



FORUM  
D'AVIGNON  
RUHR

#FAR16

**KREATIVITÄT:**

**ROHSTOFF**

**RESSOURCE**

**ZUKUNFT**

CREATIVITY:

RAW MATERIAL

RESOURCE

FUTURE

24 – 25 / 08 / 2016

Philharmonie Essen



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FORUM D'AVIGNON RUHR 2016

#FAR16

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FORUM D'AVIGNON RUHR 2016

<b>MITTWOCH   WEDNESDAY</b> <b>24 / 08 / 2016</b>	
<b>WORKSHOPS UND NETZWERKTREFFEN (GESCHLOSSENE VERANSTALTUNGEN)</b> <i>WORKSHOPS AND NETWORK MEETINGS (CLOSED EVENTS)</i>	
<b>10:00 am</b>	<b>JURYSITZUNG   JURY MEETING</b> <i>N.I.C.E. AWARD 2016</i>
<b>01:00 pm</b>	<b>FORSCHUNGSWORKSHOP   RESEARCH WORKSHOP</b> <i>EUROPEAN RESEARCH PARTNERSHIP: CULTURAL AND CREATIVE SPILLOVERS IN EUROPE – RESEARCH STAGE 2 AND BEYOND</i>
<b>02:30 pm</b>	<b>NETZWERKTREFFEN   NETWORK MEETING</b> <i>N.I.C.E. PARTNER</i>

<b>DONNERSTAG   THURSDAY</b> <b>25 / 08 / 2016</b>	
<b>09:00 am</b>	<b>EMPFANG   RECEPTION</b>
<b>09:45 am</b>	<b>BEGRÜßUNGSWORTE   WELCOME SPEECHES</b>
<b>10:15 am</b>	<b>IMPULSE &amp; ANSCHLIEßENDE DISKUSSION   IMPULSES &amp; SUBSEQUENT DISCUSSION</b> KREATIVITÄT UND WIRTSCHAFT – TRANSFORMATION, INNOVATION, INTERVENTION <i>CREATIVITY AND THE ECONOMY – TRANSFORMATION, INNOVATION, INTERVENTION</i>
<b>11:10 am</b>	<b>PERFORMANCE</b> <i>PAN.FLYING</i>
<b>11:25 am</b>	<b>PAUSE   BREAK</b>

<b>11:45 am</b>	<b>IMPULSE &amp; ANSCHLIEßENDE DISKUSSION   IMPULSES &amp; SUBSEQUENT DISCUSSION</b> KREATIVITÄT UND KULTUR – POLITIK, PLATTFORM, STRUKTUR <i>CREATIVITY AND CULTURE – POLITICS, PLATFORM, STRUCTURE</i>
<b>12:40 pm</b>	<b>IMPULS   IMPULSE</b> KREATIVITÄT UND GRENZEN <i>CREATIVITY AND LIMITATIONS</i>
<b>01:00 pm</b>	<b>MITTAGSPAUSE   LUNCH BREAK</b>
<b>02:00 pm</b>	<b>PROJEKTPRÄSENTATIONEN &amp; NETZWERKEN   PROJECT PRESENTATIONS &amp; NETWORKING</b> <i>MEET &amp; MATCH</i>
<b>03:00 pm</b>	<b>PRÄSENTATIONEN &amp; ANSCHLIEßENDE DISKUSSION   PRESENTATIONS &amp; SUBSEQUENT DISCUSSION</b> KREATIVITÄT UND RAUM – BEST PRACTICE FÜR URBANE PERSPEKTIVEN <i>CREATIVITY AND SPACE – BEST PRACTICE FOR URBAN PERSPECTIVES</i>
<b>04:30 pm</b>	<b>PAUSE   BREAK</b>
<b>04:50 pm</b>	<b>IMPULS   IMPULSE</b> KREATIVITÄT ALS ROHSTOFF <i>CREATIVITY AS A RAW MATERIAL</i>
<b>05:10 pm</b>	<b>PRÄSENTATION &amp; ABSCHLUSS   PRESENTATION &amp; CLOSING</b> VERLEIHUNG DES N.I.C.E. AWARD 2016 <i>PRESENTATION OF THE N.I.C.E. AWARD 2016</i>
<b>05:45 pm</b>	<b>ENDE DER VERANSTALTUNG   END OF THE EVENT</b>

# VORWORT FORUM D'AVIGNON RUHR 2016

## KREATIVITÄT: HOFFNUNG ODER HYPE?

Unter den zehn wichtigsten ökonomischen Schlüsselkompetenzen stehe Kreativität weltweit an dritter Stelle, noch vor klassischen Größen wie „people management“ oder „service orientation“, so das Weltwirtschaftsforum im Februar 2016. Allein in Europa arbeiteten 2013 mehr als elf Millionen Menschen in der Kreativwirtschaft, rund die Hälfte davon in Deutschland und Großbritannien, dokumentiert das weltweit renommierte Forschungsinstitut NESTA.

In der deutschen Kreativwirtschaft werden jährlich rund 145 Milliarden Euro erwirtschaftet. Doch Kreativität generiert nicht nur Umsätze, sondern ist auch zum gesellschaftlichen Hoffnungsträger für die Gestaltung unserer Zukunft geworden. Kreativität ist oft das entscheidende Schlagwort, sei es im Bildungssystem, in öffentlichen Verwaltungen oder in der privaten Wirtschaft. Ist Kreativität nun überall?

Die fünfte Ausgabe des Forum d'Avignon Ruhr stellt den Rohstoff Kreativität und seinen Einsatz als allgegenwärtige Ressource für Problemlösungen auf den Prüfstand.

„Gibt es nicht schon einen Leistungszwang, eine Kreativitätshysterie?“, fragte die Frankfurter Allgemeine Zeitung im Februar 2016 in ihrem Artikel „Kreativität: Vom Umgang mit einem Phänomen unserer Zeit“. Jenseits von Hoffnung und Hype gilt es zu bestimmen, welche Chancen Kreativität tatsächlich bietet und welche Grenzen es gibt.

Das Programm des Forum d'Avignon Ruhr nimmt Kreativität und ihre Rollen in den unterschiedlichsten Gesellschaftsbereichen, insbesondere in Kultur, Wirtschaft und Stadt, in den Fokus – von praktischen Beispielen bis zu philosophischer Reflexion.

Auf der Suche nach Lösungen für die Herausforderungen unserer Zukunft sind wir überzeugt, dass Kreativität die Ressource ist, ohne die es keine Innovation und keinen Fortschritt gibt. Wir laden Sie ein, mit führenden DenkerInnen und GestalterInnen die Rahmenbedingungen und Werkzeuge für Kreativität zu diskutieren und zu schaffen, die eine zukunftsfähige und nachhaltige Gesellschaft sicherstellen.



Prof. Dieter Gorny

# PREFACE FORUM D'AVIGNON RUHR 2016

## CREATIVITY: HOPE OR HYPE?

According to the World Economic Forum in February 2016, creativity is ranked third out of the ten most important economic competences, ahead of traditional variables such as “people management” and “service orientation”. The globally renowned Nesta research institute states that in Europe alone, more than eleven million people worked in the creative economy in 2013, with around half of them in Germany and the UK.

The German creative industries generate around 145 billion euros every year. But creativity does not just generate revenue: it has also become a ray of hope for shaping our society's future. Creativity is often the decisive keyword, be it in the education system, public administration or private sector. Is creativity everywhere now?

The fifth Forum d'Avignon Ruhr examines the raw material creativity and its use as an ever-present problem-solving resource.

“Isn't there already pressure to perform; a creativity hysteria?” asked the February 2016 issue of the Frankfurter Allgemeine Zeitung in its article “Creativity: Dealing with a Phenomenon of Our Time”. Over and above hope and hype, it is important to determine what opportunities creativity actually provides and what limitations exist.

The programme of the Forum d'Avignon Ruhr focuses on creativity and its roles in the various areas of society, particularly in culture, economy and cities – from practical examples to philosophical reflection.

In seeking solutions for the challenges of the future, we are convinced that without the resource creativity, there is no innovation and no progress. We invite you to join leading intellectuals and shapers to discuss and create the framework and tools for creativity that will guarantee a viable and sustainable society.



Prof Dieter Gorny



**WORKSHOPS UND  
NETZWERKTREFFEN  
(GESCHLOSSENE  
VERANSTALTUNGEN)**

*WORKSHOPS AND  
NETWORK MEETINGS  
(CLOSED EVENTS)*

**JURYSITZUNG**  
*JURY MEETING*

**10:00 am – 02:00 pm**

N.I.C.E. AWARD 2016

**CHAIR OF THE JURY:**  
**CHARLES LANDRY**  
(AUTHOR, "THE DIGITIZED CITY"  
ET AL. / FOUNDER, COMEDIA)

**FORSCHUNGSWORKSHOP**  
*RESEARCH WORKSHOP*

**01:00 pm – 06:00 pm**

EUROPEAN RESEARCH  
PARTNERSHIP: CULTURAL AND  
CREATIVE SPILLOVERS  
IN EUROPE – RESEARCH  
STAGE 2 AND BEYOND

**HOST:**  
**NADINE HANEMANN**  
(PROJECT MANAGEMENT  
RESEARCH & EVALUATION,  
ECCE – EUROPEAN CENTRE  
FOR CREATIVE ECONOMY)

**NETZWERKTREFFEN**  
*NETWORK MEETING*

**02:30 pm – 05:30 pm**

N.I.C.E. PARTNER

**HOST:**  
**BERND FESEL**  
(SENIOR ADVISOR, ECCE – EUROPEAN CENTRE FOR  
CREATIVE ECONOMY)

# DONNERSTAG

# THURSDAY

**25 / 08 / 2016**

## HOSTS OF THE DAY:

### ISABELLE SCHWARZ

(HEAD OF ADVOCACY, RESEARCH &  
DEVELOPMENT AND KNOWLEDGE  
MANAGEMENT, EUROPEAN  
CULTURAL FOUNDATION)

### PIETER AARTS

(MEMBER OF THE BOARD,  
DESIGN MANAGEMENT NETWORK)

## FORUM D'AVIGNON RUHR

09:00 am – 05:45 pm

## BEGRÜßUNGSWORTE

## WELCOME SPEECHES

09:45 am – 10:15 am

### CHRISTINA KAMPMANN

(MINISTER FOR FAMILY, CHILDREN, YOUTH, CULTURE AND  
SPORT OF THE STATE OF NORTH RHINE-WESTPHALIA)

### PROF DIETER GORNY

(MANAGING DIRECTOR, ECCE –  
EUROPEAN CENTRE FOR CREATIVE ECONOMY)

### KAREL BARTAK

(HEAD OF THE CREATIVE EUROPE COORDINATION UNIT,  
EUROPEAN COMMISSION)

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CHRISTINA KAMPMANN



PROF DIETER GORNY



KAREL BARTAK

## KREATIVITÄT UND WIRTSCHAFT – TRANSFORMATION, INNOVATION, INTERVENTION

### CREATIVITY AND THE ECONOMY – TRANSFORMATION, INNOVATION, INTERVENTION

#### IMPULSE & ANSCHLIEßENDE DISKUSSION

#### IMPULSES & SUBSEQUENT DISCUSSION

10:15 am – 11:10 am

#### HOST:

**DR MICHAEL KÖHLER**

(JOURNALIST, DEUTSCHLANDFUNK, WDR ET AL.)

#### TRANSFORMATION: KLASSISCHE INDUSTRIE

#### TRANSFORMATION: TRADITIONAL INDUSTRY

##### MONIKA WIEDERHOLD

(VICE PRESIDENT PRODUCT MANAGEMENT & INNOVATION, LUFTHANSA CARGO AG)

Klassische Industrien stehen unter einem enormen Veränderungsdruck. Durch ihre Größe und ihre hierarchischen Strukturen haben sie es meist schwerer denn je mit dieser akzelerierenden Dynamik Schritt zu halten. Vor diesem Hintergrund werden kreative Potenziale, die Innovationen hervorbringen, immer bedeutender – in einer digitalisierten und globalisierten Welt können sie sogar über die Gesamtexistenz von Konzernen entscheiden. Großunternehmen in der Transformation öffnen sich für neue Wege und setzen z.B. auf innovative Formen der Kundenbeteiligung.

*Traditional industries are under tremendous pressure to change. Usually, their size and hierarchical structures make it harder than ever to keep up with this accelerating dynamic. Hence, creative potential that produces innovations is becoming increasingly significant; in a digitalised, globalised world, it can even determine the entire existence of corporations. Large companies undergoing transformation are open to new approaches and use innovative forms of customer involvement, for example.*

#### INNOVATION: DIGITALE WIRTSCHAFT

#### INNOVATION: DIGITAL ECONOMY

##### JENNY E. JUNG

(VICE PRESIDENT, PEOPLE & ORGANISATION, EYEEM)

Digitale Innovationen sind fester Bestandteil des Alltags: Messaging-Dienste, mobile Navigation oder Film- und Musikstreaming bestimmen nicht nur unseren medialen Lifestyle, sondern sind auch vielfach rentable Geschäftsmodelle. Im Jahr 2015 gab es laut KfW-Gründungsmonitor 160.000 digitale GründerInnen – sie machen ein Fünftel des gesamten Gründungsgeschehens in Deutschland aus und erschließen häufiger als andere Branchen internationale Märkte. Auch hier ist Kreativität eine Grundlage – sei es bei der Produktidee, einem innovativen Service oder der Entwicklung eines ganz neuen Marktes. Tickt die kreative DNS der digitalen Wirtschaft und insbesondere der Start-up-Ökonomie anders als die der klassischen Industrien?

*Digital innovations are an inherent part of everyday life: messaging services, mobile navigation or film and music streaming not only determine our media lifestyle, but are also often profitable business models. According to the KfW Start-up Monitor, there were 160,000 digital start-ups in 2015 – accounting for a fifth of Germany's entire start-up activity and tapping into international markets more frequently than other sectors. Here, too, creativity is fundamental, be it in terms of the product idea, an innovative service or the development of a whole new market. Is the creative DNA of the digital economy – and especially of the start-up economy – different to that of traditional industries?*

#### INTERVENTION: WAS UNTERNEHMEN VON KÜNSTLER\_INNEN LERNEN KÖNNEN

#### INTERVENTION: WHAT BUSINESS CAN LEARN FROM ARTISTS

##### DIRK DOBIÉY

(FOUNDER, AGE OF ARTISTS / FORMER SENIOR MANAGER, SAP)

Die disruptive, nicht-lineare Herangehensweise in der Kunst ist eine oft unterschätzte Ressource in Unternehmen. Welche Kompetenzen sind notwendig, um diese Ressource zu nutzen und welches Umfeld müssen Organisationen dafür schaffen? Mit welchen künstlerischen Mitteln kann es gelingen, dass Kreativität und Innovationen in Unternehmen verstärkt oder überhaupt ermöglicht werden?

*The disorderly, non-linear approach in the arts is an often underestimated resource in business. Which specific qualifications are necessary for using this resource and which context should be provided by companies in order to do so? Which methods and means can be used to support or facilitate creativity and innovation in business?*

### PAN.FLYING

#### PERFORMANCE

11:10 am – 11:25 am

**EMANUELE SOAVI**  
(DANCER / CHOREOGRAPHER)

**STEFAN BOHNE**  
(DRAMATURGE / SOUNDDESIGNER & -EDITOR /  
DIRECTOR, ARTHEATER COLOGNE)

„Emanuele Soavi erfindet ästhetisch faszinierende, originelle Bewegungsformen für das wilde Denken in einem fragmentiert wahrgenommenen Universum, in dem die Selbstwahrnehmung sich auflöst“ – so der General-Anzeiger Bonn über die Kunst des Tänzers. In Verbindung mit Musik von Stefan Bohne leistet die Performance PAN.FLYING einen künstlerischeren Beitrag zur Debatte über die Ressource Kreativität.

*“Emanuele Soavi devises aesthetically fascinating, original forms of movement for free thought in a universe perceived as fragmented, where self-awareness disintegrates” – such is the General-Anzeiger Bonn’s view of the dancer’s art form. In combination with music by Stefan Bohne, the PAN.FLYING performance is an artistic contribution to the discussion about the resource creativity.*

### KREATIVITÄT UND KULTUR – POLITIK, PLATTFORM, STRUKTUR

CREATIVITY AND CULTURE –  
POLITICS, PLATFORM,  
STRUCTURE

**IMPULSE & ANSCHLIEBENDE DISKUSSION**  
IMPULSES & SUBSEQUENT DISCUSSION

11:45 am – 12:40 pm

**HOST:**  
**PETER GRABOWSKI**  
(JOURNALIST, DER KULTURPOLITISCHE REPORTER)

#### POLITIK POLITICS

**SOPHIA JÄNICKE**  
(HEAD OF CROSS-INDUSTRY COOPERATION,  
HAMBURG KREATIV GESELLSCHAFT)

„Kreative Beamte braucht die Welt“, titelte jüngst das Magazin „enorm“ und forderte mehr Innovationen in Politik und Verwaltungen. Gefragt sei eine Administration, die keinen Status quo verwaltet, sondern kreativ und flexibel reagiert, die Neues nicht hemmt, sondern im Gegenteil vorantreibt. Doch wie kann sich Kreativität in Politik und Verwaltungen einbringen? Wie können z.B. interdisziplinäre Dialoge, internationaler Austausch und partizipative Prozesse bürokratische Strukturen und politische Entscheidungswege verbessern?

*According to a recent headline in the “enorm” magazine, “the world needs creative officials” and, thus, more innovations in politics and administration. The article indicates that an administration is needed that does not simply administer the status quo, but reacts creatively and flexibly, that does not inhibit innovation, but rather promotes it. But how can creativity play a part in politics and administration? How can procedures like interdisciplinary dialogues, international exchange and participatory processes improve bureaucratic structures and political decision-making?*

#### PLATTFORM PLATFORM

**HOLGER VOLLAND**  
(VICE PRESIDENT, FRANKFURT BOOK FAIR /  
CO-FOUNDER, THE ARTS+)

documenta, Frankfurter Buchmesse oder Filmfestival Cannes sind etablierte Plattformen für KünstlerInnen und Kreative – wer hier Aufmerksamkeit erregt, findet einen Weg in den Markt. Mit der zunehmenden Digitalisierung verändern sich diese traditionellen Foren: Gefragt ist eine 360°-Kreativkompetenz der InitiatorInnen, die auf künstlerische und kulturelle Entwicklungen eingeht, neue Formate konzipiert und deren politischen, wirtschaftlichen und medialen Rahmenbedingungen herstellt. Wie sieht dieses Zusammenspiel heute aus? Und wie können sich Live-Events gegen die stetig avancierteren Möglichkeiten des digitalen Miterlebens durchsetzen?

*documenta, the Frankfurt Book Fair and Cannes Film Festival are established platforms for artists and creative minds; anyone who attracts attention there will find a way into the market. With increasing digitalisation, these traditional forums are changing: what is required of initiators, is a 360° creative competence that responds to artistic and cultural developments, designs new formats and creates their political, economic and media framework. What does this interaction look like nowadays? How can live events prevail against the steadily advancing opportunities of shared digital experiences?*



### STRUKTUR STRUCTURE

**PIUS KNÜSEL**  
(AUTHOR, "DER KULTURINFARKT" / DIRECTOR,  
ADULT EDUCATION CENTER ZÜRICH /  
LECTURER IN ARTS AND POLITICS)

Kulturinstitutionen sind Gestalter, aber auch Ausdruck gesellschaftlicher Veränderungen. Sie sind gefordert, kreative Lösungen zu finden und neue Angebote bereitzustellen – nicht nur für kulturelle Fragen, sondern auch für gesamtgesellschaftliche Themen wie Bildung oder Migration. Doch wie ist dies in herkömmlichen institutionellen Strukturen und unter staatlichen Förderbedingungen möglich?

*Cultural institutions are shapers, but also an expression of social change. They are required to find creative solutions and offer new services – not only for cultural matters, but also for topics affecting society as a whole, such as education or migration. But how is this possible, in conventional institutional structures and given the conditions for government subsidies?*

## KREATIVITÄT UND GRENZEN

### CREATIVITY AND LIMITATIONS

#### IMPULS IMPULSE

12:40 pm – 01:00 pm

**PROF DR RICHARD DAVID PRECHT**  
(PHILOSOPHER / HONORARY PROFESSOR FOR  
PHILOSOPHY, LEUPHANA UNIVERSITY OF LÜNEBURG /  
HONORARY PROFESSOR FOR PHILOSOPHY AND  
AESTHETICS, HANNS EISLER SCHOOL OF MUSIC BERLIN)

Kreativität will überall sein und sollte sie auch. Denn wer sich in Zukunft am (Arbeits-)Markt durchsetzen will, muss seinen individuellen Weg finden, sich unterscheiden und auch positionieren können, flexibel und wandlungsfähig sein. Kreativität als Kompetenz, Neues zu kreieren und schöpferisch tätig zu sein, kann durchaus als maßgebliche Kompetenz für eine erfolgreiche Gestaltung bezeichnet werden, sei es für das eigene Leben, Wandel oder die Zukunft. Auch die Erkenntnis, dass der Grundstein für Kreativität in jüngsten Jahren beginnt und in einem Prozess stetig gefördert werden will und muss, wird noch mehr an Bedeutung gewinnen. Dennoch ist Kreativität alleine kein Heilsbringer und zum Teil Opfer übersteigerter Hoffnungen. Was bedeuten heute diese falschen Interpretationen und zu hohen

Erwartungen an Kreativität? Was kann Kreativität leisten, was nicht und warum? Und unter welchen Bedingungen kann sich Kreativität als Rohstoff und Ressource für unsere Zukunft am besten entfalten?

*Creativity aims to be everywhere and so it should be. After all, anyone wanting to prevail themselves in the (labour) market in the future will have to find their own way, be able to both differentiate and position themselves, be flexible and adaptable. Creativity as a competence for creating innovation and being inventive can be largely described as the decisive competence for a successful design, be it for your own life, change or the future. The realisation that the foundation for creativity is laid at a very young age and wants and needs to be constantly encouraged throughout a process will also become increasingly important. Nevertheless, creativity alone is not a saviour and is partly the victim of exaggerated hopes. What do these false interpretations and often too high expectations of creativity mean today? What is creativity capable of achieving and why? And under what conditions can creativity best evolve as a raw material and resource for our future?*

## MITTAGSPAUSE

### LUNCH BREAK

01:00 pm – 02:00 pm

## MEET & MATCH

### PROJEKTPRÄSENTATIONEN & NETZWERKEN

#### PROJECT PRESENTATIONS & NETWORKING

02:00 pm – 03:00 pm

Entdecken, Netzwerken und Kooperieren – das Forum d'Avignon Ruhr bietet mit Meet & Match Gelegenheiten zum Dialog zwischen KünstlerInnen und Kreativen, Städten und Institutionen aus dem Ruhrgebiet und Europa. In diesem Jahr erhält das Format mehr Raum und Zeit. VertreterInnen folgender Themen und Projekte freuen sich auf den Austausch mit Ihnen:

*Discovering, networking and cooperating – the Meet & Match at the Forum d'Avignon Ruhr provides opportunities for dialogue between artists and creative minds, cities and institutions from the Ruhr region and Europe. This year, the format is allocated more space and time. Representatives of the following topics and projects are looking forward to sharing ideas with you:*

### KULTURREGION RUHR: FÖRDERANGEBOTE

#### CULTURAL REGION RUHR: FUNDING PROGRAMMES

Rund 60.000 KünstlerInnen und Kreative, Kultur- und KreativunternehmerInnen leben im Ruhrgebiet und sind unverzichtbar für die wirtschaftliche Entwicklung und Lebensqualität in der Region. Das European Centre for Creative Economy (ecce), gegründet 2011, informiert über nachhaltige Strukturen für die Kultur und Kreativwirtschaft im Ruhrgebiet, über Förderstrategien, Antragsmöglichkeiten und Angebote, sich am Wandel der Region zu beteiligen.

*The Ruhr region is home to around 60,000 artists and creative minds, cultural and creative entrepreneurs who are essential for the region's economic development and quality of life. The European Centre for Creative Economy (ecce), founded in 2011, provides information about sustainable structures for the Ruhr region's culture and the creative industries, about funding strategies, application possibilities and options for getting involved in the region's transformation.*

### INNOVATIONEN IN KULTUR UND KREATIVWIRTSCHAFT: N.I.C.E.-NETZWERK

#### INNOVATIONS IN CULTURE AND CREATIVITY: N.I.C.E. NETWORK

2013 wurde das Network for Innovations in Culture and Creativity in Europe (N.I.C.E.) von 15 europäischen Städten, Hochschulen, Förderagenturen und Persönlichkeiten unter Federführung von ecce ins Leben gerufen, mittlerweile besteht das Netzwerk aus 24 Partnern. N.I.C.E. möchte EntscheidungsträgerInnen in ganz Europa auf die sektorübergreifenden und innovativen Potenziale von Kultur und Kreativwirtschaft aufmerksam machen, um diese zu unterstützen. Informieren Sie sich über die kostenlose Mitgliedschaft und darüber, was das Netzwerk in Ihrer Stadt tun könnte, um kulturelle und kreative Innovationen zu stärken.

*The Network for Innovations in Culture and Creativity in Europe (N.I.C.E.) was launched in 2013 by 15 European cities, universities, funding agencies and prominent individuals, led by ecce. By 2016 the network consists of 24 partners. N.I.C.E. aims to raise awareness among decision-makers throughout Europe of the cross-sector, innovative potentials of culture and the creative industries. Find out about the free membership and about what the network could do in your city in order to strengthen cultural and creative innovations.*

### EUROPEAN RESEARCH PARTNERSHIP: CULTURAL AND CREATIVE SPILLOVERS IN EUROPE – RESEARCH STAGE 2 AND BEYOND

Die Effektivität und Effizienz von Investitionen in Kultur und Kreativwirtschaft zu messen, wird allseits gefordert und versucht. Doch ein Forschungsbericht hat 2015 gezeigt, dass dafür keine adäquaten Methoden, vor allem qualitative, vorhanden sind. 2016 hat die European Research Partnership vier Fallstudien in Finnland, Italien, den Niederlanden und Polen in Auftrag gegeben, um innovative und holistische Evaluierungsmethoden zu testen, die den Werten und Bedingungen von Kunst, Kultur und Kreativwirtschaft genügen.

*Measuring the effectiveness and efficiency of investments in culture and the creative industries is universally required and attempted. A research report in 2015 showed, however, that no adequate methods exist for this, especially not qualitative ones. In 2016, the European Research Partnership commissioned four case studies in Finland, Italy, the Netherlands and Poland, in order to test innovative and holistic evaluation methods that suffice the values and conditions of the arts, culture and the creative industries.*

### EUROPÄISCHE ANTRÄGE: INFORMATIONEN UND ANTRAGSPARTNER INNEN FINDEN

#### EUROPEAN FUNDING: INFORMATION AND COOPERATION MATCHING

Ob KünstlerInnen oder Kreative, Stadtverwaltung, Kulturinstitut, freie Initiative oder Kreativunternehmen: Europäische Fördergelder bieten Freiräume für neue Projekte im Verbund mit PartnerInnen aus Europa. Hier erfahren Sie mehr über EU-Förderprogramme und EU-(Antrags-)PartnerInnen. Kooperationspartner ist CREATIVE.NRW – Kompetenzzentrum Kreativwirtschaft.

*Be it artists or creative minds, municipal authority, cultural institution, independent initiative or creative company: European funding provides open spaces for new projects in association with European partners. Here you get more information on EU funding programmes and EU (application) partners. The cooperation partner is CREATIVE.NRW – Competence Centre Creative Industries.*

### NETZWERKE IN EUROPA: EUROPEAN CREATIVE BUSINESS NETWORK (ECBN)

#### NETWORKS IN EUROPE: EUROPEAN CREATIVE BUSINESS NETWORK (ECBN)

Das Ruhrgebiet ist nicht nur eine wichtige Wirtschaftsmetropole in Europa, sondern auch Ausgangspunkt und Treffpunkt europäischer Potenziale der Kultur und Kreativwirtschaft. Im Ruhrgebiet entstanden seit 2011 das N.I.C.E.-Netzwerk und das European Creative Business Network (ECBN). Wirtschafts- und Kulturpotenziale durch Netzwerke sind auch in bilateralen Kooperationen entstanden – etwa im Austausch mit der Provinz Limburg, der Region Mannheim oder North East England.

*The Ruhr region is not only a major European economic hub, but also a starting point and meeting place for European potentials of the culture and creative industries. During the last five years, the N.I.C.E. Network and the European Creative Business Network (ECBN) have emerged in the Ruhr region. Economic and cultural potentials as results of networks have also been developed as part of bilateral collaborations, such as in exchange with the province Limburg, the Mannheim region and North East England.*

### BEST PRACTICE: EXCITE

EXCITE vertritt einen Zusammenschluss von sieben PartnerInnen beim Programm Erasmus für JungunternehmerInnen. EXCITE möchte 59 neue und engagierte sowie 59 erfahrene europäische UnternehmerInnen aus der Kultur- und Kreativwirtschaft zusammenbringen, damit diese ihr Wissen und ihre Ideen bezüglich Unternehmertum und Innovation untereinander austauschen können. Dadurch wird der Zugang zu Märkten in ganz Europa geebnet und die Unternehmensentwicklung vorangetrieben.

*EXCITE represents a consortium of seven partners – Intermediary Organisations - in the Erasmus for Young Entrepreneurs Programme, with a strong focus on entrepreneurship in the Cultural and Creative Industries (CCIs). EXCITE aims to connect really committed 59 new and 59 experienced European entrepreneurs in the Cultural and Creative Industries to exchange knowledge and new ideas on entrepreneurship and innovation to provide access to markets across Europe, boosting international access and business development in the cultural and creative sector.*

### BEST PRACTICE: SMARTPLACES

Innerhalb eines großangelegten EU-Projekts bis zum Jahr 2020 werden zehn Museen und Hochschulen in acht Ländern Strategien zur Publikumsentwicklung bei einer Vielzahl von Modellprojekten testen. Die Hauptziele bestehen darin, neue Wege zu finden, um Kunst und Kultur zu vermitteln, BesucherInnen in die Angebote miteinzubeziehen und Vernetzungsmöglichkeiten auf allen Ebenen einzusetzen. Die teilnehmenden Kulturzentren werden zu „smARTplaces“, in anderen Worten, intelligente Anlaufstellen für Kunst und Kultur. Initiiert wurde das Projekt vom Dortmunder U.

*Within the scope of a large-scale EU project, and until 2020, as many as ten museums and universities in eight countries will be testing audience development strategies in a number of model projects. The main objectives will be to find new ways of communicating art and culture, to involve visitors in what is being offered and to utilise networking possibilities at all conceivable levels. In short: the participating cultural centres are to become “smARTplaces”, in other words, intelligent focal points of art and culture. The project has been initiated, and will also be managed, by the Dortmunder U.*

### DIE NOMINIERTEN DES N.I.C.E. AWARD 2016

#### THE NOMINEES OF THE N.I.C.E. AWARD 2016

Kultur und Kreativwirtschaft sind geschätzt für ihre transformativen Kräfte, die längst in alle Bereiche der Gesellschaft wirken und große Herausforderungen unserer Zeit adressieren – sei es Klimawandel, Migration und Flucht, Inklusion, Digitalisierung oder Stadtentwicklung. Die Nominierten für den Preis für kulturelle und kreative Innovationen, den N.I.C.E. Award 2016, stehen exemplarisch für die Gestaltung unserer Zukunft durch die Ressource Kreativität.

*Culture and the creative industries are valued for their transformative powers, which have long impacted all areas of society and addressed the major challenges of our time – be it climate change, migration, diversity, digitalisation or urban development. The nominees for the award for cultural and creative innovation, the N.I.C.E. Award 2016, are examples for shaping the future using the resource creativity.*

## KREATIVITÄT UND RAUM – BEST PRACTICE FÜR URBANE PERSPEKTIVEN

### CREATIVITY AND SPACE – BEST PRACTICE FOR URBAN PERSPECTIVES

#### PRÄSENTATIONEN & ANSCHLIEßENDE DISKUSSION PRESENTATIONS & SUBSEQUENT DISCUSSION

03:00 pm – 04:30 pm

#### HOST:

**CHARLES LANDRY**

(AUTHOR, “THE DIGITIZED CITY” ET AL. /  
FOUNDER, COMEDIA)

**GIGO PROPAGANDA**

(STREET ARTIST)

**SAM KHEBIZI**

(CO-FOUNDER AND DIRECTOR, LES TÊTES DE L’ART)

#### SUSA POP

(MANAGING DIRECTOR & CO-FOUNDER, PUBLIC ART LAB /  
INITIATOR, CONNECTING CITIES)

#### AMALIA ZEPOU

(VICE MAYOR FOR CIVIL SOCIETY AND INNOVATION,  
MUNICIPALITY OF ATHENS / PROJECT DIRECTOR,  
SYNATHINA)

#### TOM BERGEVOET

(ARCHITECT, TEMP.ARCHITECTURE / CO-AUTHOR,  
“THE FLEXIBLE CITY”)

Bereits heute leben mehr als 50 Prozent der Weltbevölkerung in Städten – Tendenz steigend. Für die Gestaltung des Zusammenlebens im urbanen Raum wird die Beteiligung von BürgerInnen und insbesondere KünstlerInnen wichtiger denn je. Ihre Impulse leisten einen Beitrag zur Dynamik und Flexibilität der Stadtplanung, geben Anlass für Veränderungen: Partizipative Kunstprojekte, digitale Austauschplattformen oder die Förderung der Gemeinschaftsbildung schaffen Entfaltungsräume für Kreativität und helfen so, Perspektiven für die Zukunft der Stadt zu entwickeln.

*Nowadays, more than 50 percent of the world’s population live in cities already – with increasing tendency. The involvement of residents and particularly artists for shaping our coexistence in urban areas is becoming more important than ever. Their ideas contribute to the dynamics and flexibility of urban planning and trigger change: participative art projects, digital communication platforms or the fostering of community building produce space for creative advancement, thereby helping to develop perspectives for the future of the city.*



## KREATIVITÄT ALS ROHSTOFF

### CREATIVITY AS A RAW MATERIAL

IMPULS  
IMPULSE

04:50 pm – 05:10 pm

**GARRELT DUIN**  
(MINISTER FOR ECONOMIC AFFAIRS, ENERGY AND  
INDUSTRY OF THE STATE OF NORTH RHINE-WESTPHALIA)



Nordrhein-Westfalens Wirtschaft ist breit aufgestellt: Das Land weist über Jahrzehnte gewachsene Großindustrien auf, ist laut Unternehmerplattform DDW (DIE DEUTSCHE WIRTSCHAFT) Sitz von 282 der 1.000 größten Familienunternehmen in Deutschland und beschäftigt rund 300.000 Erwerbstätige in der Kultur- und Kreativwirtschaft. Kreativität ist hier in verschiedenen Formaten eine Ressource. Innovationen – und damit verbunden Umsatzsteigerungen und Arbeitsplätze – entstehen immer öfter an den Schnittstellen dieser Branchen. Das Ministerium für Wirtschaft, Energie, Industrie, Mittelstand und Handwerk des Landes NRW fördert mit dem N.I.C.E. Award kulturelle und kreative Projekte, die dieses Innovationspotenzial in Europa sichtbar machen.

*North Rhine-Westphalia's economy is diverse: the federal state has major industries that have evolved over decades, is home to 282 of Germany's 1,000 largest family companies according to the entrepreneurial platform DDW (DIE DEUTSCHE WIRTSCHAFT) and employs around 300,000 workers in the Cultural and Creative Industries. Creativity as a resource exists in various formats here. Innovation and thus increases in revenues as well as jobs occur more frequently at the interfaces of these industries. The Ministry of Economic Affairs, Energy and Industry of the State of North Rhine-Westphalia supports cultural and creative projects that showcase this innovation potential in Europe with the N.I.C.E. Award.*

## VERLEIHUNG DES N.I.C.E. AWARD 2016

### PRESENTATION OF THE N.I.C.E. AWARD 2016

PRÄSENTATION & ABSCHLUSS  
PRESENTATION & CLOSING

05:10 pm – 05:45 pm

**GARRELT DUIN**  
(MINISTER FOR ECONOMIC AFFAIRS, ENERGY AND  
INDUSTRY OF THE STATE OF NORTH RHINE-WESTPHALIA)

**PROF DIETER GORNY**  
(MANAGING DIRECTOR, ECCE – EUROPEAN CENTRE FOR  
CREATIVE ECONOMY)



# SPEAKERS

#FAR16



## AARTS, PIETER

MEMBER OF THE BOARD, DESIGN  
MANAGEMENT NETWORK;  
THE NETHERLANDS

*Pieter Aarts is a trained information designer and holds an MBA degree in design management. Since 1994, he has worked as a designer and creative director on various brands, identities and clients at (digital) agencies such as Fabrique, Ontwerpwerk, Mijksenaar Wayfinding and TamTam. Today, he is a senior advisor at ContentKings, a leading consultancy in the field of customer insights, UX and content strategy. Pieter Aarts is a member of the board at the Design Management Network (DMN), which aims to merge the worlds of business, management and creativity, connecting 100 members, such as clients (Heineken, Philips, KLM), designers (EdenSpiekermann, VBAT, NPK) and education (TU Delft, Design Academy Eindhoven, TU/e). Pieter Aarts is also a member of the jury of the Dutch Design Award (DDA) and the Design Management Europe Award (DME). He is a speaker, a moderator and a guest lecturer at various universities, art schools and colleges.*

**Photo:** Roel Janssen



## DR ANDREEVA, TSVETA

SENIOR R&D OFFICER, ADVOCACY AND  
RESEARCH & DEVELOPMENT, EUROPEAN  
CULTURAL FOUNDATION; THE NETHERLANDS

*Tsveta Andreeva is a Senior R&D Officer at Research & Development and Advocacy Department at the European Cultural Foundation, in charge of research projects and partnerships, policy monitoring and advocacy at EU level. She is also in charge of ECF's programmes' evaluation and impact assessment and has worked in cultural policy and management research as well as capacity building. Previously, Tsveta Andreeva was involved in international cultural cooperation, multilateral relations (UNESCO, CoE) at the Ministry of Culture of Bulgaria and was an advisor of grants' programmes in arts and culture. She holds an MA in economics and management (in social and cultural domain) from the University of National and World Economy (UNWE Sofia, Bulgaria). She holds a PhD in cultural economics from UNWE. She graduated Mastère Spécialisé Européen en Gestion des Entreprises Culturelles ESC Dijon, France.*

**Photo:** 2016 European Cultural Foundation



## BARTAK, KAREL

HEAD OF THE CREATIVE EUROPE  
COORDINATION UNIT, EUROPEAN  
COMMISSION; 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



## BERGEVOET, TOM

ARCHITECT, TEMP.ARCHITECTURE /  
CO-AUTHOR, "THE FLEXIBLE CITY";  
THE NETHERLANDS

*Tom Bergevoet (1972) is an architect, publicist and researcher. After completing his architecture degree at the Delft University of Technology, he researched the capacity of Japanese cities to adapt at lightning speed. He worked for SANAA (Tokyo), OMA and Architectuur Studio Herman Hertzberger, where he helped designing the TivoliVredenburg music centre in Utrecht. In 2011, Tom Bergevoet founded temp.architecture together with Maarten van Tuijl, focusing on design and research of spatial assignments for the future, with re-use, unpredictability and the user's input playing a central role. temp. focusses on urban assignments like complex social programmes and urban transformations. Their book "The Flexible City – Sustainable Solutions for a Europe in Transition" offers design solutions for making Europe more sustainable. Currently, Tom Bergevoet is a guest lecturer at the Delft University of Technology and at the Amsterdam University of the Arts.*

**Photo:** Martin Wengelaar



**BOHNE, STEFAN**

**DRAMATURGE / SOUNDDESIGNER & -EDITOR / DIRECTOR, ARTHEATER COLOGNE; GERMANY**

*Stefan Bohne has been Director of the ARTheater in Cologne since 1998. There, he developed event concepts based on different genres like theatre, visual arts, music, fashion and clubbing, resulting in the ARTheater being a very special place for modern culture. Productions include formats like Riot Fashion I-IV, performance parties with Mangamania as well as own theatre productions such as Penetrator, Dead Mother, Der Kissenmann (The Pillowman, winner of the Cologne Theatre Award 2006) and Edward Love War. Stefan Bohne worked previously as a co-director and theatre musician in different productions at the Städtische Bühnen Münster, as a narrator at the WDR in Cologne and as an actor at the Burgtheater Wien, the Stadttheater Tübingen, the Stadttheater Düsseldorf as well as at the Stadttheater Bremen.*

**Photo: Private**

**BORNEMANN, SABINE**

**HEAD OF CREATIVE EUROPE DESK KULTUR, CULTURAL CONTACT POINT; GERMANY**

*After studies of roman languages and science of arts, Sabine Bornemann worked at the Alanus University of Arts and Social Science in Alfier near Bonn, the first state-recognised private college for Arts and Society in Germany. Later on, she worked at the Heinrich Böll Foundation, the federal political foundation close to the Green Party, in Cologne and Berlin. Since 1998, Sabine Bornemann has been in charge of the official national help- and information desk for EU cultural funding, carried by Kulturpolitische Gesellschaft e.V. in Bonn. In 2014, the desk was renamed from Cultural Contact Point Germany to Creative Europe Desk Culture Office by the European Commission, that installed and co-finances the office together with the Federal German State Minister for Culture and Media.*

**Photo: Private**

**DOBIÉY, DIRK**

**FOUNDER, AGE OF ARTISTS / FORMER SENIOR MANAGER, SAP; GERMANY**

*Dirk Dobiéy is the co-founder of Age of Artists, a non-profit consultancy, education provider and research institute. Between 2004 and 2014 he held various international management positions at SAP, most recently as Global Vice President Knowledge and Enablement Solutions. Prior to SAP, Dirk Dobiéy worked as a strategy and transformation consultant at Hewlett Packard and as a Program Manager and Managing Consultant at T-Systems. He has an educational background in international business and social science with degrees from universities in Germany, Spain and Sweden. He engages as a mentor in a coaching program for promoting women in management positions, as a board member for the Knowledge Research Center Dresden and in various institutional work groups. Dirk Dobiéy is the author of several books and teaches at selected universities. He lives near Dresden, Germany, with his wife and their two children.*

**Photo: Private**

**DUIN, GARRELT**

**MINISTER FOR ECONOMIC AFFAIRS, ENERGY AND INDUSTRY OF THE STATE OF NORTH RHINE-WESTPHALIA; 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 parliamentary group in the German Bundestag. October 2005 to June 2012: Member of the German Bundestag (Member of the Committee on Economic Affairs and Technology, 2005 to 2009: Representative for Industrial Policy of the SPD parliamentary group in the German Bundestag). November 2001 to December 2011: Member of the SPD Federal Executive Committee. November 2005 to May 2010: Chairman of the SPD in Lower Saxony. October 2000 to October 2005: Member of the European Parliament (10/2000 to 06/2004 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 Akademie für Umwelt und Wirtschaft, Lüneburg. Since 1998: Second State Examination in Law.*

**Photo: MWEIMH / Ralph Sondermann**

**FESEL, BERND**

**SENIOR ADVISOR, ECCE – EUROPEAN CENTRE FOR CREATIVE ECONOMY; GERMANY**

*Bernd Fesel is an independent promoter, researcher and senior advisor in the Cultural and Creative Industries in Europe. He studied economics and philosophy and graduated with an economics degree. He lectured at the University Bonn and the Berlin University of the Arts and others. In 1990 he started as co-owner of the Gallery Karin Fesel, becoming the Managing Director of the German and the European Gallery Association in Brussels in 1997. In 2003, Bernd Fesel founded the Bureau for Cultural Policy and Economy and served as an advisor of the German UNESCO Commission and the German Federal Foreign Office. He co-organised the first national conference on cultural industries in Berlin. From 2009 onwards, he served as a Senior Advisor at the European Capital of Culture RUHR.2010. Since 2011, he has been senior advisor at ecce. Bernd Fesel is currently Managing Director of the European Creative Business Network and board member of the European network on cultural management and policy.*

**Photo: Private**

**PROF GORNY, DIETER**

**MANAGING DIRECTOR, ECCE – EUROPEAN CENTRE FOR CREATIVE ECONOMY; GERMANY**

*In 1985, Professor Dieter Gorny founded the Rockbüro NRW (Rock Office NRW) and in 1989, he developed the music fair Popkomm. From 1993 until 2000, he was Managing Director of VIVA Fernsehen GmbH; from 2000 he was Chief Executive Officer of VIVA Media AG. In 1992, Dieter Gorny was awarded the ECHO and in 1997 he was winner of the Adolf Grimme Award. Dieter Gorny has been member of the board of Deutscher Musikrat (German Music Council) since 2000. He has been Chief Executive Officer of Bundesverband Musikindustrie (German section of the International Federation of the Phonographic Industry) as well as Chairman of the Supervisory Board of Initiative Musik since 2007. From 2007 to 2011 he represented the European Capital of Culture RUHR.2010 as Artistic Director. Since 2011, he has been Managing Director of ecce. In March 2015, he was appointed as Special Advisor for Creative and Digital Economy to the German Federal Minister for Economic Affairs and Energy.*

**Photo: BVMI / Markus Nass**





**GRABOWSKI, PETER**  
JOURNALIST, DER KULTURPOLITISCHE  
REPORTER; GERMANY

Peter Grabowski studied psychology and economics, and has been working as a journalist since 1990. After 20 years as an editor in private and public radio, Peter Grabowski started publishing pieces on topics of cultural policy and politics, mainly for Germany's regional public broadcasting service WDR, the national culture programme Deutschlandradio, and for special interest print magazines. Additionally, Peter Grabowski hosts conference talks for foundations and other organisations of public and civil society in the cultural sector. Peter Grabowski also runs his own blog *der kulturpolitische reporter*.

**Photo:** Carsten Hahn / Pixelbunker



**HANEMANN, NADINE**  
PROJECT MANAGEMENT RESEARCH &  
EVALUATION, ECCE – EUROPEAN CENTRE  
FOR CREATIVE ECONOMY; GERMANY

Nadine Hanemann currently works as Project Manager Research & Evaluation at the European Centre for Creative Economy (ecce), where she has been working since 2014. Nadine studied applied cultural science in Germany and Finland, majoring in cultural theory and business administration. She previously worked as Assistant Curator for IBA Hamburg and for the Centre for Cultural Research, Bonn. In 2011 and 2012, she was Research Scholar at the Office of Policy and Analysis, Smithsonian Institution in Washington, DC, where she developed and conducted varied museum visitor studies and was a lead researcher on a model of engagement for visitors at exhibits. At ecce, Nadine manages a number of research projects, including the research on cultural and creative spillovers, and the publication series "to be debated".

**Photo:** Annika Schmerbeck



**JÄNICKE, SOPHIA**  
HEAD OF CROSS-INDUSTRY  
COOPERATION, HAMBURG KREATIV  
GESELLSCHAFT; GERMANY

Sophia Jänicke (1991) studied metropolitan culture at HafenCity University, Hamburg – taking part in international research projects dealing with city development and the collaboration between politics and creative practitioners – and modern and folkloristic dance at the Escuela Nacional de Arte in Havana, Cuba. Since 2015, Sophia Jänicke has been working at Hamburg Kreativ Gesellschaft, a municipal institution promoting actors of creative industries. She is in charge of interdisciplinary projects, cross sectoral exchange between creative industries and the wider economy and partially for international projects and project applications. Thus, she curated the Creative Economy Report 2016 for Hamburg. Aside from this, Sophia Jänicke participates in Baltic Lab 4.0, which aims to build a network of interdisciplinary international teams in and from the Baltic Sea region by looking at creative industries, media collaborations and entrepreneurial perspectives.

**Photo:** Hamburg Kreativ Gesellschaft



**JUNG, JENNY E.**  
VICE PRESIDENT, PEOPLE & ORGANISATION,  
EYEM; GERMANY

Jenny E. Jung is a Swiss Army Knife for fast growing businesses in the online world. Her path has led her from the Kunstmuseum Bonn to regional development for the media sector in NRW, all the way to working with a start-up accelerator in Silicon Valley. Four years ago she relocated to Berlin where she grew the start-up campus Factory as their COO (hosting companies like SoundCloud and Twitter). After an adventure as Portfolio Manager with European venture capital firm Lakestar (invested in Spotify, GoEuro, OneFootball), Jenny now serves as Vice President People & Organisation at EyeEm, a community and marketplace for authentic photography. Jenny is a firm believer in continuous learning and has sworn to never do the same job twice. Media scientist by heart, she is convinced that technology doesn't change people, but people do.

**Photo:** Hannes Meier



**KAHL, OLIVER**  
FOUNDER, ACHTCOM++; GERMANY

Oliver Kahl is a member of the executive board of neonweis – art.concept.urbanspace e.V., in Hamm, Germany. He is a designer and also has been a publisher for the quarterly "von Hier" – a magazine offering both companies and creative artists based in the city of Hamm a platform to present themselves and their activities – since the end of 2014. For the past 16 years, Oliver Kahl has worked as a designer and art director on various brands, identities and clients at agencies (DPAG, P&G, Autostadt, BMW) in Bonn, Cologne and Düsseldorf. Since 2010, he has been working as a freelancer (AHK debelux, Municipality of Hamm), information designer, image processing and artistic advisor in Hamm. Oliver Kahl has been a member of AHK debelux in Brussels for five years. Currently, he drafts interdisciplinary art for the UFAM Ruhr Projekt in Hamm and additionally initiated the project silbernesreh.

**Photo:** achtcom++



**KAMPMANN, CHRISTINA**  
MINISTER FOR FAMILY, CHILDREN, YOUTH,  
CULTURE AND SPORT OF THE STATE OF  
NORTH RHINE-WESTPHALIA; GERMANY

Born in 1980 in Gütersloh, Christina Kampmann studied administration, political science and European studies in Bielefeld, Hagen and Vienna. She joined the Jusos, the youth organisation of the Social Democratic Party (SPD), in 2006. Kampmann subsequently became a member of the SPD. After graduating from university, she was involved with the local SPD branch in Bielefeld in different positions. She also chaired a local working group on Europe. In 2013, Kampmann was elected Member of Parliament (Bundestag). There, she was a full member of the committees on Interior and on the Digital Agenda. She was an alternate member of the European committee. Kampmann was also a member of the board of the SPD parliamentary group in the Bundestag and chaired the project group "Neues Miteinander" (new togetherness). On 1 October 2015, Christina Kampmann became Minister for Family, Children, Youth, Culture and Sport of the State of North Rhine-Westphalia.

**Photo:** MFKJKS NRW / Catrin Moritz

**KHEBIZI, SAM**

CO-FOUNDER AND DIRECTOR,  
LES TÊTES DE L'ART; FRANCE

Sam Khebizi graduated at the National Conservatory of Dramatic Arts in 1991. Parallel to his acting he worked in the socio-cultural field, organising free time activities for children and adolescents through informal education. In 1996, he founded the NGO Les Têtes de l'art, supporting participatory art initiatives via project engineering, consultancy and training of key players. In 2008, he graduated from Ecole Nationale Supérieure d'Arts et Métiers as a manager of social and cultural structures. He is a board member of several organisations representing the Third Sector, citizen media initiatives and culture, supplying him with a strategic vision of the challenges of these areas. He also works as a consultant and trainer for several agencies and universities. Les Têtes de l'art co-founded the European network Connected Actions for the Commons under the leadership of the European Cultural Foundation in 2014, working on topics such as public space, culture and democracy.

Photo: Arnaud Brunet

**KNÜSEL, PIUS**

AUTHOR, "DER KULTURINFARKT" /  
DIRECTOR, ADULT EDUCATION CENTER,  
ZURICH / LECTURER IN ARTS AND POLITICS;  
SWITZERLAND

Pius Knüsel (1957) graduated from the University of Zurich in German literature and philosophy. Cultural editor at Swiss television from 1985 until 1992. Artistic and business director of the Moods Jazz Club in Zurich from 1992 until 1997. Head of the department of cultural sponsoring of Credit Suisse (retail branch) from 1998 until 2002. From 2002 until 2012 Director of Pro Helvetia, Swiss Arts Council. Since 2012 in education for adults. Teaches arts management and cultural policy at various universities in Switzerland and abroad. Co-author of "Der Kulturinfarkt", a tough critic on contemporary cultural policy in Germany, Switzerland and Austria (2012). Board member of the International Film Festival Locarno and of Culturescapes Festival Basel.

Photo: Caroline Minjolle, Zurich

**DR KÖHLER, MICHAEL**

JOURNALIST, DEUTSCHLANDFUNK,  
WDR ET AL.; GERMANY

Dr Michael Köhler (1961) attended elementary and grammar school in the City of Düsseldorf and later also completed the civilian service there. In 1992, he was part of a cooking staff in Hamburg before he became a chief executive in the book trade (1983 to 1985). Dr Michael Köhler gained an MA degree from the Heinrich Heine University in Düsseldorf in 1988 and a PhD from the University of Heidelberg/Manheim in 1991. He is a freelance journalist and host (Deutschlandfunk, WDR et al., department of culture and politics) and additionally teaches cultural studies at the Leuphana University of Lüneburg.

Photo: Sandra Then

**LANDRY, CHARLES**

AUTHOR, "THE DIGITIZED CITY"  
ET AL. / FOUNDER, COMEDIA;  
UNITED KINGDOM

Charles Landry works with cities around the world to help them make the most of their potential. He is widely acclaimed as a speaker, author and innovator, and he facilitates complex urban change projects. Acting as a critical friend, Charles works closely with decision makers and local leaders helping to find apt and original solutions to seemingly intractable dilemmas, such as marrying innovation and tradition, balancing wealth creation and social cohesiveness, or local distinctiveness and a global orientation. An international authority on using imagination in creating self-sustaining urban change, Charles has advised cities or given talks in over 60 countries. He helps shift how we harness possibilities and resources in reinventing our cities, and his Creative City concept has become a global movement. His books cover the themes of measurement of urban creativity, the digitized city, urban fragility and risk, the sensory experience cities and interculturalism.

Photo: Private

**OSENBRÜGGEN, CHRISTIANA VAN**

CULTURAL CREATIVE MANAGEMENT  
AND ADVISOR, CITY OF GELSENKIRCHEN;  
GERMANY

Christiana van Osenbrüggen is a freelance manager and advisor in the Cultural and Creative Industries (CCIs) in the Ruhr region with a strong focus on European projects. Currently, she is project manager for the artists' settlement Halfmannshof as well as EU project Erasmus for Young Entrepreneurs on behalf of the Department of Culture, City of Gelsenkirchen. She developed two residence projects with the well-known Gerrit Rietveld Academy Amsterdam in 2014 and 2015, in cooperation with Urbane Künste Ruhr. Her activities have focused on research, governance and development regarding the CCIs as well as cultural education. Over a decade ago, she started at the sponsoring and marketing department of the acclaimed Ruhrtriennale festival of the arts following her university graduation in geography, economics and social sciences in Bochum. From 2011 until 2015, she also followed postgraduate studies in cultural and media management in Hamburg.

Photo: Jessylee Photographie

**POP, SUSA**

MANAGING DIRECTOR &  
CO-FOUNDER, PUBLIC ART LAB /  
INITIATOR, CONNECTING CITIES;  
GERMANY

Susa Pop is a curator, producer, lecturer, artistic director and co-founder of Public Art Lab and the initiator of the Connecting Cities Network. Originally, she studied design and cultural management. Susa Pop is interested in creative city-making through urban media art projects that catalyse communication processes in public space. She curates and initiates numerous urban media art projects worldwide including the Media Facades Festivals (2008 and 2010, with Mirjam Struppek), Innovation Forum Urban Screens (2011, together with the German Federal Ministry of Education and Research), Urban Media Network Berlin (2012), the Bauhaus Festival (2012 and 2013), Germany + Brazil Year 2013, City Visions Jena (2015), the international programme of the Guangzhou Light Festival (2015), Live the City in Bangkok (2016, with BACC and Goethe Institute Thailand). In 2012, Susa Pop co-published "Urban Media Cultures" and in 2016 "What Urban Media Art Can Do – Why Where When and How?".

Photo: Anna Demidova



## PROF DR PRECHT, RICHARD DAVID

PHILOSOPHER / HONORARY PROFESSOR  
FOR PHILOSOPHY, LEUPHANA UNIVERSITY  
OF LÜNEBURG / HONORARY PROFESSOR  
FOR PHILOSOPHY AND AESTHETICS,  
HANNS EISLER SCHOOL OF MUSIC BERLIN;  
GERMANY

*Richard David Precht (1964) is a philosopher, journalist, and author, and one of the most distinctive intellectuals in German-speaking countries. He is an honorary professor of philosophy at the Leuphana University Lüneburg and at the Hanns Eisler Academy of Music in Berlin. His books “Who Am I – And if so, How Many?”, “Love: A Disorderly Emotion” and “The Art of Not Being an Egoist” are international bestsellers and have been translated into 40 languages. Since September 2012, he has been the moderator of the philosophy programme Precht on the ZDF television network.*

**Photo: Amanda Berens**



## PROPAGANDA, GIGO

STREET ARTIST; GERMANY

*Gigo Propaganda was born in 1979 in Mostar (former Yugoslavia). When the communist system collapsed and the war started, he left the country and moved to the City of Essen, Germany. For him, moving from communism to capitalism was a very strange experience. He started to observe humans and society in general much more than he did before. The emerging street art, graffiti and mural art in the early 90s took him on a journey which is still in process. Over the years, Gigo Propaganda organised many art projects and his work has been exhibited all over Europe. Nowadays, Gigo Propaganda works in the field of concept art. Since 2012, he has been working on a portrait series called “Ruhrgebiet Jetzt!”. A large show is in the planning stage, which will present the 15 portraits publicly.*

**Photo: Private**



## SCHWARZ, ISABELLE

HEAD OF ADVOCACY, RESEARCH &  
DEVELOPMENT AND KNOWLEDGE  
MANAGEMENT, EUROPEAN CULTURAL  
FOUNDATION; THE NETHERLANDS

*Isabelle Schwarz is Head of Advocacy, Research & Development and Knowledge Management at the European Cultural Foundation (ECF). Her international experience combines work for intergovernmental organisations, Ministry of Culture of France, foundations and NGOs in the fields of advocacy and policy development, applied research, programme design and project management. She has a particular interest in strengthening international cultural relations and advancing philanthropy in Europe. Born and raised in Germany, she studied international relations, European studies, art history and archeology in France before working in London, Paris, Ottawa, Strasbourg, Brussels, Copenhagen and Amsterdam. Prior to her work at the ECF, she was Executive Director of ENCATC (European network on cultural management and policy). Isabelle served different juries and boards, including the PUMA Impact Award.*

**Photo: Anja Robertus**



## SINGH, EARL

COMMUNICATION AND PR CONSULTANT  
FOR THE CREATIVE INDUSTRIES, ECBN –  
EUROPEAN CREATIVE BUSINESS NETWORK;  
THE NETHERLANDS

*Earl Singh is a PR and communication consultant specialising in the creative industries. With over ten years of experience operating in the creative sector, Earl has worked on a number of campaigns, launches and projects, assisting creative agencies in attaining international media attention and coverage, developing overall brand and communication strategy and facilitating collaborations with creative partners.*

**Photo: Nick Jonkman**



## SOAVI, EMANUELE

DANCER / CHOREOGRAPHER;  
GERMANY

*Emanuele Soavi started his dancing career in 1996 at the Opera Rome, followed by engagements at the Teatro La Fenice Venezia, the Ballett Dortmund and at Introdans in the Netherlands. Since 2001, he has been working as a choreographer for national and international companies, festivals, theatres and universities, e.g. Dock 11 Berlin, Staats-theater am Gärtnerplatz München, Bolzano Danza Festival, ARTMark Festival Vitebsk, SAT Festival Barcelona, schrit\_tmacher Festival Aachen, KORZO Den Haag, Codarts Rotterdam. In 2012, he founded his own label Emanuele Soavi in company that above all concentrates on collaborating with international artists, institutions and companies from all disciplines.*

**Photo: Joris-Jan Bos**



## VOGEL, JASMIN

HEAD OF MARKETING & SPONSORING,  
DORTMUNDER U; GERMANY

*Since 2012 Jasmin Vogel has been responsible for marketing, sponsoring and development at the Dortmunder U and reports directly to the head of the U. The U's digital dimension is an essential part of the public communication and marketing strategy she has developed. In addition to conventional media, the U as a brand successfully communicates content and programme, plays an accepted role in social media and uses media productions to generate publicity for the building. In light of her activities as Project Marketing Manager for the City of Jena and Dortmund, Jasmin has acquired substantial experiences in the fields of exhibition, projects, conferences as well as in strategic partnerships, strategic communication and vision development.*

**Photo: Roland Baege**



**VOLLAND, HOLGER**

VICE PRESIDENT, FRANKFURT BOOK FAIR /  
CO-FOUNDER, THE ARTS+; GERMANY

Holger Volland currently serves as member of the executive board of Frankfurter Buchmesse. He is responsible for international business development and heads the book fair's office in Beijing. Holger is co-founder of THE ARTS+, a joint venture with Media Entrepreneur Christiane zu Salm. Over the course of his career, Holger has become known as a bridge between business and creative sectors, and his expertise for developing digital business models have helped numerous companies and organisations. Prior to joining the book fair, Holger served as Head of Marketing and Communications with the German Booksellers and Publishers Association, and Head of Brand Communications at MetaDesign AG. Earlier he led Leipziger & Partners, a digital marketing and communications consultancy, which he founded in Berlin. Holger enjoyed teaching as a lecturer at Hochschule Wismar, Mediacampus Frankfurt and Steinbeis and led the launch of the New Economy Business School as its founding director.  
**Photo: Frankfurter Buchmesse**

**WIEDERHOLD, MONIKA**

VICE PRESIDENT PRODUCT MANAGEMENT  
& INNOVATION, LUFTHANSA CARGO AG;  
GERMANY

Monika Wiederhold studied mathematics at Darmstadt Technical University and obtained an MBA in the UK. She gained international experience in the USA and Uruguay and began her career at Lufthansa in network planning systems in 1995. From 1997 to 2001, she held various management positions at Lufthansa Revenue Services GmbH. From 2001, Monika Wiederhold was responsible for the deployment schedule of 18.000 crew members of the Lufthansa Passage. Moving to the corporate center in 2007, she was heading various corporate projects and became deputy Head of Lufthansa Corporate Strategy. In 2011, she was appointed VP Product Management and Innovation at Lufthansa Cargo AG. In this role she heads the airfreight innovation and product management activities, as well as customer feedback management and the logistics operation of special products in Frankfurt. Currently, Monika Wiederhold is serving as Head of the supervisory board of Airmail Center Frankfurt GmbH.  
**Photo: Lufthansa Cargo AG**

**ZEPOU, AMALIA**

VICE MAYOR FOR CIVIL SOCIETY AND  
INNOVATION, MUNICIPALITY OF ATHENS /  
PROJECT DIRECTOR, SYNATHINA; GREECE

Amalia Zepou (1963) is an elected member of the Athens Municipality City Council and has been Vice Mayor for Civil Society and Innovation since 2014. In April 2013, she became advisor to the Athens Mayor Mr Yorgos Kaminis and created the platform synAthina which was further developed into an idea that won one of the five Mayors Challenge Awards from Bloomberg Philanthropies in September 2014. Prior to working for the Municipality of Athens, Amalia Zepou had been an independent documentary producer since 1998. She has a BA in social anthropology from the London School of Economics and gained an MA degree in media studies from the New School for Social Research in New York in 1991. Amalia Zepou has three children and lives in Athens.  
**Photo: Private**

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