnen aus den Bereichen der audiovisuellen Kommunikation verschiedene Projekte, die neue Dimensionen der Kulturrezeption ermöglichen und ebenfalls KulturnutzerInnen und -erlebnisse von morgen aufzeigen.

Seien es kuratierte Zugänge für das digitalisierte Kulturerbe, Location Enhanced Apps für die Verortung des Kulturgebrauchs oder das Kunsterleben in der Augmented Reality – hier werden die Perspektiven der Digitalisierung auch für klassische Kulturinstitutionen sowie für Kulturschaffende, -dienstleisterInnen und -partnerInnen aufgezeigt.

KULTURELLE ÖKONOMIE DURCH DIGITALISIERUNG CULTURAL ECONOMY THROUGH DIGITALISATION

DISKUSSION | DISCUSSION

15.35–16.45 | 03:35 PM–04:45 PM

MODERATION: CATARINA SPECHT (Head of Press and Public Relations, Initiative D21)

Die Wertschöpfungsketten der Kultur- und Kreativwirtschaft sind zunehmend digital geprägt. Ob Herstellung, Kommunikation oder Vertrieb: die KundInnen wollen alles, sofort und überall. Das Panel beleuchtet diese Entwicklungen und untersucht

Whether historical heritage or audio-visual content, the concerning Cultural and Creative Industries always deal with the question of presentation, moderation and access. In times of digitalisation, the offerings and the channels to market have changed significantly; they have found new approaches towards guests, customers and recipients. Based on the latest technologies and approaches, different experts in the fields of audio-visual communication present in this panel session different projects that facilitate new dimensions of cultural reception and also point the way to tomorrow's culture users and cultural experiences.

Be it curated access to digitalised cultural heritage, location enhanced apps for the location of the use of culture, or art experience in the augmented reality – this session will explore the perspectives of digitalisation for conventional cultural institutions, as well as for cultural professionals, service providers and partners.

The value chains of Cultural and Creative Industries are increasingly digitally minded. Production, communication or distribution: the customers want everything immediately and everywhere. The panel highlights these developments and exam-



DENIS BARTELT

(Co-Founder/CEO, Startnext)



JENS-UWE BORNEMANN

(Senior Vice President Digital, UFA/Founder, UFA Lab/Senior Vice President Digital Europe, FremantleMedia Group Ltd.)



MATTHIAS HORNSCHUH

(Composer/Publicist/Authors' Rights Activist)



TINA FUNK

(General Manager, Vevo Germany GmbH)

aktuelle Trends in der digitalen Kreativwirtschaft, aber auch im gesellschaftlichen Umgang mit kreativer Produktion.

Besonders die Bedeutung der KonsumentInnen wird hier in den Fokus gerückt, die mittlerweile in den unterschiedlichsten Phasen auf dem Weg von der Idee zur Verwertung eine Rolle spielen und deren Entscheidungen und Präferenzen in Form von Daten die Wertschöpfungsmodelle in immer größerem Maß steuern: Was sind zukunftsweisende transmediale Innovationen und visionäre Trends und welche Funktion hat der Mensch und welche die Technologie, wenn es um die Wertschöpfung von Kreativität geht?

In dieser Diskussion werden die Fragen nach Transparenz und Anonymität, nach Gefahren und Chancen gestellt. Inwiefern sich die Gesellschaft durch die skizzierten ökonomischen Entwicklungen gewandelt hat und weiter verändern wird.

ines current trends in the digital creative industry – but also in the social interaction with creative production.

Especially the importance of consumers is brought into focus, who now plays a role in the most varied phases on the way from the idea to the commercial use, and whose decisions and preferences in terms of data increasingly control the value-added models: What are future-oriented transmedia innovations and visionary trends? What function has the society, and what function has technology when it comes to the value of creativity?

In this discussion, the questions are asked about transparency and anonymity, about threats and opportunities; about how society has been changed by the outlined economic developments, and how will it change in the future.

MITTWOCH WEDNESDAY

23 SEPTEMBER 2015

DIGITALE INNOVATIONEN: DIE NEUE HERAUSFORDERUNG AN DIE KULTUR- UND KREATIVWIRTSCHAFT DIGITAL INNOVATIONS: THE NEW CHALLENGE FOR CULTURAL AND CREATIVE INDUSTRIES

IMPULS | IMPULSE

16.45 – 16.55 | 04:45 PM–04:55 PM



GARRELT DUIN

(Minister for Economic Affairs, Energy and Industry of
the State of North Rhine-Westphalia)

Kreativwirtschaft ist eine der Säulen der Wirtschaftspolitik von Garrelt Duin, Minister für Wirtschaft, Energie, Industrie, Mittelstand und Handwerk des Landes Nordrhein-Westfalen. In diesem Jahr hat das NRW-Wirtschaftsministerium eine Digitale Agenda mit einem Investitionsvolumen von rund 45 Millionen Euro gestartet: Nordrhein-Westfalen soll ein herausragender Standort für die digitale Wirtschaft in Deutschland werden – dies gelingt nur mit einer strategischen Verbindung der digitalen Welt mit der Kultur- und Kreativwirtschaft. Bereits jetzt sind rund 315.000 Menschen in der Kreativwirtschaft beschäftigt.

Wie können wir die Digitalisierung der Kreativwirtschaft stärken und damit auch Nordrhein-Westfalen weiter nach vorne bringen? Zugleich müssen wir fragen, wie wir die Umbrüche durch die Digitalisierung – und deren Folgen für Arbeitsplätze – bewältigen

Creative industries are one of the pillars of economic policy for Garrelt Duin, Minister for Economic Affairs, Energy and Industry of the State of North Rhine-Westphalia. This year, the North Rhine-Westphalian Ministry of Economic Affairs has launched a Digital Agenda with an investment volume of around 45 million Euros: North Rhine-Westphalia intends to become an outstanding location for the digital economy in Germany – this can only be achieved with a strategic link between the digital world and the Cultural and Creative Industries. The creative industries already have about 315,000 employees.

How can we stimulate the digitalisation of the creative industries and further promote the State of North Rhine-Westphalia? In addition, we need to ask how we can cope with the upheavals that digitalisation brings, and its consequences on employment. This

können. Dafür sind neue Märkte und neue Ertragsquellen eine zwingende Voraussetzung.

Damit steht die Frage nach kulturellen kreativen Innovationen, die wirtschaftlich in der digitalen Welt erfolgreich sind und Märkte der Zukunft schaffen, auf der Tagesordnung der Wirtschaftspolitik des Landes. Nordrhein-Westfalen agiert hier in einem nationalen und europäischen Kontext. Daher ist das Forum d'Avignon Ruhr als europäische Plattform in der Region der ideale Ort, um diese Zukunftsfrage mit VordenkerInnen, MacherInnen und PolitikerInnen aus Nordrhein-Westfalen und Europa zu diskutieren.

requires new markets and new sources of income.

That is why the demand for cultural and creative innovations which succeed economically in the digital world and create future markets is on the North Rhine-Westphalian State's economic policy agenda. At this point, the State of North Rhine-Westphalia acts in a national and European context. For that reason, the Forum d'Avignon Ruhr – as the European platform in the Ruhr region – is the perfect location to discuss this issue for the future with progressive thinkers, makers, and politicians from North Rhine-Westphalia and Europe.

VERLEIHUNG DES N.I.C.E. AWARD PRESENTATION OF THE N.I.C.E. AWARD

PRÄSENTATION UND ZUSAMMENFASSUNG | PRESENTATION AND CLOSING

16.55 – 17.15 | 04:55 PM–05:15 PM



PROF. DIETER GORNY

(Managing Director, European Centre for Creative
Economy)

GARRELT DUIN

(Minister for Economic Affairs, Energy and Industry of
the State of North Rhine-Westphalia)

LAUDATIO: CHARLES LANDRY

(Founder, Comedia)

N.I.C.E. AWARD

JURY
SHORTLIST

JURYMITGLIEDER | JURY MEMBERS

**CHARLES LANDRY**Chair
(Founder, Comedia)**ARANTXA MENDIHARAT**Deputy Chair
(Coordinator, Conexiones improbables)**BARBARA ABEL**

(Founder, Abel und Abel)

**JARMO ESKELINEN**

(CEO, Forum Virium Helsinki)

**PROF. KURT MEHNERT**

(President, Folkwang University of the Arts)

Die Mitglieder der N.I.C.E. Jury sind international erfahrene und unabhängige Persönlichkeiten aus der Kultur, Kreativwirtschaft und Forschung: Die Vielfalt ihrer Kompetenzen und Referenzen gerade an den Schnittstellen von Kultur und Kreativwirtschaft zu anderen gesellschaftlichen und wirtschaftlichen Bereichen ist die beste Voraussetzung, um kulturelle kreative Innovationen, deren Wirkungen weit über den Kultursektor hinaus reichen sollen, zu entdecken und zu jurieren.

Charles Landry gilt als Experte für die Schnittstelle zwischen Kultur und Stadtentwicklung und hat bereits mit politischen EntscheidungsträgerInnen Projekte entwickelt, die Potenziale der Städte identifizieren und unter anderem durch das Schaffen kreativer Milieus zur Lösung von Problemlagen beitragen können. Arantxa Mendiherat unterstützt bereits seit über zehn Jahren erfolgreich die Vernetzung von KünstlerInnen und Kreativschaffenden mit Firmen, um neue Perspektiven für unternehmerische Herausforderungen zu finden und so Synergien zwischen Kreativität und Wirtschaft weiter auszubauen. Durch Barbara Abel gewinnt die Jury an Wissen im Bereich der Baukultur und des Raumbewusstseins: Wie gestaltet man Lebens- und Arbeitsräume möglichst attraktiv und nachhaltig? Prof. Kurt Mehnert bereichert den Jurykreis durch seine langjährige praktische Erfahrung als Industrie-Designer und sein Engagement im Lehrgebiet Strategie und Vision sowie seine Berufung zum Rektor der Folkwang Universität der Künste.

Unter dem Stichwort „user-based innovation“ entwickelt Jarmo Eskelinen digitale Lösungen für den öffentlichen und privaten Sektor und vervollständigt die diesjährige Jury mit seiner digitalen-technologischen Expertise – insbesondere im Hinblick auf das Thema des 4. Forum d’Avignon Ruhr „Kultur ist Digital – Digital ist Kultur“.

The members of the N.I.C.E. Jury are internationally recognised and independent personalities from the fields of culture, the creative industries and research: The diversity of their competencies and experiences – especially at the interface between culture and the creative industries, and other social and economic areas – is the best qualification for identifying and judging cultural and creative innovations with impacts that go far beyond the cultural sector.

Charles Landry is an expert on the interface between culture and urban development and has already developed projects with policy-makers that can identify the potential of cities and contribute to the solution of problems by, among other activities, establishing creative milieus. Arantxa Mendiherat has been successfully supporting the networking of artists and creative professionals with businesses for more than ten years to find new perspectives for corporate challenges and thus further develop synergies between creativity and economy. Barbara Abel contributes expertise in the area of architecture and space consciousness to the jury: How do you design living and working spaces that are attractive and sustainable?

Prof. Kurt Mehnert enriches the jury with his practical experience as an industrial designer, his commitment to the subject of teaching strategy and vision, and his appointment as president of the Folkwang University of the Arts.

Jarmo Eskelinen has developed digital solutions for both the public and private sector under the term user-based innovation and completes this year's jury with his digital and technological expertise – especially in order to the motto of the 4th Forum d’Avignon Ruhr “Culture is Digital – Digital is Culture”.

SHORTLIST

N.I.C.E. AWARD

1D TOUCH

PRESENTER: 1D LAB

SAINT-ÉTIENNE, FRANCE

REPRESENTED BY: ROBIN VINCENT

WWW.1D-LAB.EU

Photo: Pierre Grasset

The 1D touch project is a streaming platform for independent creative content. Most streaming services' business models mainly benefit the most renowned artists, despite offering a multitude of services. The streaming platform 1D touch as a fair-trade streaming service foregoes those platforms' digital hypermarkets where finding one's way has become impossible. So far solely dedicated to music, 1D touch aims to be the first global multimedia streaming platform for independent music, videos, video games, photography and books. The aim is to offer new user experience by providing independent and original content. Dedicated to the content, it is fashioning a more satisfactory experience for both the users and the creative contributing to the site. 1D Lab (Laboratoire Territorial D'Innovations Culturelles) is a non-profit LLP and a multistakeholder, having been set up in Saint-Étienne in 2014.

CLIMATE FOR CULTURE

PRESENTER: FRAUNHOFER-GESELLSCHAFT FOR THE
ADVANCEMENT OF APPLIED RESEARCH / BRUSSELS, BELGIUM

REPRESENTED BY: DR. JOHANNA LEISSNER

WWW.CLIMATEFORCULTURE.EU

Photo: Fraunhofer IBP

Climate for Culture aims to assess the risks climate change poses to historical artefacts and stems from an EU-funded project. Climate change affects buildings and edifices in the same manner as it would touch on everything else, so Climate for Culture has taken an innovative approach that aids in the preservation of built heritage and culture. One of the first steps has to be the implementation of risk assessment tools: For the first time ever, high-resolution regional climate modelling has been combined with building simulation tools. Climate for Culture creates scenarios for future indoor climate in historic buildings up to the year 2100. This provides 55,650 risk maps including predictions of future energy demands which lead to a support system aiding decision-making of stakeholders and policy makers alike. Fraunhofer-Gesellschaft is a registered association dedicated to the advancement of applied research, operating on an EU-wide scale, set up in Germany in 1949.

CREATIVE TECHNOLOGIES IN THE CLASSROOM/BARCELONA

PRESENTER: ARDUINO VERKSTAD AB

MALMÖ, SWEDEN

REPRESENTED BY: DAVID CUARTIELLES

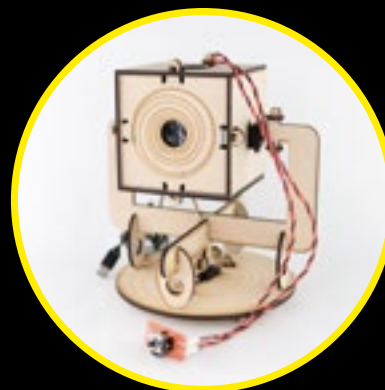
WWW.BCN.VERKSTAD.CC

Photo: Arduino Verktad AB

Creative Technologies in the Classroom (CTC) is a collaborative learning curriculum designed for schools wishing to incorporate emerging technologies into their existing classes. The project challenges traditional methods of learning technology by encouraging teachers and students to use the internet as the main tool for gathering information as well as documenting the projects they build. It introduces basic concepts in programming, electronics and mechanics, teaching them in an accessible and playful manner, providing an on-line source for course materials and documentation tools, as well as a collaborative space where teachers can meet with a moderator to share their findings and ask technical questions. The project presenter Arduino Verktad AB, a research, development and project implementation company specifically focused on education and rapid prototyping, is the Malmö-based branch of Arduino LLC, founded in 2005.

DATA ETHICAL CULTURE OBSERVATORY

PRESENTER: FORUM D'AVIGNON

PARIS, FRANCE

REPRESENTED BY: LAURE KALTENBACH

WWW.FORUM-AVIGNON.ORG

Photo: Boligan

The Data Ethical Culture Observatory is an international monitoring centre that evaluates and shares best practice models on data valorisation. It aims for a cultural stronghold in the digital revolution, e.g. by encouraging an international convention on data ethics which should be spearheaded by the UNESCO. Regulation is always delayed in regard to technological developments, which again holds true for the ongoing digital shifts. The observatory is the next step for the Forum d'Avignon to continue the work that brought forth its 2014 manifesto for a "Preliminary Declaration of Digital Human Rights". The advancement of data ethics poses an important field of economic innovation, a strong call for individual rights and political prominence with which Europe will gain international trust and a competitive edge. Created in March 2008 the Forum d'Avignon is a think tank and also an international meeting place in the service of culture and its dialogue with the economic and digital fields.

SHORTLIST

N.I.C.E. AWARD

EDUCATION IN PLACE OF WAR

PRESENTER: IN PLACE OF WAR, UNIVERSITY OF MANCHESTER
MANCHESTER, UNITED KINGDOM
REPRESENTED BY: INÉS SORIA-DONLAN
WWW.INPLACEOFWAR.NET



Photo: Ruth Daniel

Education In Place of War (IPOW) is a ground-breaking creative entrepreneurial programme empowering the world's most marginalised communities to create sustainable income and social change through their creativity. Education IPOW builds on the idea that the most creative people are located in the most challenging and under-resourced contexts. IPOW has developed a free nine-week course, certified by the University of Manchester, that develops knowledge of life skills, discipline, training and exposure to business that fosters empowerment through culture. Each graduate is then teamed with a business mentor from the IPOW network. This programme was piloted in Bosnia in January 2015, and will move to the Congo, Zimbabwe, Rwanda and Uganda in 2015–2016.

Since 2005, In Place of War, as part of the University of Manchester, has been at the forefront of academic research that explores the forms, roles and impact of creativity in sites of war, revolution and conflict.

FONTUS AND AIRO

PRESENTER AND REPRESENTED BY:
KRISTOF RETEZÁR
VIENNA, AUSTRIA
WWW.FONTUS.AT



Photo: Kristof Retezár

Fontus and Airo are water bottles capable of filling themselves up, literally never running dry. Drought and water unsafe for drinking are severe issues in many parts of the world, while harvesting water from the air is a method that has been practised for more than 2,000 years. Fontus, as a bike-based water collecting tool, was invented to alleviate drinking water scarcity in regions where bicycles are a common mode of transportation. Fontus and Airo were designed to capture air moisture, condensing and storing it as safe drinking water. Powered by solar cells, Fontus can harvest up to 0.5 litres water within one hour while Airo sports a capacity of up to 0.8 litres. Moreover, these self-filling bottles free travellers and adventurers from the burden of carrying excessive water provisions during a tour. Fontus and Airo is a Viennese one-person private initiative since 2015.

HELIX STUDIO

PRESENTER: IMPERIAL COLLEGE HEALTHCARE NHS TRUST HOSPITALS,
THE ROYAL COLLEGE OF ART AND IMPERIAL COLLEGE LONDON
LONDON, UNITED KINGDOM / REPRESENTED BY: PROF. ADRIAN FRIEND
WWW.HELIXCENTRE.COM



Photo: Marco Godoy

The Healthcare Innovation Exchange (HELIX) Centre is an exploration into how design can transform health. It addresses the most pressing healthcare challenges faced today. In collaboration with the Imperial Health Trust's St Mary's Hospital, it combines the Royal College of Art's creativity and user-centred design expertise with the Imperial College London's clinical, engineering and scientific know-how to identify patient-centred solutions. The execution of HELIX explores flying-pop-ups that are quickly assembled and disassembled, targeted projects to rehabilitate the built environment and are reusable, contributing to a sustainable resource-efficient circular economy and society. The HELIX Centre is a design research centre which devises cost-effective, high impact healthcare solutions, physically based within St Mary's Hospital, London. HELIX is co-founded by the Imperial College London and the Royal College of Art in London.

HOME BACK HOME

PRESENTER: PKMN [PACMAN] ARCHITECTURES
MADRID, SPAIN
REPRESENTED BY: ENRIQUE ESPINOSA
WWW.PKMN.ES



Photo: Javier de Paz García

HOME BACK HOME is a platform for analysis, monitoring and treatment of new models of domestic living arising from the ongoing crisis in Spain. People between the ages of 25 and 40 are forced to move back to their parents due to economic hardships. HOME BACK HOME develops processes of accompaniment and negotiation that involve all co-habitants of the de-emancipated home in the construction of a new living: It intends to drive a positive change in young people's life and strengthen the confidence in their own abilities. The aim is to raise awareness for this collective social problem while connecting people. The project will be developed through co-design and co-production workshops aiming at a transformation and thus solution of this unsatisfactory situation. HOME BACK HOME transforms social failure into a productive situation for all the people involved. PKMN [pacman] Architectures is an office and collective based in Madrid since 2006.

SHORTLIST N.I.C.E. AWARD

PLANET

PRESENTER: WORLD WILDER LAB, CREATIVWORKS LONDON AND THE UNIVERSITY OF ARTS LONDON / ROTTERDAM, NETHERLANDS AND LONDON, UNITED KINGDOM / REPRESENTED BY: KASIA MOLGA
WWW.WORLDWILDERLAB.NET

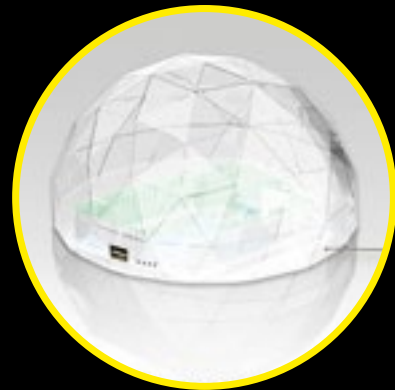


Photo: WorldWilderLab

PlanEt is an open-source device for collecting and visualising biological data from plants. Users are encouraged to understand the role of plants in our cities and to use their data for monitoring and moderating our urban and spatial conditions. Plants become city sensors. Hereby PlanEt aims to build a collective knowledge and awareness of our immediate living environment and to establish a “Vocabulary of Plants”. In order to grant more people access to these innovations, World Wilder Lab teamed up with the University of Arts London to produce an affordable “plug and play” version of PlanEt next to the free open-source DIY prototype, a toolkit for data sharing to easily stream, store and interpret readings from plants. PlanEt is a collaborative effort between artists, researchers and the general public, led by World Wilder Lab which has been set up by the artists Kasia Molga, Ivan Henriques and Erik Overmeire in Rotterdam.

ROOM IN A BOX

PRESENTED BY: PALM AND DISSEN GBR
 BERLIN, GERMANY
 REPRESENTED BY: GERALD DISSEN
WWW.ROOMINABOX.DE



Photo: Palm & DisSEN GbR

ROOM IN A BOX is a one year old start-up company addressing the mobility which the Generation Y, living and working in global markets, is confronted with by focusing on furniture and interior design made of paper-based materials like corrugated cardboard. The main goal of ROOM IN A BOX is the creation of a complete furniture set (bed, desk, stool and bookshelf) made of cardboard to be shipped, flat-packed, right to the customer's door. The target group can constantly change its centre of life and is able to move quickly and conveniently. Costumers will be able to easily ship their interiors like every other product to their new place via conventional parcel service, and so ROOM IN A BOX provides a maximum form of mobility for a maximum mobile Generation Y. The innovation of ROOM IN A BOX lies in the furniture's combined capabilities of usability, mobility, and materials which make ROOM IN A BOX a modern nomad's companion. Palm and DisSEN GbR is a partnership business set up in Berlin in 2014.

SMART CITIZEN

PRESENTER: FAB LAB BARCELONA AND INSTITUTE OF ADVANCED ARCHITECTURE OF CATALONIA / BARCELONA, SPAIN
 REPRESENTED BY: PROF. GUILLEM CAMPRODON
WWW.SMARTCITIZEN.ME



Photo: Smart Citizen Team

Smart Citizen's aim is a smart empowerment of citizens by developing bottom-up digital tools under an open-source philosophy. The Smart Citizen project is based on geolocation codes, the internet, free hardware and software for data collection and sharing. Through the production of objects in Fab Lab citizens are re-connected with their environment to create more effective and optimised relationships between resources, technologies, communities, services and events in their city. It offers a social platform on the internet, sells an open-source citizen kit and cooperates with educational institutions. Since 2012 Smart Citizen helps every citizen to learn more about digital tools, and more importantly about social and political change driven through state-of-the-art technology, encouraging participatory urbanism. Fab Lab Barcelona has been the educational outreach component of MIT's (Massachusetts Institute of Technology) Center for Bits and Atoms (CBA) since 2001.

SMARTER THAN YOU THINK

PRESENTER: SAVION RAY, DYSLEXIA INTERNATIONAL
 BRUSSELS, BELGIUM
 REPRESENTED BY: BISERA SAVOSKA
WWW.SAVIONRAY.COM



Photo: Savion Ray, creative agency

Smarter Than You Think is a campaign aiming to raise awareness about dyslexia and promoting understanding and empathy towards this condition. For the execution of the campaign, people read a text designed to make them feel dyslexic – an experiment that was conducted in a filmed audition-like setup. The results were documented in an online film, while prints and digital graphics were used as supporting materials for the campaign. The project's innovation is the ability to make people feel empathy through design. Taking this idea to the next level, design can improve the way dyslexic people are perceived, as well as their ability to process text and their reading speed. It shows what design can do for the health sector in economic terms, but also for an inclusive society truly open for the diversity of its citizens. Savion Ray is a communication agency based in Brussels.

SHORTLIST

N.I.C.E. AWARD

THE MACHINE TO BE ANOTHER

PRESENTER: BEANOTHERLAB

SAO PAULO, BRAZIL

REPRESENTED BY: DANIEL GONZÁLEZ FRANCO

WWW.THEMACHINETOBEANOTHER.ORG

Photo: IHATE FLASH

THE MACHINE TO BE ANOTHER is an art investigation on the relation of identity and empathy, taking the open-source form of a creative commons tool to promote tolerance. Designed as an interactive performance installation, the Machine offers users the possibility of engaging with another person's life story by seeing themselves in the body of this person and listening to his/her thoughts inside their mind. By combining virtual reality, physical touch and performances, the system works as an open platform to co-design a diversity of experiences – reaching from cultural bias, immigration, generational bonding and conflict resolution. The project is currently being developed by BeAnotherLab and is aiming to understand empathy, identity, and subjectivity from an interdisciplinary perspective. BeAnotherLab, founded in Brazil, developed the necessary hardware for THE MACHINE TO BE ANOTHER during a residency in 2014 at and in collaboration with the Fab Lab Barcelona.

WAVES OF ENERGY/ARDORA

PRESENTER: EUROPEAN CAPITAL OF CULTURE DONOSTIA/SAN

SEBASTIÁN 2016 / DONOSTIA/SAN SEBASTIÁN, SPAIN

REPRESENTED BY: ENARA GARCIA

WWW.DSS2016.EU

Photo: Lau Arin Festibala

The project Waves of Energy is an innovative approach to citizen participation in public cultural policies developed in the frame of the European Capital of Culture Donostia/San Sebastián 2016 (DSS2016). Citizens will be choosing 66 projects and granting a total of € 242,000 in 2015. One of the organisers' main concerns was the promotion of unbiased citizen participation in the culture programme of DSS2016. Therefore, the European Capital of Culture directors decided to organise a novel bottom-up way of granting decisions: A randomly chosen group of 75 citizens under the name of Ardora has been installed as the grant board. This way of shaping the committee allows the inclusion of people not interested in culture. Waves of Energy puts the full range of citizens at the centre of the decision process, thus increasing the acceptance of culture. DSS2016 is the governing association for the European Capital of Culture 2016 Donostia/San Sebastián.

WIKIHOUSE

PRESENTER: WIKIHOUSE FOUNDATION

LONDON, UNITED KINGDOM

REPRESENTED BY: ALASTAIR PARVIN

WWW.WIKIHOUSE.CC

Photo: Creative Commons

WikiHouse is a worldwide platform for a DIY building system. It combines open-source design and local digital manufacturing to make it simple for citizens, communities and small businesses to download, adapt, print and self-assemble beautiful, low-cost, low-energy, and high-performance homes that are fitted to their needs. The aim is to move away from a monopolised industrial economy – where housing is something done to, not done by citizens – towards a more local, scalable and democratic industry where citizens have the tools to produce sustainable, affordable, resilient homes for themselves. It combines design and digital innovations to induce social innovation in societies with constantly rising inequality of property distribution and social tensions. WikiHouse Foundation is a registered non-profit organisation founded in London in 2014.

SPECIAL GUEST: DIGITAL INNOVATION IN CULTURE PROJECT: DEAF MAGAZINE

PRESENTER: MORPHORIA DESIGN COLLECTIVE GBR

DÜSSELDORF, GERMANY

REPRESENTED BY: ALEXANDROS MICHALAKOPOULOS

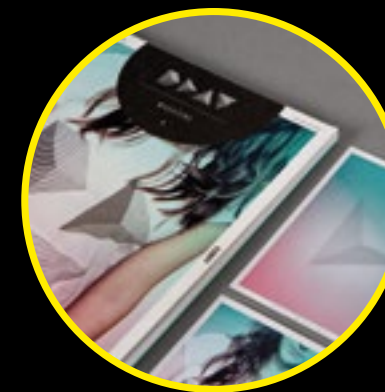
WWW.DEAFMAGAZINE.DE

Photo: Alexandros Michalakopoulos, Andreas Rute

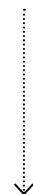
Special guest of this year's N.I.C.E. Award is the Deaf Magazine. A project which is a great contribution for an inclusive society due to its innovative character which combines classical print and digital media.

Deaf Magazine is a lifestyle and society magazine about the culture of German sign language which communicates to both hearing-impaired and non-hearing-impaired people. For most deaf and hearing-impaired people sign language is their first language, considered by many to be their native tongue. Through the use of mixed media and augmented reality technology, the internet-based Deaf Magazine links the written text directly with the German sign language, making it easier for the deaf readers to understand written language. It also opens up a way for hearing readers to access German deaf culture. The digital innovation of Deaf Magazine is a leading step towards an inclusive society in Germany. Morphoria Design Collective GbR is a private partnership venture.



**AWARD & AUSSTELLUNG
GEFÖRDERT VON**

**AWARD & EXHIBITION
FUNDED BY**



Ministry of Economic Affairs,
Energy and Industry
of the State of North Rhine-Westphalia



CREATIVWIRTSCHAFT.AT



INTERAKTIVE FORMATE UND NETZWERKEN

INTERACTIVE FORMATS AND NETWORKING

DIENSTAG TUESDAY

22 SEPTEMBER 2015

Netzwerktreffen
KREATIV.QUARTIERE RUHR
ZU GAST:
DELEGATION AUS DER REGION
NORTH EAST ENGLAND
10.00–12.30

Das 8. Netzwerktreffen Kreativ.Quartiere Ruhr bringt Kreative, KünstlerInnen und VertreterInnen der städtischen Verwaltungen und Politik aus den zurzeit 17 aktiven und potenziellen Kreativ.Quartieren der Region zusammen. Hier präsentieren AkteurInnen aus verschiedenen Städten ihre Quartiersstrategien, um den NetzwerkpartnerInnen Gemeinsamkeiten und Besonderheiten aufzuzeigen und Anknüpfungspunkte für Projekte darzustellen. So werden über das eigene Quartier hinaus neue Perspektiven und Einsichten ermöglicht. Als Gäste begrüßt ecce diesmal eine Delegation der Region North East England, die den TeilnehmerInnen ihre Strategie und Methode zur Aktivierung der Kultur- und Kreativwirtschaft erläutert.

Network Meeting
CREATIVE.QUARTERS RUHR
SPECIAL GUEST:
DELEGATION OF THE REGION
NORTH EAST ENGLAND
10:00 AM–12:30 PM

The 8th network meeting of the Creative.Quarters Ruhr brings together creative people, artists and representatives of municipal administrations and politics from the currently 17 active and potential Creative.Quarters in the Ruhr region. Here, stakeholders from different cities present their quarter's strategies in order to illustrate similarities and distinctive characteristics to their network partners and connecting factors for projects. This opens up new perspectives and insights beyond the quarters they work and live in. On the occasion of this network meeting, ecce welcomes a delegation from the region of North East England. The delegates will explain their strategy and method for stimulating Cultural and Creative Industries to the participants.

Netzwerktreffen | Network Meeting
N.I.C.E. PARTNER
10.00–12.30 | 10:00 AM–12:30 PM

MODERATION: BERND FESEL
(Senior Advisor, european centre for
creative economy)

Mit dem Network for Innovations in Culture and Creativity in Europe (N.I.C.E.) hat ecce 2013 eine Plattform für alle AkteurInnen der Kultur- und Kreativwirtschaft initiiert. Es vereint einzelne KünstlerInnen oder KreativunternehmerInnen, öffentliche Institutionen, Städte oder Universitäten, die Innovationen in der Kultur- und Kreativwirtschaft durch neue europaweite Instrumente und interdisziplinäre wie cross-sektorale Dienstleistungen fördern. Die erste Initiative des Netzwerkes ist der N.I.C.E. Award für kulturelle kreative Innovationen in Europa, der zum Start in 2014 bereits mehr als 100 Bewerbungen aus 22 Nationen zählte. Mittlerweile ist das Netzwerk auf 20 Partner aus zehn europäischen Ländern gewachsen, die gemeinsam das Jahresprogramm und die Auslobung des N.I.C.E. Award gestalten.

In 2013 ecce initiated the Network for Innovations in Culture and Creativity in Europe (N.I.C.E.) as a platform for all stakeholders in the Cultural and Creative Industries. It unites individual artists and creative entrepreneurs, public institutions, cities and universities that promote innovations in the Cultural and Creative Industries through new Europe-wide instruments and interdisciplinary as well as cross-sectoral services. The network's first initiative is the N.I.C.E. Award for Innovations in Culture and Creativity in Europe, which, at its beginning in 2014, had already received more than 100 applications from 22 nations. Meanwhile, the network has grown to 20 partners from ten European countries who will shape the annual programme and the call for entries of the N.I.C.E. Award.

DIENSTAG TUESDAY

22 SEPTEMBER 2015

Forschungsworkshop SPILLOVER-EFFEKTE IN KUNST, KULTUR UND KREATIVWIRTSCHAFT IN EUROPA

13.00–17.00

MODERATION: DR. JONATHAN VICKERY

(MA Programme Director, Centre for Cultural Policy Studies,
University of Warwick)

Im Rahmen des Forschungsworkshops während des vergangenen Forum d'Avignon Ruhr wurde die Notwendigkeit umfassender Untersuchungen zu Spillover-Effekten aufgezeigt und mit den TeilnehmerInnen diskutiert. Es folgte die Entstehung einer europäischen Forschungsallianz: Im Januar 2015 riefen ecce sowie Arts Council England, Arts Council of Ireland, die European Cultural Foundation und Creative England ein europaweites Forschungsprojekt mit dem Titel „Preliminary Evidence of Spillover Effects in Europe“ ins Leben. Ziel war es optimale Bedingungen für Spillover-Effekte identifizieren, erfassen und besser nachvollziehen zu können sowie eine Liste von Indikatoren für die Messung der Effekte öffentlicher Investitionen in Kunst, Kultur und Kreativwirtschaft zu erarbeiten. ForscherInnen, Universitäten, Kulturinstitutionen und Fördergeber in ganz Europa trugen zu dem Projekt bei, indem sie vorhandene Forschungsbeiträge zum Thema gesammelt und zur Verfügung gestellt haben. Dabei wurde eine internationale Sammlung über Nachweise von etwa 100 Fallstudien geschaffen. Tom Fleming Creative Consultancy wurde dann mit

Research Workshop SPILLOVER EFFECTS IN THE ARTS, CULTURE AND CREATIVE INDUSTRIES IN EUROPE

01:00 PM–05:00 PM

In the course of last year's Forum d'Avignon Ruhr, the need for more comprehensive research into spillover effects was presented and discussed at a workshop that later led to a European research alliance. In January 2015, ecce and the funding partners – Arts Council England, Arts Council of Ireland, the European Cultural Foundation and Creative England – launched an EU-wide research project called the "Preliminary Evidence of Spillover Effects in Europe". The objective was to better understand and identify optimal conditions to enable spillover effects and to list indicators to measure these effects of public investment in the arts, culture and the creative industries. Individual researchers, universities, cultural institutions and funding bodies across Europe have suggested research that has formed an international evidence library of about 100 case studies. Tom Fleming Creative Consultancy was then commissioned to analyse the 100 items in the evidence library and to undertake a review of evaluation methods applied so far. Within this year's workshop, the results of the research will be pre-

der Untersuchung dieser 100 Elemente sowie einer Erhebung und Bewertung der darin verwendeten Evaluierungsmethoden beauftragt.

In dem diesjährigen Workshop werden die Forschungsergebnisse den Projektbeteiligten und einem interessierten Publikum vorgestellt. Darüber hinaus wertet der Workshop die angesprochenen Forschungsfragen aus und erörtert weitere Forschungsaktivitäten und zukünftige Möglichkeiten der Zusammenarbeit.

mented to the research partners and an interested audience. Furthermore, the workshop evaluates the addressed research questions and discusses further research activities and future opportunities of collaboration.

Workshop AKTUALISIERUNG UND ERWEITERUNG DES STATISTISCHEN LEITFADENS DER WIRTSCHAFTSMINISTERKONFERENZ ZUR ERFASSUNG DER KULTUR- UND KREATIVWIRTSCHAFT

14.30–17.30

MODERATION: MICHAEL SÖNDERMANN

(Founder/Director, Büro für Kulturwirtschaftsforschung
(Office for Cultural Industries Research)
/Member of the Management Board of the UNESCO
Institute for Statistics (UIS))

Der Workshop beschäftigt sich mit der Definition von Kultur- und Kreativwirtschaft. Durch neue Konzepte und Datengrundlagen bei der Europäischen Kommission kann das Definitionskonzept erheblich verbessert werden. Im Austausch mit ExpertInnen aus Fachverbänden, Wirtschaftskammern und der Wirtschafts- und Kulturpolitik soll das aktualisierte Definitionskonzept auf eine breitere Basis gestellt werden. Die Ergebnisse des Workshops sollen in einer neuen Empfehlung für die Wirtschaftsministerkonferenz aufgenommen werden.

Workshop UPDATING AND UPGRADING THE STA- TISTICAL GUIDELINES OF THE GERMAN JOINT COMMITTEE OF THE MINISTERS OF ECONOMIC AFFAIRS TO SURVEY CULTURAL AND CREATIVE INDUSTRIES

02:30 PM–05:30 PM

This workshop addresses the definition of the Cultural and Creative Industries. With the help of new concepts and data bases at the European Commission, the draft definition can be improved considerably. The updated draft definition will be placed on a broader footing by interaction with experts from trade associations, chambers of commerce, and economic and cultural policy bodies. The results of the workshop are to be included in a new recommendation to the German Joint Committee of the Ministers of Economic Affairs.

DIENSTAG TUESDAY

22 SEPTEMBER 2015

Workshop
N.I.C.E. EXCHANGE
15.00–18.00 | 03:00 PM–06:00 PM

MODERATION: BERND FESEL
(Senior Advisor, european centre for
creative economy)

Im Jahr 2015 dehnt das N.I.C.E.-Netzwerk seine Förderung für kulturelle kreative Innovationen zum ersten Mal über die Auszeichnung und die Wanderausstellung hinaus aus. N.I.C.E. beabsichtigt, die in ganz Europa bestätigte Lücke zu schließen, die zwischen innovativen Ideen und Prototypen auf der einen und deren Markteinführung und profitabler Produktion auf der anderen Seite besteht.

N.I.C.E. bietet damit allen Shortlist-KandidatInnen die Möglichkeit eines Pitching, bei dem sie ihre eingereichten Projekte potenziellen Produktions- oder Vertriebspartnern oder sogar Investoren aus dem Ruhrgebiet vorstellen können.

Mit der Unterstützung des Ministeriums für Wirtschaft, Energie, Industrie, Mittelstand und Handwerk des Landes Nordrhein-Westfalen organisiert das N.I.C.E.-Netzwerk ein exklusives Pitching-Event. Viele AkteurInnen in ganz Europa interessieren sich dafür, wie man Innovationen schnell, kostengünstig und sektorübergreifend in Märkte übertragen kann. Das Netzwerk versteht den Workshop N.I.C.E. Exchange als ein Experiment auf der Suche nach einem Lösungsmodell, um die cross-sektorale Kluft für kulturelle und kreative Innovationen zu schließen.

In 2015 the N.I.C.E. Network expands its promotion for cultural creative innovations for the very first time beyond the award and the travelling exhibition. The new service of N.I.C.E. aims to close the gap – acknowledged throughout Europe – between innovative ideas and prototypes on the one hand and the market introduction and profitable production on the other hand.

N.I.C.E. thus offers for all shortlisted nominees a pitching opportunity to present their N.I.C.E. Projects to potential production and sales partners, or even to investors from the Ruhr region.

With the support of the Ministry of Economic Affairs, Energy and Industry of the State of North Rhine-Westphalia N.I.C.E. organises an exclusive pitching event shortly before the opening of the N.I.C.E. Exhibition. It is the interest of many stakeholders all over Europe to know how to transfer innovations cross-sectorial into markets quickly and at low cost. The network understands N.I.C.E. Exchange as an experiment to find a role-model solution to bridge the cross-sectorial gap for cultural creative innovations.



DIENSTAG TUESDAY

22 SEPTEMBER 2015

PRE-OPENING FORUM D'AVIGNON RUHR

VERNISSAGE DER N.I.C.E.-AUSSTELLUNG 2015

ORT | GALERIE ALTE MITTE
19.00–23.00

BEGRÜSSUNGSWORTE | VORSTELLUNG DER N.I.C.E. SHORTLIST

PROF. DIETER GORNY

(Managing Director, european
centre for creative economy)

KARL-UWE BÜTOF

(Head of Department in the
Ministry for Economic Affairs, Energy
and Industry of the State of
North Rhine-Westphalia)

KAROLA GEIß-NETTHÖFEL

(Managing Director,
Regionalverband Ruhr
(Ruhr Regional Association))

CHARLES LANDRY

(Founder, Comedia)

VERNISSAGE OF THE N.I.C.E. EXHIBITION 2015

VENUE | GALLERY ALTE MITTE
07:00 PM–11:00 PM

WELCOME SPEECHES | PRESENTATION OF THE N.I.C.E. SHORTLIST

Das N.I.C.E.-Netzwerk hat zum Ziel das innovative Potenzial der Kultur- und Kreativwirtschaft auf europäischer Ebene stärker sichtbar zu machen. Hierfür hat es den N.I.C.E. Award ins Leben gerufen, der impulsgebende Projekte aus kulturellen und kreativen Sektoren auszeichnet, die in besonderer Weise zur Problemlösung in wirtschaftlichen, politischen, wissenschaftlichen und sozialen Bereichen beitragen – also einen sogenannten Spillover-Effekt aufweisen. 2015 wurde dazu aufgerufen, Impulsprojekte einzureichen, die einen Beitrag zur Lösung gesellschaftlicher Herausforderungen leisten.

Für den diesjährigen Award wählte eine internationale Jury 15 Projekte auf die Shortlist und einen „Special Guest“, die am Vorabend des Forum d'Avignon Ruhr 2015 in der Galerie Alte Mitte in Essen im Rahmen einer Vernissage präsentiert werden. Der Award wird im Rahmen des Forum d'Avignon Ruhr am Ende der Konferenz durch Garrelt Duin, Minister für Wirtschaft, Energie, Industrie, Mittelstand und Handwerk des Landes Nordrhein-Westfalen, verliehen.

The N.I.C.E. Network aims to increase the visibility of the innovative potential of the Cultural and Creative Industries at the European level. For this purpose, it has initiated the N.I.C.E. Award which honours innovative projects from the cultural and creative sectors that contribute to the solving of problems in economic, political, scientific and social areas in specific ways – i.e. those that exhibit the so-called spillover effect. In 2015, the call was for innovative projects that contribute to the solution of major challenges for our future society.

For this year's award, an international jury chose 15 projects for the shortlist and an additional special guest, all of which will be presented in an exhibition on the eve of the Forum d'Avignon Ruhr 2015 in the Gallery Alte Mitte in Essen. The award will be presented on behalf of the Forum d'Avignon Ruhr, at the end of the conference, by Garrelt Duin, Minister of Economic Affairs, Energy and Industry of the State of North Rhine-Westphalia.

DIENSTAG TUESDAY

22 SEPTEMBER 2015

Konzert | Concert ENSEMBLE RUHR

21.00–22.00 | 09:00 PM–10:00 PM

Drei Mitglieder des Ensembles Ruhr präsentieren im Rahmen der Vernissage des N.I.C.E. Award am 22. September 2015 um 21.00 Uhr einen Querschnitt durch das Streichtrio-repertoire mit Musik von J.S. Bach bis Lady Gaga. Komponisten wie Mozart, Beethoven und Schubert haben Meisterwerke für diese Besetzung geschaffen. Auszüge aus Serenaden und Divertimenti, ein einsätziges Trio und eine dreistimmige Sinfonia zeigen die enorme Vielseitigkeit der Gattung Streichtrio.

Das Ensemble Ruhr ist ein Orchester aus der Region für die Region. Es ist das einzige professionelle, von den MusikerInnen gemeinsam geleitete und ohne Dirigenten auftretende Kammerorchester im Ruhrgebiet und versammelt ausgezeichnete MusikerInnen, die bereits mit preisgekrönten Kammermusik-Formationen Aufsehen erregten. Von der Bundesregierung wurde das Ensemble Ruhr 2014 in einem deutschlandweiten Wettbewerb mit dem Titel „Kultur- und Kreativpilot“ ausgezeichnet.

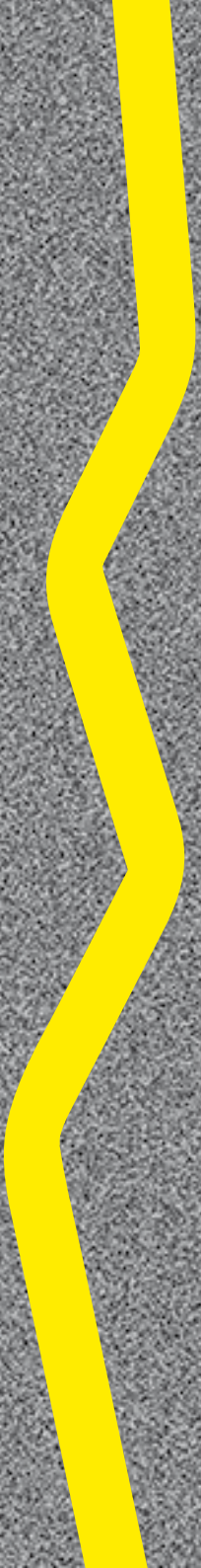
Der Auftritt des Ensembles Ruhr wird präsentiert vom Kreative Klasse Berufsverband Ruhr.

In the course of the vernissage of the N.I.C.E. Exhibition 2015 on 22 September 2015, three members of the Ensemble Ruhr present a cross-section of their string trio repertoire with music ranging from J.S. Bach to Lady Gaga. Composers such as Mozart, Beethoven and Schubert have created masterpieces for this lineup. Excerpts from serenades and divertimenti, a one-movement trio and a sinfonia for three voices show the great variety of the string trio genre.

The Ensemble Ruhr is an orchestra from and for the Ruhr region. It is the only professional chamber orchestra of the region which performs without conductor, but is led collectively by its musicians. What is more, it assembles distinguished musicians who are renowned for performing in award-winning chamber music formations. In a nationwide competition in 2014, the Ensemble Ruhr was awarded the title 'Cultural and Creative Pilot' by the Federal Government of Germany.

The performance of the Ensemble Ruhr is presented by Kreative Klasse Berufsverband Ruhr (Professional Association of the Creative Class Ruhr).





REFERENTEN SPEAKERS



BARTAK, KAREL

EUROPEAN COMMISSION, HEAD OF THE CREATIVE EUROPE COORDINATION UNIT, CZECH REPUBLIC

Karel Bartak is currently the head of the Creative Europe Coordination Unit within the Directorate-General for Education and Culture at the European Commission, which includes the European Capitals of Culture programme. He started his career with a Czech news agency and has worked in various media, also working as a correspondent in Moscow and Paris. He then became chief correspondent of the Czech news agency in Brussels, where he was also a correspondent for various other media. He joined the European Commission in 2006 as head of Unit for Youth Policy within the Directorate-General for Education and Culture. Between 2007 and 2013, he was in charge of the communication department. **Photo: Private**



BARTELT, DENIS

STARTNEXT, CEO AND CO-FOUNDER, GERMANY

Denis Bartelt is CEO and co-founder of Startnext – the biggest crowdfunding platform in the German-speaking area. He is a trained advertising photographer and has worked in several agencies as a photographer, project leader, marketing and product manager as well as editor of local daily newspapers. In 2003, Bartelt founded his internet software agency tyclipso.net located in Dresden. Together with Tino Krefßner he founded the crowdfunding platform www.startnext.com during the end of 2010. Two years later they initiated Startnext Network GmbH, a network of different types of crowdfunding platforms. **Photo: Startnext**



BASTIAN, CARINE

ANAMNESIA GMBH GERMANY, PROJECT MANAGER, FRANCE

After obtaining her degree in pure mathematics from the Universities of Strasbourg and McGill Montreal, Carine studied scientific interpretation and technical communication. Her Master of Science allowed her to join the Strasbourg Planetarium in 1997. Two years later she integrated the French TV Channel France 3. For twelve years, she wrote, managed and hosted scientific and documentary programmes, among them many French-German bilingual programmes, in cooperation with German TV channels. She joined Anamnesia in 2012. Specialising in new multimedia technologies, Anamnesia designs and produces interactive devices and audiovisual works that make museums and public places livelier, more fun and more accessible. Carine's connections to Germany allow her to develop Anamnesia's business across the border. Among her latest achievements: the multimedia devices of the Centre Charlemagne (City Museum) in Aachen and the design of the 2016 Exhibition of Baden-Württemberg in the Stuttgart State Museum of Natural History. **Photo: Camille B.**

BORNEMANN, JENS-UWE

FREMANTLEMEDIA GROUP LTD., SENIOR VICE PRESIDENT DIGITAL EUROPE/UFA, SENIOR VICE PRESIDENT DIGITAL/UFA LAB, FOUNDER, GERMANY

In his function as senior vice president Digital Europe, Jens-Uwe Bornemann leads and oversees FremantleMedia's European businesses and partnerships in the digital sector. Among other entities, this includes the biggest European multi-channel network, the Berlin-based DIVIMOVE. In addition, he supervises the implementation of FremantleMedia's digital strategy in Europe, which includes responsibility for activities in the areas of digital content and networks, social media, second-screen services, and gaming. In this capacity, he works closely with the digital teams in each of the local FremantleMedia territories. As senior vice president Digital of UFA, Bornemann leads and holds operational responsibility for UFA's digital business, including the UFA Lab in Berlin and Cologne. He comprehensively oversees, shapes, and implements UFA's digital transformation and digital strategy in close cooperation with the executive board. In this context, he also founded the UFA Lab, in which UFA has combined its digital activities. **Photo: UFA**



BÜTOF, KARL-UWE

HEAD OF DEPARTMENT IN THE MINISTRY FOR ECONOMIC AFFAIRS, ENERGY AND INDUSTRY OF THE STATE OF NORTH RHINE-WESTPHALIA, GERMANY

Born in 1956, he graduated 1983 from the Faculty of Regional Planning at the TU Dortmund University. After his practical training period as construction assessor at the State of North-Rhine Westphalia, Karl-Uwe Bütof worked several years at the Düsseldorf District Government as head of Department for Regional Planning and personal advisor for the District President Dr. Fritz Behrens. Since 1998 he is working for the Ministry of Economic Affairs, Energy and Industry of the State of North-Rhine Westphalia. As head of office for Minister Steinbrück and later Minister Schwanhold he was responsible for the staff areas of press relations, speeches, cabinet and regional parliament in the time of 1998–2000, followed by different leading positions in the ministry. Since 2010 he is head of the Department for State Economic Policy, Industry, Service Sector and Clusters. **Photo: Sebastian Drüen**





CATLOW, RUTH

FURTHERFIELD GALLERY, ARTIST/CO-DIRECTOR, UNITED KINGDOM

Ruth Catlow is an artist, co-founder and co-director with Marc Garrett of Furtherfield. Furtherfield is the UK's leading organisation for art, labs, and debates around critical questions in art and technology since 1997. Catlow co-curates programmes developed to make network cultures more feelable and accessible to more diverse people. Exhibitions and labs tour nationally and internationally, strengthening the expressive and emancipatory potential of digital technology. Her artwork is exhibited world-wide, including "Play Your Place" with Dr. Mary Flanagan (2012–2015); "Rethinking Wargames" (2003) currently touring as part of "Free Play" with ICP; and DIWO (Do It With Others) Furtherfield (UK, FI, DK) (2006–2015). Ruth Catlow is named in the P2P (Peer to Peer) Foundation alternatives' list of 100 women creating the P2P society globally. Catlow studied for a Bachelor of Arts (Hons) in fine art sculpture at the Falmouth School of Art and for a Master of Arts in networked media environments at Ravensbourne College of Art and Design, London. **Photo: Private**



CHRISTL, WOLFIE

CRACKED LABS – INSTITUTE FOR CRITICAL DIGITAL CULTURE, CO-FOUNDER, AUSTRIA

Wolfie Christl is a digital rights activist, game designer, artist and researcher with a focus on the social impact of information technology. He is the co-founder of Cracked Labs, based in Vienna, Austria. He has been interested in open source and tactical media since the late 1990's. Until 2006 he was part of the Viennese net culture organisation Public Netbase. His most recent work is focused on Big Data and digital privacy. In 2012, he co-created "Data Dealer" – an award-winning online game, which aims to raise awareness about online privacy in a new way. In 2014, he published an extensive research report about global trends in digital tracking and corporate surveillance. Recently he has been contributing to "Do Not Track", an interactive online documentary about privacy and the web economy, which was presented at the Tribeca Film Festival. Christl has given a wide range of talks in Europe and in the United States. In 2015, he was invited to present his research in the European Parliament. He has been featured in many international publications like The New York Times, Forbes Magazine or Frankfurter Allgemeine Zeitung (FAZ). **Photo: Cracked Labs, CC-BY**

DIGNE, HERVÉ

FORUM D'AVIGNON, CHAIRMAN/COFILOISIRS, PRESIDENT, FRANCE

Graduated from the École Nationale d'Administration, Hervé Digne chose to devote himself to the media industry after he quit the French Ministry for the Economy and Finance. During 16 years at Lagardère SCA, he took part in the worldwide launching of ELLE and held diverse managing positions, as chief operating officer and publisher of Hachette Filipacchi Médias' magazines in France before launching in 1994 the internet activities and becoming the deputy of the acting Manager Arnaud Lagardère. As media advisor of the Prime Minister Dominique de Villepin, he was also in charge of digitalisation and cinema, he had an instrumental role in the creation of the France 24 TV channel and in the drafting of the law TV of the future, which organised the digital distribution of the free-to-air television. Since 2007 he chairs Post-media Finance, a consulting firm in strategy and Mergers & Acquisitions in the field of media and digital convergence. Since 2012 he is president of Cofiloisirs, a specialised lending institution dedicated to the film and TV industry for cinema in France. Involved in culture, he has been the vice president and founder of the Forum d'Avignon since its launch in 2008, Digne is currently its chairman. In addition to this he is the president of the Lambert Collection in Avignon (museum of contemporary art) for which he supervised the donation of the collections to the State, and of the Cercle de l'Odeon – Théâtre de l'Europe. He is also a board member of L'Union Générale Cinématographique and Dailymotion. **Photo: Eddy Brière**



DUIN, GARRELT

**MINISTRY FOR ECONOMIC AFFAIRS, ENERGY AND INDUSTRY
OF THE STATE OF NORTH RHINE-WESTPHALIA, MINISTER, GERMANY**

Since 21 June 2012: Minister for Economic Affairs, Energy and Industry of the State of North Rhine-Westphalia. November 2009 to June 2012: Spokesman for Economic Policy of the SPD (Social Democratic Party of Germany) Parliamentary Group in the German Bundestag. November 2005 to May 2010: Chairman of the SPD in Lower Saxony. October 2005 to June 2012: Member of the German Bundestag (Member of the Committee on Economic Affairs and Technology) From 2005 to 2009: Representative for Industrial Policy of the SPD Parliamentary Group in the German Bundestag). April 2002 to May 2010: Chairman of the SPD district of Weser-Ems. November 2001 to December 2011: Member of the SPD Federal Executive Committee. August 2010 to June 2012: Chairman of the Regional Council of East Friesland. 2001 to October 2006: Chairman of the Council of the Municipality of Hinte. October 2000 to October 2005: Member of the European Parliament. October 2000 to June 2004: Member of the Committee on Regional Policy, Transport and Tourism. Thereafter member of the Committee on Industrial Affairs, Research and Energy. 1999 to 2000: Work for the European Academy for Environment and Economy Lüneburg. Since 1998: Independent lawyer. 1987 to 1995: Student of law in Bielefeld and protestant theology in Göttingen. **Photo: Staatskanzlei Nordrhein-Westfalen/Ralph Sondermann**





FESEL, BERND

EUROPEAN CENTRE FOR CREATIVE ECONOMY, SENIOR ADVISOR, GERMANY

Bernd Fesel is an independent promoter, researcher and senior advisor in the Cultural Creative Industries in Europe. He studied economics and philosophy in Heidelberg and Bonn from 1983 to 1990 and graduated with an economist degree. Bernd Fesel lectured for example at the University of Bonn and the Berlin University of the Arts. In 1990 he started his career in the art market as the co-owner of the Gallery Karin Fesel, becoming 1997 managing director of the German and then the European Gallery Association in Brussels. In 2003 he founded the Bureau for Cultural Policy and Economy and served as advisor of the German UNESCO Commission and the German Federal Foreign Office. Since 2009 he served as senior advisor at the European Capital of Culture RUHR.2010. Since 2011 he is senior advisor at the European Centre for Creative Economy (ecce) in Dortmund, a sustainable follow-up institution of the RUHR.2010. In 2011 Bernd Fesel was elected as chairman of the European Creative Business Network (ECBN) foundation in Rotterdam. **Photo: Private**



FLEISCHHAUER, JAN

DER SPIEGEL, JOURNALIST, GERMANY

Jan Fleischhauer, 53, was born in Hamburg. He earned a Master of Arts in philosophy and German literature in 1986 and has been with Der Spiegel publishing company since 1989. After years as bureau chief in Leipzig and Berlin he moved in 2001 to New York as U.S. business correspondent. He has been back to Germany since 2005 and is now holding the position as columnist. His first book "Among liberals: From a guy who became accidentally a conservative" was the biggest political bestseller in 2009. His weekly column "The Black Channel" is one of Germany's most read and discussed online opinion sites. **Photo: Dagmar Morath**



FUNK, TINA

VEVO GERMANY GMBH, GENERAL MANAGER, GERMANY

Tina Funk worked as a journalist before entering the music industry at Virgin Records in 1994. In 1997 Richard Branson called her to set up V2 Records Germany as marketing director. In 2000 she established Mute Records in Berlin. Together with Mute Records, Tina Funk joined EMI in 2003. In 2004 she became managing director of the newly created EMI division Virgin/Labels/Mute and eventually went on to run all EMI frontline labels in Germany as senior vice president Music Division. In 2008 Tina Funk co-founded the management consultancy Creative Lobby GmbH. In her career she has worked with artists like Robbie Williams, Nick Cave, Janet Jackson, Depeche Mode and local signings. Since 1 September 2013 Tina Funk is general manager of Vevo Germany GmbH.

Photo: VEVO Deutschland GmbH

GAMMEL, JEAN-PHILIPPE

EUROPEAN COMMISSION, JOINT RESEARCH CENTRE,
ASSISTANT TO THE DIRECTOR GENERAL VLADIMÍR ŠUCHA, BELGIUM

Jean-Philippe Gammel has been leading the office of Vladimír Šucha, Director General of the Joint Research Centre of the European Commission, since July 2012. The Directorate General Joint Research Centre (DG JRC) is the in-house science service of the European Commission. Jean-Philippe Gammel joined the European Commission in June 2008 as a policy officer in the Directorate General for Education and Culture (DG EAC). In this position he was notably in charge of the European Capitals of Culture, the European Heritage Label and the Pilot Project for Artist Mobility. Before joining the European Commission, he was an administrator at the Council of Europe in Strasbourg of several technical assistance programmes for South East Europe and the Federation of Russia and was in charge of the National Cultural Policy Review programme. He was also a visiting professor on European Affairs and Cultural Policies at the Universities of Strasbourg, Nancy and Metz and a consultant for various national and international organisations. He holds a PhD in humanities from the University of Metz, a postgraduate diploma in European studies from the Centre Européen Universitaire in Nancy and a postgraduate diploma in English and North-American studies from the University of Strasbourg. **Photo: European Union**



GEIß-NETTHÖFEL, KAROLA

REGIONALVERBAND RUHR (RUHR REGIONAL ASSOCIATION),
MANAGING DIRECTOR, GERMANY

Karola Geiß-Netthöfel comes from Lünen in the district of Unna. She studied law in Münster and completed her two-year traineeship in the district courts of Bochum and Dortmund. After her second state examination in law in 1986 she headed a number of reorganisation projects in the administration of the State of North Rhine-Westphalia (Social Security Office, district government of Münster). As a department head in the Arnsberg district government office from 2003 to 2009 she was responsible for a number of areas including regional development, business development, municipal supervision and building inspection. From 2008 to 2011 she was the vice president of the district government with special responsibilities for integrating regional authorities into the Arnsberg district government, personnel development, organisation and process optimisation, and the development of a strategy concept within a team of administrative managers. From 1989 to 1992 she was a councillor in the district of Unna. Karola Geiß-Netthöfel took up the post of the managing director of the Regionalverband Ruhr (Ruhr Regional Association) on 1 August 2011. **Photo: Kerstin Stelter**





GEORGE, NINA

**PEN-ZENTRUM GERMANY (INTERNATIONAL ASSOCIATION OF WRITERS),
BOARD ADVISOR/INITIATIVE FAIRER BUCHMARKT
(INITIATIVE FAIR BOOK MARKET), FOUNDER/BESTSELLING AUTHOR, GERMANY**

Nina George (1973) is a prize-winning and bestselling author “Das Lavendelzimmer“ (The Little Paris Bookshop), a New York Times Bestseller) and freelance journalist since 1992. She has published 26 books as well as over 100 short stories and more than 600 columns. In 2011, Nina George established the “JA zum Urheberrecht“ (“YES on Author’s Rights“) initiative. 14 writers’ associations and 27 publishing partners have joined it since then. In 2014, Nina George initiated the Amazon-protest in Germany “Initiative Fairer Buchmarkt“ (“Initiative Fair Book Market“), where over 2.000 German-speaking authors signed an open letter to Amazon’s Founder and President Jeff Bezos. In 2015, she was the founder of the registered association Initiative Fairer Buchmarkt e.V., which supports questions of law in the Three Seas Writers’, and Translators’ Council (TSWTC), of PEN-Zentrum Germany (advisor for Authors’ Right) and a member of the administrative board of the licensing and collecting society VG Wort. **Photo: Maurice Kohl**



PROF. GORNY, DIETER

EUROPEAN CENTRE FOR CREATIVE ECONOMY, MANAGING DIRECTOR, GERMANY

Professor Dieter Gorny was born in Soest, Germany, in 1953. He studied composition, harmony and music theory. In the 1970s Dieter Gorny played in the Bochum Symphony Orchestra und in the Symphony Orchestra of Wuppertal. In 1985 he founded the Rockbüro NRW (Rock Office North Rhine-Westphalia) and thereby laid the foundation for today’s financial support of rock and pop music from the local community. In 1989 Dieter Gorny developed the renowned music fair Popkomm. From 1993 to 2000 he had been the managing director of VIVA Fernsehen GmbH and from 2000 he had been chief executive officer of VIVA Media AG. In 1992 Dieter Gorny was awarded the ECHO (Media Professional of the year) and in 1997 he was the winner of the Adolf Grimme Award. After the takeover of VIVA Media AG by Viacom International Media Networks Inc. he had been executive vice president of MTV Networks Europe from 2004 to 2006. Dieter Gorny has been board member of Deutscher Musikrat (German Music Council) since 2000. After having held several lectures he became professor of cultural and media science at Hochschule Düsseldorf (University of Applied Sciences). From 2007 to 2010 he acted as chairman of the supervisory board of Filmstiftung NRW (Film Foundation North Rhine-Westphalia). Since 2007 Dieter Gorny is chairman and president of the Bundesverband Musikindustrie (German Section of the International Federation of the Phonographic Industry, IFPI) as well as chairman of the supervisory board of Initiative Musik gGmbH. In 2010 he was invited as an expert to the Committee of Enquiry Internet and Digital Society of the

German Bundestag. From 2007 to 2011 he has been representing the creative industries as artistic director of the European Capital of Culture RUHR.2010. Since 2011 he is managing director of the european centre for creative economy. In March 2015 he was appointed as special advisor for Creative and Digital Economy to the Federal Minister for Economic Affairs and Energy, Germany.

Photo: BVMI/Markus Nass

HAMMERSMA, MARJAN (MARTHA JOHANNA)

**MINISTRY OF EDUCATION, CULTURE AND SCIENCE, DIRECTOR GENERAL CULTURE
AND MEDIA/(ACTING) SECRETARY GENERAL, NETHERLANDS**

Born on 11 November 1964. 1983 –1985: Studied sociology at the University of Utrecht. 1985 –1989: Studied communication sciences at the University of Amsterdam, Master of Science. 1995: Communication and media strategy at the University of Groningen, Post-doc. 1990–1992: Audience Research Department (Dutch Public Broadcasting System), project leader. 1992–1995: Audience Research Department (Dutch Public Broadcasting System), senior policy advisor. 1995–1999: Audience Research Department (Dutch Public Broadcasting System), coordinator. 1999–2005: Department for Information and Advice (Dutch Public Broadcasting System), director. 2005–2012: Ministry of Education, Culture and Science, director Media, Literature and Libraries. 2007–2012: Ministry of Education, Culture and Science, deputy director general Culture and Media. 2012–present: Ministry of Education, Culture and Science, director general Culture and Media. 2015–present: Ministry of Education, Culture and Science, (acting) secretary general. **Photo: Ministry for Education, Culture and Science Netherlands**





HIGHAM, TOM

FUTUREEVERYTHING, EXECUTIVE DIRECTOR, UNITED KINGDOM

Tom Higham is the executive director of FutureEverything. He joined the organisation in 2012 as senior producer, and has been a key part of the growth and development of the company. He was previously the co-director of Modular, an organisation that focused on the creation, programming and production of interdisciplinary artworks and events. As well as extensive freelance experience in curating, programming and producing projects he has a background in festivals, holding previous roles as festival manager of the AV Festival in the North East, and director of the Northern Lights Film Festival and Press Play Festival. He is interested in the enabling power of digital technology, and inspired by well-considered, simple and effective ideas and artworks. Tom has spent ten years in leadership positions within film, art and technology. He has worked within a variety of organisations on major projects, as a freelance consultant and as creative and production lead on numerous self-initiated projects. Tom is a strategic, dynamic leader and a fellow of Salzburg Global Forum for Young Cultural Leaders and Clore's Emerging Leaders programme. **Photo: SESI Cultura Digital**



HOLIGHAUS, ALFRED

SPIO – SPITZENORGANISATION DER FILMWIRTSCHAFT E.V.

(HEAD ORGANISATION OF THE GERMAN MOVIE INDUSTRY), PRESIDENT, GERMANY

He was born in 1959 and has been the director of the Deutsche Filmakademie e.V. from 2010–2015. Prior to this he worked as a senior editor at the Berlin city magazine, TIP, dramatic advisor, producer and distribution director at Senator Film and as a curator for both the German programme and the international competition at the Berlinale. Alfred Holighaus has been and is a member of several film funding boards and the board of trustees for the Kuratorium Junger Deutscher Film (Young German Film Committee). In recent years he also worked as an independent writer and producer and has made three international documentary films. Alfred Holighaus is president of the SPIO – Spitzenorganisation der Filmwirtschaft e.V. (Head Organisation of the German Movie Industry) since March 2015.

Photo: SPIO – Spitzenorganisation der Filmwirtschaft e. V.

HORNSCHUH, MATTHIAS

COMPOSER/PUBLICIST/AUTHORS' RIGHTS ACTIVIST

Matthias Hornschuh lives and works in Cologne as a composer for film, television and radio. He composes for media and theatre productions, develops music for amusement parks, writes and produces songs and is engaged as an author, director and freelance producer in acoustic art, research on the motion of football and in cultural education. He studied musicology, teaches at different colleges and examines with his publications the intersection between science and practice. He is founder and chairman of the professional institution mediamusic e.V., co-founder and head of programme of the conference SoundTrack_Cologne, co-founder of the media music label Media Recordings Intl., member of the board of the Kulturrat NRW (Cultural Council of North-Rhine Westphalia), vice head of the working group „Music in business and media“ at the Landesmusikrat NRW (Music Council of North-Rhine Westphalia), member of the jury of Deutscher Hörbuchpreis (German Audio Book Prize), deputy member of the Landesmedienkommission NRW (Media Committee of North Rhine-Westphalia). He is a moderator, curator, speaker, lecturer and he sets impulses on regional, national and European levels. Movies and radio plays with Hornschuh music were represented on nearly all international festivals and have received around 100 awards.



KALTENBACH, LAURE

FORUM D'AVIGNON, MANAGING DIRECTOR, FRANCE

Laure Kaltenbach is the managing director and founder member of the Forum d'Avignon. She began her career at Accenture PLC (multinational management consulting, technology services) in 1994 where she spent eleven years as senior manager, specialised in finance in the areas of media and telecommunications. She then became head of the finance service in TF1 Group until 2007. She later became office manager of Economic Evaluations and Information Society in the Directorate for Media Development (Prime Minister's Office) and coordinated the first edition of the Forum d'Avignon – international meeting place in the service of culture and its dialogue with the economic and digital fields – organised on the occasion of the French Presidency of the European Union in 2008. As a specialist of the links between culture, creative industries, innovation and economy, she coordinates the publications of “Culture is future“ and the website of the think tank Forum d'Avignon. In April 2010 she published “Les nouvelles Frontières du Net – Qui se cache derrière Internet?“ (“The new borders of the Internet – Who is hiding behind the Internet?“) along with Alexandre Joux. Laure is also a board member of Dessins pour la paix (Cartooning for Peace), chaired by Plantu (Jean Plantureux), and of the Agency for the Promotion and Dissemination of the French Overseas Cultures.

Photo: Forum d'Avignon





LANDRY, CHARLES

COMEDIA, FOUNDER, UNITED KINGDOM

Charles Landry is an international authority on the use of imagination and creativity in urban change. He helps cities identify and make the most of their resources and to reach their potential by triggering their inventiveness and thinking. His overall aim is to help cities become more prosperous, culturally confident, resilient and self-sustaining, as well as to get onto the global radar screen. Acting as a critical friend, Charles Landry works closely with decision makers and local leaders. He helps find apt and original solutions to seemingly intractable dilemmas, such as marrying innovation and tradition, balancing wealth creation and social cohesiveness, exploring sustainable approaches to urban change, making the most of diversity, or blending local distinctiveness and a global orientation. He has worked across the world with a large number of cities and been involved in several hundred projects. His writing has been influential and his best-known book is "The Creative City: A Toolkit for Urban Innovators", a concept that has become a global movement. His other titles include "The Art of City Making" and "The Intercultural City: Planning for Diversity Advantage", the latter co-written with Phil Wood. Charles Landry recently launched a series of short, fully illustrated books: "The Sensory Landscape of Cities"; "The Origins and Futures of the Creative City"; "The Creative City Index: Measuring the Pulse of the City"; "Culture & Commerce"; "The Fragile City & the Risk Nexus".

Photo: charleslandry.com



MOSSÉ, MARC

MICROSOFT FRANCE, DIRECTOR OF LEGAL AND PUBLIC AFFAIRS/RENAISSANCE NUMÉRIQUE, VICE PRESIDENT, FRANCE

Marc Mossé is the director of Legal and Public Affairs and member of the management board of Microsoft France. He founded and is ruling the think tank Microsoft France rslnmag.fr. Former parliamentary co-worker of Robert Badinter, he was a lawyer until 2003 particularly taking part in new technology and intellectual property rights, in public rights and in the defence of public liberties. He is now member of the Conseil Supérieur de la Propriété Littéraire et Artistique (Superior Council of Literary and Artistic Property) and also secretary-general of the UNIFAB – Union des Fabricants (Union of Manufacturers) and vice president of the think tank Renaissance Numérique. He is a senior lecturer at the Institut d'études politiques de Paris (Science Po Paris) where he hosted a meeting about Corporate Social Responsibility. He is also a founder member of the l'Observatoire de Prévention de la Haine (Observatory for Hate Prevention). He is the former secretary at the Conférence des Avocats (Lawyer Lecture), the Conseil d'Etat (Council of State) and at la Cour de Cassation (Supreme Court). Marc Mossé is graduated with a DEA (Doctoral Evidence Acquisition) in public right and with a DEA in European right from the University Paris 1 Panthéon-Sorbonne and University Paris 5 René Descartes. He is a board member of the Forum d'Avignon since February 2015. Photo: Microsoft

NEUENDORF, BERND

MINISTRY FOR FAMILY, CHILDREN, YOUTH, CULTURE AND SPORT

OF THE STATE OF NORTH RHINE-WESTPHALIA, STATE SECRETARY, GERMANY

Since 2012 Bernd Neuendorf is state secretary in the Ministry for Family, Children, Youth, Culture and Sport of the State of North Rhine-Westphalia. He studied modern history, political science and sociology at the Universities of Bonn and Oxford. After obtaining a master degree he finished a traineeship at the news agency Reuters in Bonn and after that he became an editor at the news agency Associated Press (AP) in Frankfurt/Main. From 1992 to 1999 he was a parliament correspondent for different newspapers in Bonn. From 1999 to 2001 Bernd Neuendorf was a member of the chief editorial staff of "Mitteldeutsche Zeitung" (a regional daily newspaper for southern Saxony-Anhalt, Germany) in Halle. From 2001 to 2003 he was deputy editor in chief of the newspaper. In 2003 and 2004 Bernd Neuendorf was a speaker of the SPD (Social Democratic Party of Germany) in Berlin and from 2004 to 2007 head of the department of the Press and Public Relations Department of the SPD in North Rhine-Westphalia. From 2007 to 2012 he was managing director of the SPD in North Rhine-Westphalia. Photo: Ministerium für Familie, Kinder, Jugend, Kultur und Sport des Landes Nordrhein-Westfalen/Ralph Sondermann



PAß, REINHARD

CITY OF ESSEN, LORD MAYOR, GERMANY

Born on 21 December 1955 in Lembeck (district of Recklinghausen). Since 1983: Married to Susanne Glunz-Paß. Birth of the two children: Bastian Paß (1986), Fabian Paß (1989). 1973 to 1977: Studied chemistry at the University of Duisburg-Essen. Since 1977: Graduate engineer in chemistry. 1990 to 1994: Member of the District Council II. Since 1994: Member of the Council. Since 21 October 2009: Lord Mayor of the City of Essen. Photo: Peter Wieler



PETERS, JEAN

PENG!COLLECTIVE, ARTIST AND ACTIVIST, GERMANY

Jean Peters used to work as a product designer and crisis manager for Google, Vattenfall, Shell and Twitter and others. Professionals of the creative industries, he says, mostly working for the interests of corporations, there is a need to develop better ways to support civil societies interests.

Photo: Ruben Neugebauer





RICHTER, ANGELA

SCHAUSPIEL KÖLN (COLOGNE NATIONAL THEATRE), STAGE DIRECTOR, GERMANY

Currently living in Berlin and Cologne, Angela Richter studied theatre directing with Jürgen Flimm at the Academy of Music and Theatre in Hamburg. From 1996 to 2000 she was a member of the Hamburg based artist group "Akademie Isotrop". Since 2001 she works as a director. In 2006 she founded the Fleet Street Theatre in Hamburg, which she ran until 2010. She is currently one of the four in-house directors at the Schauspiel Köln (Cologne National Theatre). In recent years, Angela Richter has worked with such digital activists as WikiLeaks Founder Julian Assange, and in 2012 premiered her piece "Assassinate Assange", which was shown in Berlin, Hamburg, Cologne and Vienna.

In the season 2014/15, Angela Richter wrote and directed the interactive project "Supernerds" on the topic of digital mass surveillance, whistleblowing and digital dissidents, in collaboration with national television and radio WDR (West German Broadcasting Company), Schauspiel Köln and the Producers gebrueder beetz (a film production company), including an "Internet Suddenlife Game". The play was based on interviews that Angela Richter conducted in the last three years, with whistleblowers, human rights lawyers, hackers and internet activists among them Julian Assange (WikiLeaks), Daniel Ellsberg (Pentagon Papers), and the NSA Whistleblowers Bill Binney, Thomas Drake, and Jessely Radack. She also visited Edward Snowden in Moscow. She published a selection of the interviews in the book "Supernerds: Conversations with Heroes" (Alexander Verlag Berlin) in German and English.

Photo: Elfie Semotan



RUNDE, WILFRIED

DEUTSCHE WELLE, HEAD OF NEW MEDIA/INNOVATION PROJECTS, GERMANY

Wilfried Runde has worked as an information specialist, researcher, music/online editor and TV-journalist for various media outlets, in particular WDR (West German Broadcasting Company) and ARD (Association of Public Service Broadcasting Corporations of the Federal Republic of Germany) studios in Brussels, New York and Washington. After joining DW (Deutsche Welle), Germany's international public broadcaster, in 2001 Wilfried Runde acquired funding for and led a number of international multimedia R&D (Research and Development) projects covering a wide range of media related topics like Interactive TV, mobile video and data journalism. In 2010 he was appointed head of Innovation Projects. **Photo: juicy pictures/Köln**

SÖNDERMANN, MICHAEL

BÜRO FÜR KULTURWIRTSCHAFTSFORSCHUNG (OFFICE FOR CULTURAL INDUSTRIES RESEARCH), FOUNDER AND DIRECTOR/MEMBER OF THE MANAGEMENT BOARD OF THE UNESCO INSTITUTE FOR STATISTICS (UIS), GERMANY

Studies of economics, politics, sociology and pedagogy with state exam and higher diploma at the Universities of Cologne and Hildesheim; study of church music at the School of Church Music, Hanover. Since 1998: founder and director of the „Büro für Kulturwirtschaftsforschung“ (Office for Culture Industries Research), Cologne/Berlin. Regular consultancy for federal and state ministries of cultural and economic affairs and municipal umbrella organisations in Germany, Luxembourg, Austria, Switzerland, United Kingdom, France. Focus on: financing of culture, culture industries, cultural labour markets, artistic professions, audience studies and studies on special cultural sectors (e.g. music, books, art, film, broadcasting, performance, design, architecture, advertising, press, games/software, and handicraft). 2013–2015: Member of the Expert Group on Cultural Employment Statistics – UNESCO Institute for Statistics, Montreal. 2011–2013: Head of the German Monitoring Report on Culture and Creative Industries on behalf of the German Federal Ministries of Economics and Technology, Berlin. Since 2009: Statistical advisor for the Council of Europe/ERIC Arts Compendium Cultural Policies and Trends in Europe, Strasbourg/Bonn. Resource person for the German Commission for UNESCO. Since 1994: President of Arbeitskreis Kulturstatistik e.V. (German Working Group on Culture Statistics), Cologne. **Photo: Wolfgang Hippe**

SPECHT, CATARINA

INITIATIVE D21, HEAD OF PRESS AND PUBLIC RELATIONS, GERMANY

Since June 2011: Junior communications manager, Pfizer Deutschland GmbH (global pharmaceutical company) Berlin, Public Relations for RX (prescription drug) products, internal and external communications for the Primary Care Business Unit, responsible for innovative social media projects, managed external resources including various Press Relations agencies and event production, managed major press conferences and the cooperation with Customs Criminal Investigation Office (ZKA). December 2008–December 2010: Trainee communications manager, Nycomed GmbH (global pharmaceutical company) Constance, editor of Nycomed News (employee magazine), responsible for local media relations, created and edited content for all internal communications, managed internal and external communications for pharmaceutical production sites, facilitated approval process for all content, design and publication criteria, managed external resources including graphic design, printer and event production. April 2007–November 2008: Südkurier Medienhaus Constance, freelancer for PRO:FIT (business magazine) and for local paper. March 2006–November 2008: The Jerusalem Post (Jerusalem, Israel), freelancer and correspondent for Germany, Austria and Switzerland.

Photo: Jette-Marie Schnell





SZYMIELEWICZ, KATARZYNA

**PANOPTYKON FOUNDATION, CO-FOUNDER AND
PRESIDENT/EUROPEAN DIGITAL RIGHTS, VICE PRESIDENT, POLAND**

Katarzyna Szymielewicz is a lawyer specialised in human rights and technology. She is the co-founder and president of the Panoptikon Foundation, a Polish NGO defending human rights in the context of contemporary forms of surveillance. She also is the vice president of European Digital Rights (EDRi), a coalition of 33 privacy and civil rights organisations, and board member of the Tactical Technology Collective (an international organisation dedicated to the use of information in activism) and Amnesty International (Poland). Furthermore, she is a member of the Council for Digitization (Poland) and a graduate of the University of Warsaw (law) and the School of Oriental and African Studies at the University of London (development studies). Photo: Lech Zych



TENTLER, FRANK

MOW – MENSCHORTWEB, DIRECTOR, GERMANY

Since the static web has been replaced by the so-called Web 2.0 in 2004, Frank Tentler advises companies, cultural institutions, local and state authorities in its useful exploitation for communication and marketing strategies. Today his focus lies on multimedia and sustainable marketing and consulting projects in the social web and the digital, interactive enhancement of events, stadiums and buildings via web technologies and location based services (smart places). Photo: Private

DR. VICKERY, JONATHAN

**UNIVERSITY OF WARWICK, CENTRE FOR CULTURAL POLICY STUDIES,
ASSOCIATE PROFESSOR AND MA PROGRAMME DIRECTOR, UNITED KINGDOM**

He was Henry Moore post-doctoral fellow at the University of Essex, and during his career he has worked as an art practitioner and designer, and has taught art and architecture history, aesthetics, design, creative industries and urban development. He was co-editor of the journal Aesthesis, is a co-director of the Shanghai City Lab, and also now chairman of the international Art of Management and Organization, whose next conference is at the IEDC-Bled School of Management, Slovenia in September 2016. He has set up three international masters courses, the latest being the M.A. (Master of Arts) in arts, enterprise and development. He has published on urbanism, public culture and cultural policy. His last book project was an edited volume called "Experiencing Organisations" (with Ian W. King: Libri, 2013); his next is a monograph called "Creative Cities and Public Cultures" (Routledge, 2016). He is a member of the new UNESCO supported Global Cultural Economy Network, along with a new network of European cultural policy researchers interested in international development (European Network for Research in Cultural Policy and Development). Photo: Private



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Clemens Müller Seite | Page 43

Jan Pauls Seite | Page 47 (Ensemble Ruhr)

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