


Workshop
digital culture

**FLÄMISCHE
WOCHEN NRW**

17.-24. MÄRZ 2019

 **Flanders**
State of the Art

(D)
Mit dem Antritt der aktuellen Regierung Flanderns hat die Zusammenarbeit zwischen Nordrhein-Westfalen und Flandern eine neue Dynamik bekommen. Eine erste gemeinsame Regierungssitzung fand 2015 in Düsseldorf statt. Während der zweiten gemeinsamen Regierungssitzung im Januar 2019 wurden gleich 17 Beschlüsse angenommen. Dabei wurden viele neue Bereiche für zukünftige Zusammenarbeit thematisiert. Um die Vielfalt dieser Partnerschaft vorzustellen, hat Flandern die Initiative ergriffen, vom 17. bis einschließlich 24. März 2019 – zum ersten Mal übrigens – eine Flämische Woche in Nordrhein-Westfalen zu organisieren.

(NL)
De samenwerking tussen Vlaanderen en NRW gaat ver terug in de tijd en is steeds uitermate vlot verlopen. Een eerste basis werd in 1991 gelegd met een ondertekening van een internationale NRW-Vlaamse samenwerkingsovereenkomst. Sindsdien vonden tal van wederzijdse bezoeken, conferenties en culturele uitwisselingen plaats. In 2015 werd een eerste gemeenschappelijke regeringszitting georganiseerd in Düsseldorf. Tijdens een tweede gemeenschappelijke regeringszitting in januari 2019 werden 17 besluiten genomen rond toekomstige samenwerking in verschillende beleidsdomeinen. Precies daarom heeft de Vlaamse Regering het initiatief genomen om in maart 2019, voor het allereerst een Vlaamse week in NRW te organiseren.

Workshop **digital culture**

Flemish minister of Culture, Media, Youth and Brussels Sven Gatz and the minister of Culture and Science of the State of North Rhine-Westfalia, Isabel Pfeiffer-Poensgen expressed their intention to collaborate in the field of digital culture. This intention was formalized during a mutual government meeting of NRW and Flanders on the 18th of January 2019. During the Flämische Woche NRW, a workshop on digital culture is organized with a focus on practice and policy in Flanders and North Rhine-Westfalia.



Isabel Pfeiffer-Poensgen, Ministry of Culture and Science of the State of North Rhine-Westfalia and Sven Gatz, Flemish minister of Culture, Media, Youth and Brussels

22 March 2019 — Düsseldorf

- 12:00 **Lunch**
- 12:30 **Opening words** by Luc Delrue and Reinhard Krämer
- 13:00 **Presentation of the vision memorandum 'A Flemish cultural policy in the digital era'** by Katrien Devroe, policy advisor Department Culture, Youth and Media
- 13:15 **Two parallel sessions**

SESSION 1: Live-arts and digital media

Today there is increasing recognition at political level of the important role of the cultural and creative sectors in a human-centered approach to innovation and the need for the deep expertise of the live-arts in imagining alternative use of technology enabling alternative agency in the digital society.

Imagination, visualization, story-telling, immersion, audience development etc. are all concepts that theatre has been dealing with for at least a few hundred years.

The accelerating pace of technological development has changed the fundamental nature of the communication and its relationship with the audience, providing new opportunities to reach wider audiences and develop new markets.

During this session we will delve in what is currently at stake in the performing arts scene. Do we need new creative coalitions to support innovation in and through live-arts? Do we need new physical and digital infrastructure to enable these forms? How will we support the development of new forms of creation through the use of innovative technologies?

With: Fabian Saavedra-Lara and Klaas Werner (medienwerk.nrw), Katja Grawinkel-Claassen (FFT Düsseldorf), Michael Eickhoff, Kay Voges and Marcus Lobbes (Dortmund Academy for Theatre and Digital media), Stefan Hilterhaus (Pact-Zollverein), Klaas Werner (Anna Kpok), Malte Jehmlich, Nicolai Skopalik, Nils Voges (sputnic), Ilja Van Autreve (KOPERGIETERY), Eric Joris (Crew), Ief Spincemaille (Werktank), Gerhard Verfaillie (cultuurcentrum Hasselt), Tim De Paepe (playField), Dirk De Wit (Flanders Arts Institute).

moderated by Valery De Smedt, freelance consultant in areas of collaborative practices between art, technology and research.



*Reinhard Krämer, Head
Regional and international
cultural policy of the
Ministry of Culture and
Science of NRW*



*Luc Delrue
Secretary-General of the
Flemish Department of
Culture, Youth and Media*

SESSION 2: The Digital Archive

The workshop is organized around two key concepts: collaboration and concrete projects.

First, digital archives are confronted with challenges in terms of infrastructure, providing digitisation services and disclosing materials. These challenges can be overcome by combining strengths in collaborations between archives and art organisations. But how to organise such collaborations? What is the best constellation of partners that you need in an ambitious collaboration?

Second, we look at small, tangible and perhaps experimental projects that fuel collaboration and yield valuable lessons learned. However, a precondition for supporting such projects is that the gathered knowledge is well documented and transferred. So, how to select projects to support if outcomes are uncertain? And how to learn from failures and successes? Where is knowledge exchanged?

The following questions will be discussed:

- How to bridge the gap from the technical work of archiving and digitalisation, towards disclosing the (physical and digitized) materials?
- How do you ensure that the disclosure is appealing and appropriate for diverse audiences, such as art professionals, researchers, educators, and the general public?
- How do you create value with archival material between heritage-oriented projects by heritage-oriented organisations, and projects and organisations that are concerned with contemporary art?

With: Pina Bausch Foundation (Salomon Bausch, Ismaël Dia),
Packed (Bart Magnus), VIAA (Debbie Esmans), CEMPER (Veerle Wallebroek,
Jan Grieten), Rosas (Floor Keersmaekers), Argos (Sofie Ruysseveldt)
moderated by Tom Ruetten, Head of information and data at Flanders Arts Institute

16:30

Wrap-up and drinks

A history of exchange on digital culture between North Rhine-Westphalia, Flanders and the Netherlands.

There is a history of collaboration and exchange on digital culture between Flanders, North Rhine-Westphalia and the Netherlands, organized by Flanders Arts Institute, medienwerk.nrw and Het Nieuw Instituut.

2007

Meeting between media art institutions from Flanders and NRW in the Representation of the State of North Rhine-Westphalia to the European Union. 25 participants from Flanders and NRW.

2010

e-culture fair, Dortmund (D)
23-25 August 2010
44 e-culture projects from NRW, Flanders and the Netherlands

2011

e-Culture Fair, Hasselt (B)
16-17 November 2011
50 e-culture projects from Flanders, the Netherlands and NRW

2015

Expert meeting digital culture Belgium, the Netherlands, NRW

2016

3-6 November 2016

International visitors program organized by NRW KULTURSEKRETARIAT: *Digital culture in NRW: from the arts to video games*
Participants: Tailieu Art Office, Buda, Overtoon, Guon, BEAF, Constant
Visits: Theater Dortmund, Dortmunder-U, Hartware MedienKunst Verein, European Center for Creative Economy (ecce), Next Level 2016 – Festival for Games, KHM-Academy for Media Arts Cologne, NRW Forum Düsseldorf, imai - inter media art institute, Julia Stoschek Collection.

7-9 November 2016

International visitors program organized by Kunstenpunt: *Media arts in Brussels, Kortrijk, Namur and Mons*
Visitors from North Rhine-Westphalia: Renate Buschmann (imai – inter media art institute, Düsseldorf), Alexander Kerlin (Theatre Dortmund), Ruth Prangen (Atelier 4D, Cologne), Jasmin Vogel (Dortmunder U – Center for arts and creativity), Klaas Werner (medienwerk.nrw)

2017

9-12 November 2017

International visitors program organized by NRW KULTURSEKRETARIAT: *Video games @ Next Level Festival*
Visits: Cologne Game Lab, Ludwig Forum Aachen, Heinrich Heine Institut Düsseldorf
Participants from Flanders: Youri Loedts and Bram Michielsen

Live-arts and digital media

NORTH RHINE-WESTPHALIA

Fabian Saavedra-Lara

Fabian Saavedra-Lara is a German-Chilean curator in the context of media art and digital culture. In 2010/11 he worked in the office the founding director of the Dortmund U. In the framework of the media arts festivals ISEA2010 RUHR, he worked as project manager of the exhibition E-Culture Fair 2010 on behalf of HMKV. In 2012 he was assistant curator at HMKV. In 2013 he curated the interdisciplinary group exhibition *Requiem for a Bank* and co-curated the *New Industries Festival* at HMKV. Since 2013, he has been directing the Office of medienwerk.nrw, a network of organizations working in the realms of media art and digital culture in North Rhine-Westphalia. Since 2016 he has been co-directing the Interkultur Ruhr programme of the Ruhr Regional Association. www.medienwerk-nrw.de

Klaas Werner

Klaas Werner (°1985) is founding member of the performance collective Anna Kpok that produces performative artworks at venues and festivals such as Ruhrtriennale, Ringlokschuppen, Ruhr, Theater Dortmund and Schaubude Berlin. He has a steadily growing interest in media art and related contemporary discourses. He also worked as a dramaturge and production manager for Mats Staub (CH), Bern Retour (CH) and in various positions

for festivals including Theaterformen, Theater der Welt and favoriten Festival. Since 2015 he works as production manager at medienwerk.nrw. He has a master's degree in theatre studies from the Ruhr University Bochum.

—
The performance collective **Anna Kpok**, founded in Bochum in 2009, have in recent years been extensively involved with game theatre and the translation of digital aspects into analog stage situations: from computer games and technologies such as smart homes to online profiling and tracking.

In their interactive spaces and stagings, which focus on new, different concepts of living and living together in different ways and enable open discussions, the viewers themselves decisively decide how the evening will proceed. With this special form of game theatre, in workshops and through continuous artistic (research) work, they want to work out new aspects of a narrative that is oriented towards the digital and combine it with the testing of temporary communities. www.annakpok.de

Kay Voges

Kay Voges (°1972) is since 2010 intendant of the Theatre Dortmund.

Michael Eickhoff

Michael Eickhoff (°1972) is since 2010 Chef-dramaturg of the Theatre Dortmund and lecturer at the Folkwang-Hochschule Essen.

Marcus Lobbes

Marcus Lobbes (°1966) works since 1995 as director in theatre and music theatre.

The **Academy for Digitality and Theatre**, a project of the Theatre of the City of Dortmund, will be founded in 2019 and is subsidized by the North-Rhine Westphalian government, the German federal government and the German Federal Cultural Foundation (Bundeskulturstiftung). The aim of the theatre of Dortmund is to establish a research and production laboratory in which cultural, economic and scientific partners examine the potential of digital technologies for the performing arts. The concept of the Academy is based on three pillars:

- (1) R&D: Each year, several scholarships will be given to artists, engineers or scientists with professional experience in the performing arts. Together with the other scholars and the theatre of Dortmund, they will do research on the use of digital technology in theatre and realise productions.
- (2) Know-how transfer: Twice a year, a conference on the use of digital technology in theatre will be organised.
- (3) Education & Training: The Academy will offer an education and training programme for the technical and technical-artistic theatre professions.

Stefan Hilterhaus

Stefan Hilterhaus is the artistic director of PACT Zollverein which he co-founded in 2002. After an apprenticeship as a boat builder, Stefan Hilterhaus studied romance philology and history and graduated in dance and choreography. One of the fundamental concerns of Hilterhaus in PACT's programs is to link artistic practices with diverse

areas of knowledge to address urgent issues of today. Discursive formats and advanced transdisciplinary working methods are used to forge productive links and processes between art, science, different forms of knowledge, social work and technology.

—
FACT Zollverein is situated in the heart of the Ruhr District. The house boasts a nationwide unique working structure which consolidates three key areas of activity addressing regional, national and international social and cultural interests which all contribute to the standing and appreciation of dance and performance as independent art forms.

In its residency programme, which is open to artists from around the world, FACT operates as an artists' centre offering space for concentrated working processes. Under the rubric platform, it initiates exchanges between artists, academics and students from diverse disciplines and promotes critical dialogue and reflection on artistic methodologies and findings. Its third main focus is on presenting an innovative and high calibre stage programme featuring premieres, co-productions and guest performances. In addition, it engages in broad ranging projects concerned with urban living, the role and impact of urban space on communities and the development of collective models and approaches to shaping urban society.

www.pact-zollverein.de

Kathrin Tiedemann

Kathrin Tiedemann studied theatre science and German philology. She was

dramaturg at Kampnagel in Hamburg, co-founder and curator of the festival "reich & berühmt" in Berlin and worked as an editor and author for the weekly newspaper Freitag and Theater der Zeit a.o.. Since 2004, she has been the artistic director and managing director of the Forum Freies Theater (FFT) in Düsseldorf. Publications: Kathrin Tiedemann and Frank Raddatz (Ed.): *Reality strikes back. Tage vor dem Bildersturm* (Research 47, Berlin 2007) as well as *Reality strikes back. II. Death of Representation* (Recherchen 70, Berlin 2010).

Katja Grawinkel-Claassen

Katja Grawinkel-Claassen studied media and cultural studies in Düsseldorf and Potsdam. She has worked as a freelance author for newspapers, magazines and radio, including Der Freitag, Theater der Zeit, taz Berlin, Neue Rhein Zeitung Düsseldorf. From 2008 to 2012 she worked with the independent German-Swiss theatre group Schauptplatz International. Since 2012 she has been a dramaturg at the FFT Düsseldorf.

The Forum Freies Theater (FFT)

Düsseldorf exists since 1999. FFT is the platform for professional independent theater in NRW's capital city of Düsseldorf. As an institution, the FFT not only provides space for independent art, but also actively engages in its developments and facilitates constant exchange. FFT's goal is to be more than just a space for presentation. Art, research and education are fields of action, in which the FFT deals with current discourse in society. The focus

currently lies on: democratization, post-colonialism, transculturalism and networks/digitality. In 2015, the FFT was awarded the Theaterpreis des Bundes.

fft-duesseldorf.de/

Sputnic

Sputnic is an arts collective from Germany, founded in 2004 by Malte Jehmlich, Nicolai Skopalik and Nils Voges. We're working as graphic designers, video-artists for theatre-plays and as creators of new concepts for media-installations and -performances. www.sputnic.tv

Stephan Schwarz

is the programme director of tanzhaus NRW.

—
tanzhaus NRW, an almost unique institution in Europe, opened for dance in 1998. On a 4,000 square meters surface, it is at the same time a performance venue with around 200 changing annual events on two stages, acclaimed training center, the Academy, with an average of 350 courses and workshops per week in eight studios, a center for dance with and for children and youths, the Young Tanzhaus, as well as a production center for professional artists. It is at the same time theatre and school of dance, production site for free choreographers from North Rhine Westphalia and Europe and internationally respected lively role model for promoting dance at all levels.

FLANDERS**Ilja Van Autreue**

Ilja Van Autreue (°1989) found his love for theatre at a young age at KOPERGIETERY, participating in several plays and in the drama workshops. Now a master in communication sciences and film studies and a certified digital storyteller, Ilja started his professional career in international cinema productions. In 2014, Ilja started professionally in KOPERGIETERY. Dedicated in investigating the line between performing arts for young audiences and digital media, he coordinates the Medialab, a new creative media space in a theatrical context. In addition Ilja assists KOPERGIETERY's artistic director Johan De Smet.

—
KOPERGIETERY is a creative venue for young audiences, focusing on drama, dance and music. A house where children and young adults come into contact with art. A house where artists and children create together and inspire one another. A house that puts on performances, invites guest performers and organizes drama workshops.

kopergietry.be/

Tim De Paepe

Tim De Paepe (°1986) is a theater maker, director and computer scientist. As a theater maker he uses his background in computer science to question various topics; including the ethics behind data, the future of technology and the connection between people in a digitised society. In 2016 he won the Henriëtte Hustinx prize, a prize awarded to promising young talent. Tim De Paepe currently lives and works in Ghent.

Lana Schneider

Lana Schneider (°1991) is a theater maker, stage designer and visual artist. In her visual work Schneider uses various media. After her studies she participated in projects by, among others, Frederic Geurts and Henri Jacobs. She attended a residence program in Iceland and she worked with choreographer Radouan Mriziga on the dance performance "7". Lana Schneider currently lives and works in Ghent.

—
playField. is a young art collective which explores the boundaries between actor and spectator. Through interactive installations they invite the audience to join a shared experience. From the first invitation to participation onwards, the unscripted dialogue between the audience and the actors, as well as the collective experience, are important for the spectators perception. The outcome of a performance therefore lies not only in the hands of its creators, the spectators are equally responsible in this matter.

playfield.be/

Eric Joris

Eric Joris, founder of CREW, is a transdisciplinary artist and researcher that pioneered immersive VR performances since late 90ies: *'Media as a prosthesis'*. *Crash* 2004 and *U_Raging Standstill* 2005 were the first VR/video-based immersive performances for audiences. CREW is composed of artists and scientists of the University of Hasselt and Antwerp, has been part of important E.U. FP7 research programs. *Terra Nova*, *C.A.P.E.*, *W_Double U*, *Eux*, *Explorer*, *Absence*, *Collateral Rooms*, have been shown

around the world at major art/theatre festivals and conferences.

—
 As an experimental company, **CREW** aims to visualize how technology is changing us. The art form that is used for this purpose and that quite simply engages the body of the spectator, is immersion. There are multiple ways of sharing immersive environments with the public but the main criteria is for the art form to be live: theatre, installations and performances. These real-time creations anchor the immersive experience in the here and now. In the here and now CREW confronts a wide and international audience personally and bodily with that which surrounds us, our place in it and the way we perceive ourselves.
www.crewonline.org

Gerhard Verfaillie

Gerhard Verfaillie graduated at the Leuven University. He worked as a teacher in arts school, as a festival coordinator for Anno'02 and as a theatre programmer (adults, families, schools). He is general manager of the cultural centre Hasselt, where the program focuses on 'presentation / reflection / artist development'. CCHA works (inter)nationally and is partner in three European projects (TEEN, PUSH+ and IMPACT). He is also artistic director of Krokusfestival, an international arts festival for young audiences and artistic director of HET LAB, a residential artistic workspace in Hasselt. Next to that he works as a dramaturg for tout petit, dance company for young audiences.

—
CCHA is a large A-cultural centre in

Hasselt. The program focuses on a triangle operational strategy: presentation, reflection and artist development. CCHA presents around 300 artistic shows ‘word, dance, music, image’ a year. It also runs festivals: Nordic night(s), Krokusfestival, Piano day(s), SPOTS and IMPACT. CCHA supports artists in their development by an open workspace for visual artists and HET LAB, a coproductional and residential artistic lab for artists working for young audiences. The centre works internationally in two Creative Europe funded projects and in the Interreg cross-border project IMPACT, international meeting in performing arts & creative technologies.

www.ccha.be

Ief Spincemaille

Ief Spincemaille (°1976) obtained his master’s degree in philosophy at the University of Leuven and studied jazz, modern music and technology at L’Aula de Musica in Barcelona. After his studies he made his first work as an autodidact in 2006: “Is the great bear a lonely bear”. Since then he has been working as a scenographer and artist. Ief is also the technical director of Werktank. His work has been shown at the Dutch Film Festival (Utrecht), at the Ferme Des Buissons (Paris), L’Opera (Paris), De Brakke Grond (Amsterdam), Festival d’Avignon, Artefact Leuven, STRP festival (Eindhoven), ... His installation “There is the sun” (2013) was honored in 2014 with an Honorary Mention by the jury “Interactive Art” of Ars Electronica (Linz).

—
Werktank ‘Factory for new and old media art’ is a production platform

for media art. Our main mission is the realisation and distribution of installation art that investigates the relation between technology and perception. Werktank functions as a work tool for the artist and puts its artistic, technical and productional expertise at the disposal of young and emerging artists. We accompany the artist through all the phases of the creation process of media art, from the research process till the final realisation and active distribution of the work, by offering residencies, financial and productional support. Most of the works produced in our media-factory are comments or reflections on contemporary visual culture. They form a bridge between the past and the present by deliberately mixing new and old media.

www.werktank.org

Valery De Smedt (°1974)

works as freelance / independent consultant & EU project officer offering advisory services in areas of collaborative practices between art, technology and research. Valery De Smedt holds Master’s degrees in Art History (University of Ghent), Anthropology (University of Ghent), Media & Communication (University of Ghent) and Fine & Decorative Arts (University of Cambridge). She is a member of the Flemish evaluation committee for Audiovisual, Visual & Transdisciplinary Art; member of the Board of Directors of the Flemish art centre KAAP and the symphonic orchestra Anima Eterna.

The digital archive

NORTH RHINE-WESTPHALIA

Salomon Bausch - Ismaël Dia

Salomon Bausch is chairman of the board of trustees of the Pina Bausch Foundation. In 2009 Salomon established the charitable *Pina Bausch Foundation* in which he has placed her entire artistic legacy in accordance with her wishes. Ismaël Dia is managing director of the Pina Bausch Foundation and director of Archives.

The Pina Bausch Foundation

preserves the artistic legacy of the great dancer and choreographer Pina Bausch; to keep it alive and carry it on into the future. One of the fundamental tasks of the foundation is to assort the very complex and exceptionally comprehensive material from Pina Bausch’s artistic legacy in an archive and make much of it available to the public. In addition, the foundation follows the traces in order to collect the knowledge and experience of Pina Bausch’s companions, dancers, and staff. The objective of this work is to keep Pina Bausch’s art alive by making it perceptible for future generations – for experts and amateurs, for the curious and newcomers, people of all ages and especially for a young generation of dancers. In letting the pieces come true on stage again and again in the future. And in having a long-term home for the *Pina Bausch Foundation* and the *Pina Bausch Archive*; a place for people to meet and a creative universe, like a lushly verdant garden. A centre from which Pina Bausch’s work radiates into the world.

www.pinabausch.org

FLANDERS

Bart Magnus

Bart Magnus (°1985) works at PACKED since 2016. He is involved in the collaborative project TRACKS (www.projecttracks.be), that aims to support the arts sector in taking care of their archives and collections. Next to that, Bart mainly works on projects linked to the issue of open data and content in collaboration with a.o. the Wikimedia Foundation. Before becoming a PACKED staff member he worked for the VTI, Vlaams Theater Instituut (Flemish Institute for the Performing Arts) that merged into Flanders Arts Institute in 2015. He worked as a researcher in the European SPACE-pilot project (www.artsmobility.info), dealing with data collections about artistic mobility, and was appointed head of performing arts documentation in 2010. Bart holds a master's degree in Germanic languages and an additional master's degree in Theatre Studies.

–
PACKED is the center for expertise that offers knowledge and support regarding digital heritage in Flanders and Brussels, engaging with diverse groups of communities. Through our expertise, we support cultural organisations adapting their operations to our fast paced technology infused economy. Our understanding of digital technologies for heritage objects, metadata and work processes helps organisations seize the opportunities they

offer to society. As the care of heritage is not only the domain of conservators but starts with the producers, and needs the support from intermediate bodies, government and ICT experts, we have a multi-domain, cross-sectoral approach covering the full life cycle of a digital object. PACKED supports organisations to become agile, collaborative and scaleable, all necessary organisation competencies for our fast paced technology infused economy. Through our services we support the creation of a reliable, qualitative and sustainable digital heritage, accessible to the public and users. Since January 2019, PACKED operates as part of VIAA (Flemish Institute for Archiving) www.packed.be

Debbie Esmans

Debbie Esmans (°1977) is the Manager Policy and Strategy at VIAA since the end of 2014. She is responsible for VIAA's policy contacts and shapes, in collaboration with the rest of the management team, the overall strategy of VIAA. As the lead of VIAA's stakeholder management, she is head of the team account-management, shapes legal agreements with partners and also sets the course of the B2B developments in VIAA. Debbie has an extensive experience in culture and media policy. After several years of policy work in the Flemish culture administration (2000-2009) with specializations in arts policy and e-culture, she broadened her scope in 2009 from culture to media and became Media Counselor at the Minister responsible for Media until the end of

2014. Debbie holds a degree in History and Culture Management.

–
VIAA is the platform for audiovisual history and digitizes and preserves images and sound from Flanders and aims to make this accessible for everyone. The archives of the public broadcaster, commercial and regional television stations, cultural heritage institutions and arts institutions in Flanders have a rich variety of image and sound, stored on various carriers. Up until the 1990s, image and sound material was still recorded on physical carriers. These are analogue and are at risk of loss due to damage to the carriers or specific playback equipment no longer being available. More recent recordings were often originally digital or have already been digitised. However, today's digital recordings often turn out to be more vulnerable than many old, analogue carriers.

VIAA is engaged in the preservation of audio-visual material in Flanders and is starting to broaden its scope to photographs. VIAA does not only digitise analogue material but also preserves original digital material on its servers. VIAA does this in a sustainable way, so that future generations have access to the past.

VIAA also shares the image and sound archive through various platforms. The focus is currently on education in particular with a specific platform only accessible for teachers, but VIAA also wants to give scientists and the general public access to the Flemish archives as much as possible. Material

is also being shared between content partners through a closed platform in order to enable cross-organization and cross-sectoral collection management and possible re-use. The publication of material takes place in consultation with the content partners and with respect for copyrights. VIAA currently provides these services to more than 150 organisations in the field of culture, media and government.

Since January 2019, PACKED and Lukas operate as part of VIAA .

www.viaa.be

Veerle Wallebroek Jan Grieten

Veerle Wallebroek (°1979) studied Communication Science (University of Antwerp, BE, and Universidad Complutense de Madrid, ES), Journalism (Vlekho Brussels, BE) and Culture Management (University of Antwerp, BE). In 2002, she started her career at the Press Department of Royal Opera House La Monnaie (Brussels). She became coordinator of Het Firmament in 2007, which at the time was the centre for puppetry heritage in Flanders, the Dutch speaking region of Belgium. Under her leadership, Het Firmament broadened its focus in 2012, becoming the centre of expertise for performing arts heritage (dance and theatre, including puppetry). Recently, Veerle was appointed director of CEMPER, Centre for music and performing arts heritage. CEMPER is the result of a fusion between the organisations Het Firmament and Resonant, centre of

expertise for musical heritage. Veerle Wallebroek is Secretary General of SIBMAS, International Association of Libraries, Museums, Archives and Documentation Centres of the Performing Arts, and member of several advisory boards.

Jan Grieten (°1965) is a staff member of CEMPER, Centre for Music and Performing Arts Heritage. He studied Art History (1989), Documentation and Library Science (2001 & 2013). Following a twelve-year career with a culture organisation that worked on gender and art, he started working for Resonant in 2013, the Centre of Expertise for Musical Heritage in Flanders and Brussels. He is an expert on digitisation, heritage conservation, and communication. He also works as an independent editor and chief editor of (art) historical publications.

–
CEMPER is the Centre for Music and Performing Arts Heritage in Flanders and Brussels (Belgium). We stimulate and strengthen communities, organisations, and individuals to raise awareness for and look after their heritage. We take an all-round approach, with an eye for past and future, tangible and intangible heritage, research, and art practice. As a networking organisation, we enter into dialogue with local and international partners.

www.cemper.be

Floor Keersmaekers

Floor Keersmaekers (°1986) is responsible for General Dramaturgy

and Archiving at Rosas. She holds a Bachelor's Degree in Theatre Studies and Literary Theory and a Master's Degree in Comparative Modern Literature, both from Ghent University. At the same university, she completed a PhD in Literary Theory on Vladimir Nabokov's lectures on literature. She started working at Rosas in 2014 as Anne Teresa De Keersmaecker's personal assistant. Since December 2018, she moved on to become responsible for the dance company's archives and for general dramaturgical assistance.

–
Rosas is the company of the choreographer and dancer Anne Teresa De Keersmaecker. It was founded in 1983 during the creation of the piece *Rosas danst Rosas*. Since her debut in 1982 with *Fase*, *Four Movements to the Music of Steve Reich*, De Keersmaecker has been engaged in a rigorous exploration and articulation of movement, from its simplest forms to its most complex. The relationship between movement and music is essential to De Keersmaecker's concept of dance. Rosas has expanded the art of dance as an act of writing movements in space and time, and has over the years explored choreography in partnership with other compositional forces, namely music, geometry, the visual arts, and language. Concurrently with the creation of new pieces, Rosas continues to perform and teach the existing repertoire, which now spans a period of 30 years. In this way the company's own artistic past continues to be passed on to new

generations of dancers and audiences. The Rosas facilities in Brussels are a center of myriad artistic activities and resources in the performing arts. At present the campus is shared with P.A.R.T.S. and the contemporary music ensemble Ictus, and studios are also made available to WorkSpaceBrussels, the summer residents of Summer Studios, and the numerous companies and artists who come to work here.

www.rosas.be

Sofie Ruyseveldt

Sofie Ruyseveldt (1979) holds master's degrees in Archaeology, Conservation and Management of Contemporary Art and in Library and Information Science. Previously she worked as an information manager/librarian at an international law firm and at the Belgian Data Protection Authority. Since 2011, she works at ARGOS, Centre for Art and Media in Brussels. As collection manager, she is responsible for the long-term preservation of the audiovisual collection and for the ARGOS media library. Over the last few years she managed several projects for ARGOS, such as the European digitisation project 'Digitising Contemporary Art' (DCA). Currently, she coordinates the digitisation activities of ARGOS as content provider of the Flemish Institute for Archiving (VIAA) and is leading a research project about Belgian artists' films and videos in the 1970s.

—
ARGOS, founded in 1989, is a Brussels-based institution for the production

and advancement of critical audiovisual arts, as well as its conservation and restoration. It makes exhibitions and programmes, distributes moving image works, and builds, preserves, and discloses a prominent collection of artists' films and videos.

ARGOS considers the audiovisual as a primary means of looking at and understanding the world in more inclusive and integrated ways. For this reason, it fosters dialogue with a broad range of institutional and non-institutional partners and voices, both in Brussels and beyond, and seeks new ways to engage diverse audiences through the staging of exhibitions, screenings, workshops, and other stimulating exchanges and events.

Additionally, ARGOS develops original research projects relating to significant gaps in art history and its relationship to culture and society. It also houses a unique media library with books, magazines, festival catalogues, and the audiovisual works of the collection, which is open to both professionals and the general public.

Through these various activities, it aims to more fully understand the past and present of audiovisual arts, as well as provide tools to collectively imagine and shape its futures.

www.argosarts.org

Tom Ruette

Tom Ruette (1985) is responsible for managing the data describing the arts sector in Flanders and Brussels at Flanders Arts Institute. After an

academic stint as a Cognitive Linguist at University of Leuven, University of Freiburg and the Humboldt University in Berlin, Tom Ruette switched to industrial research as a data scientist in several European research projects. Since 2016, he joined **Flanders Arts Institute** to combine his passion for culture and data.

Salomon Bausch

Pina Bausch Foundation,
Chairman of the Board of Directors /
Executive Director

Ianthe De Boeck

Cultuurconnect,
projectmanager

Luc Delrue

Secretary-General
of the Flemish Department
of Culture, Youth and Media of
Flanders

Tim De Paepe

playField

Jean Pierre Deschepper

CREW, manager

Valery de Smedt

Freelance consultant

Katrien Devroe

Department CJM,
policy advisor

Leen Driesen

Department CJM,
policy advisor

Michael Eickhoff

Theatre Dortmund,
Chefdramaturg and Dortmund
Academy for Theatre and Digital media

Debbie Esmans

VIAA,
Manager Policy & Strategy

Katja Grawinkel-Claassen

FFT Düsseldorf,
dramaturgie & audience development

Jan Grieten

Cemper,
projectmanager

Koen Haverbeke

General Representative of the
Government of Flanders in Germany

Stefan Hilterhaus

Pact-Zollverein,
artistic director and executive director

Malte Jehmlich

sputnic

Floor Keersmaekers

Rosas,
dramaturgie & archive

Reinhard Krämer

Ministry of Culture and Science
of the State of North Rhine-Westphalia,
Head Regional and international
cultural policy

Marcus Lobbes

Dortmund Academy
for Theatre and Digital media

Bart Magnus

VIAA,
Packed

Bettina Masuch

Tanzhaus NRW,
artistic director

Tom Ruette

Flanders Arts Institute,
Head of information and data

Sofie Ruysseveldt

Argos,
collection manager

Fabian Saavedra-Lara

medienwerk.nrw,
artistic director

Stephan Schwarz

Tanzhaus NRW,
programme director

Nicolai Skopalik

sputnic

Ruth Schiffer

The Ministry of Culture and Science of
the State of North Rhine-Westphalia,
expert Film and Media Art

Lana Schneider

playField

Marlene Schüsseler

Ministry of Culture and Science of the
State of North Rhine-Westphalia,
Policy officer

Ief Spincemaille

Werktank,
co-founder and artist

Ingrid Stoppa-Sehlbach

The Ministry of Culture and Science of
the State of North Rhine-Westphalia,
advisor to the Minister,
Department Museums, Art, Film

Kathrin Tiedemann

FFT Düsseldorf,
artistic director and managing director

Ilja Van Autreve

KOPERGIETERY,
assistant artistic director & Medialab
coördinator

Hannes Van Haverbeke

Cultuurconnect,
projectmanager

Gerhard Verfaillie

cultuurcentrum Hasselt,
general director

Kay Voges

Theatre Dortmund,
intendant

Nils Voges

Sputnic

Veerle Wallebroek

Cemper, coordinator

Klaas Werner

medienwerk.nrw,
projectmanager and Anna Kpo

*Organized by The Flemish Department of Culture, Youth and Media,
The Ministry of Culture and Science of the State of North Rhine-Westphalia,
Flanders Arts Institute, medienwerk.nrw*

DEPARTEMENT
CULTUUR, JEUGD & MEDIA



Ministry of Culture and Science
of the German State
of North Rhine-Westphalia



FLANDERS
ARTS INSTITUTE

mw
medienwerk.nrw

CONTACT POINTS

Flanders Arts Institute is an interface organisation and expertise centre for the arts from Flanders and Brussels. Flanders Arts Institute wants to stimulate the development of the arts and the policy and to feed the debate about the arts in society. Flanders Arts Institute wants to do so by:

- mapping the artistic ecosystem;
- disseminating knowledge and expertise about the arts in Flanders and Brussels in Belgium and abroad;
- connecting players in the arts and the policy – including areas outside the arts;
- reinforcing the international dimension of the arts.

In carrying out its mission, Flanders Arts Institute places the artist at the centre of its activities. As a support organisation for the arts sector and the policy, it adopts an independent position with a broad vision on the entire arts landscape. Diversity within the arts and the transition towards sustainable work and organisation models are spearheads of its activity.

<https://www.flandersartsinstitute.be>

medienwerk.nrw is the network for Media Art and Digital Culture in NRW. Twenty two institutions which are active in different art disciplines are member of the network. The Media Art Network's mission is to promote media art in NRW and to foster exchange between artists and institutions working in the fields of research, teaching, production, presentation, archiving and promotion of media art. The office of medienwerk.nrw organises and coordinates discursive events for medienwerk.nrw partners as well as workshops for media artists and international conferences and festivals. It advises media artists in NRW on grants, opportunities for cooperation and production sites while informing the Ministry for Culture and Science of NRW on the latest developments in the realm of media art. The office is also in charge of the advertisement and awarding of the NRW Grant for female Media Artists as well as the jury procedure for the NRW Award for Emerging Media Artists and informs the public about its activities. Since 2013 the Office medienwerk.nrw is located at Hartware MedienKunstVerein (HMKV) in Dortmund. [Medienwerk.nrw](http://medienwerk.nrw) is subsidized by the North-Rhine Westphalian government.

www.medienwerk-nrw.de

with the support of Cultuurconnect

Cultuurconnect is an organization of the Flemish government. Its aim is to support and guide libraries and cultural and community centres in refocusing and realizing their objectives in a digital society. Cultuurconnect works with local cultural institutions and administrations to create a laboratory environment in which solutions to digital challenges can be tested. Projects that produce favourable results can lead to scale ups and services that benefit all partners in the cultural domain. <https://www.cultuurconnect.be/about-us>

NOTES

A series of 20 horizontal dotted lines for writing notes.

NOTES

A series of horizontal dotted lines for writing notes.

NOTES

A series of 20 horizontal dotted lines for writing notes.

NOTES

A series of 20 horizontal dotted lines for writing notes.