

# /Congress on Digita/ Cu/ture

/ Digital Transformation  
in Culture and the Public

Ku/tur  
Digita/

---

10. + 11. October 2023  
PACT Zollverein Essen

## Day 1 / 10 October

- 10:00 Admission
- 11:00 **Welcome**  
Katarzyna Wielga-Skolimowska,  
*Artistic Director of the  
German Federal Cultural Foundation*
- 11:30 **INPUT TALK 1** **EN** ▶  
**The vulnerable museum**  
Johanne Løgstrup, *Kopenhagen*
- 12:15 **INPUT TALK 2** **EN** ▶  
**Showpiece or Corpus Delicti?**  
Rebecca Kahn, *Wien*
- 12:15 **TABLE TALK**  
Discussion with Sina Schmidt (*Deutscher Bühnenverein*), Tina Lorenz (*Staatstheater Augsburg*)
- 13:00 Lunch Break
- 14:00 **TABLE TALKS**  
Discussion with Lucie Paterson (*ACMI*),  
Anne Mollen (*AlgorithmWatch*),  
Felix Sieker (*Bertelsmann Foundation*),  
Philippe Genêt (*German National Library*),  
Holger Simon (*Pausanio Akademie*)  
und Nandita Vasanta (*Superrr Lab*)
- 15:00 **INPUT TALK 3** **DE** ▶  
**How Can AI Become  
Part of Society?**  
Discussion with Mario Klingemann, *München*
- 16:00 **PANEL 1** **DE** ▶  
**Contact Zone, Conflict Zone:  
Cultural Institutions in  
Current Debates**  
With Wiebke Ahrndt, Amelie Deuffhard,  
Vanessa Opoku, Sonja Walter
- 17:00 Break
- 17:30 **Meet n' Greet at the  
Harvest Houses**  
Opening Dinner
- STAGE PROGRAMME  
at the Zeche Zollverein, Hall 5**
- 18:30 ArtesMobiles: SystemFailed Performance 1  
21:00 ArtesMobiles: SystemFailed Performance 2
- 22:00 **DJ Set**  
Jana Kerima Stolzer & Lex Rütten

## Day 2 / 11 October

- 10:00 **INPUT TALK 4** **DE** ▶  
**Open up: How Generation AI  
(GenAI) Is Shaping the Future  
of Society and Culture**  
Florian Dohmann, *Berlin*
- 10:45 **INPUT TALK 5** **EN** ▶  
**Digital Art for Non-Human  
Lifeforms**  
Studio Above&Below, *London*
- 11:30 Break
- 12:00 **PANEL 2** **DE/EN** ▶  
**How Cultural Institutions  
Must Change**  
With Tulga Beyerle, Stefanie Dathe,  
Michael Eickhoff, Alistair Hudson
- 13:00 Lunch Break
- 14:00 **OUTRO:  
Looking Back to the Future**  
Q&A with the Teams of the  
15 Digital Fund Projects
- 15:00 **Wrap-Up & Farewell**

Moderator: Katja Bigalke

▶ Livestream of the Input Talks & Panel  
Discussions on the YouTube channel  
of the German Federal Cultural Foundation

/ Line-Up

After four years, our Digital Culture programme will come to an end in late December 2023. On 10 and 11 October 2023, we are therefore organising the Congress on Digital Culture at PACT Zollverein in Essen. The congress will present the results and experience gained from four years of funding through the Digital Culture programme and explore how these can inform future measures. What current topics, technologies, and aesthetics are relevant for museums, memorial sites, opera houses, theatres, and international production houses? What recommendations do they have for future transformation processes?

We will take a look at the experiences of the projects funded by the *Digital Fund*, the *Coding da Vinci* cultural hackathon, and the *Academy for Theatre and Digitality* against the backdrop of a radically changing public sphere: digital media and artificial intelligence enable new forms of participation, but also increasingly reveal differences and exclusions. We would like to invite you to reflect with us on how cultural institutions can find a new relationship to an increasingly pluralised public. How do they contribute to making social issues and cultural conflicts productive for the public? What new ways of working and digital skills support participation, digital transformation, and social innovation?

At Harvest Houses, panel discussions, and table talks, we would like to discuss these and other questions with you together with the invited artists and experts.

The conference programme includes five input talks on additional topics that go beyond the Digital Culture programme in various ways: How can cultural institutions open up and give space to formerly marginalised perspectives? How do artists reflect on social change through the current use of self-learning systems and artificial intelligence applications? And how do artists approach the topic of a new relationship to non-human life forms?

The conference will be accompanied by a stage programme at Zeche Zollverein. There, the artist collective ArtesMobiles will present the interactive AI experiment *SystemFailed* – a performance and playful experimental set-up that encourages the audience to develop new perspectives on the digitalised society.

The Digital Culture Conference is an event of the German Federal Cultural Foundation, jointly curated with kultur{}botschaft and organised with the support of hahnlive.

# /Harvest Houses

At the heart of the Digital Culture Conference are the *Harvest Houses*, where the teams of the fifteen projects supported by the *Digital Fund* will present themselves. Bundled knowledge and work results from the institutions will be presented here, as well as digital applications and artistic works. Centrally located in the foyer of PACT Zollverein, the *Harvest Houses* with their open architecture invite guests to talk, network, and be inspired.

## Harvest House 1

### Knowledge Transfer & Culture of Remembrance

Museum as a Co-Lab  
SPUR.lab

## Harvest House 2

### Resonances & Feedbacks

The Digital Foyer  
nextmuseum.io

## Harvest House 3

### Artistic & Curatorial Practice

Diversify the Code!  
intelligent.museum  
Constellations of Cinematic Knowledge // Constellation 2.0  
Open Worlds  
Spielräume! | Free Play!  
Training the Archive  
From the Work to the Display

## Harvest House 4

### Fluid Archives

Amazonia Future Lab  
METAhub Frankfurt  
NEO Collections  
Pantopia Music

# /Input Talks and Panel Discussions (Conference Programme)

Day 1: 10 October 2023

## The Vulnerable Museum EN

Johanne Løgstrup, *Kopenhagen*

In recent years, many museums in the Global North have started to question their cultural authority and to renegotiate their own hegemonic structures. Exhibitions function as one of the central arenas where the critique and the discussions of the art museum as a public institution take place. This talk will reflect on how museums, through exhibiting their own collections and archives, can own the conflicts and make them productive, relinquishing their authoritative voice in favour of exposing their doubts and venturing into unknown territories. Drawing on examples from past and present exhibitions held in the Global North, this talk will raise the following questions: How can museums respond to critiques of exhibitions from groups or individuals who do not feel represented? How can the unrepresented be included, so that the conflicts become productive and different positions are brought into exchange?

## Showpiece or Corpus Delicti? The Ethical Time-Bombs in Digital Collection Documentation — and How to Manage Them EN

Rebecca Kahn, *Wien*

When we look more closely at museum collections and the records associated with the objects, we are sometimes faced with moral dilemmas. If we find traces of violence and abuse in the records of an anthropological museum, should the objects be displayed? When we encounter documents of slavery and

colonial power in historical records, who owns their history, and how can it be revealed in a non-extractive way? Sometimes the objects themselves, such as human remains, are difficult to handle. How can we discuss and perhaps resolve these dilemmas? How does the representation of knowledge in cultural institutions change when their material becomes digital? This talk will explore how to balance technological innovation, ethical issues, and good museum and archival practice.

---

## How Can AI Become Part of Society?

Artist Talk with Mario Klingemann, *München*

For his projects, the artist Mario Klingemann sets up laboratory-like situations in which a relationship between man and machine can develop. His artistic work *Appropriate Response*, for example, generates new sentences from old proverbs and aphorisms, thus challenging traditions of human wisdom; *Circuit Training* takes our image and plays it back in constant change. Self-learning algorithms and the question of how we deal with them play a major role in Klingemann's work. At the Artist Talk, he will present a selection of his works and offer a perspective on life with AI: Can we understand it as part of late modern society and what role can it play in it?

---

## Panel Discussion: Contact Zone, Conflict Zone: Cultural Institutions in Current Debates

With Wiebke Ahrndt, Amelie Deuffhard, Vanessa Opoku, Sonja Walter

Many major social conflicts and debates are currently taking place in the field of culture. Digital media enable new forms of articulation and association, while the demands of individuals and groups to be seen and heard place new demands on cultural institutions. How can they fulfil their role as 'contact and conflict zones' in a good way? How does their self-image change? Can co-creation, collective projects, and open data programmes build new communities?

# Open up: How Generation AI (GenAI) Is Shaping the Future of Society and Culture

Florian Dohmann (Birds on Mars), *Berlin*

Generative AI is becoming a part of our lives and is also increasingly resonating in the cultural sector, where AI is gradually being used as a source of inspiration or for new ways of sharing knowledge. Generation AI (GenAI) is here — a generation that engages intuitively with artificial intelligence and discovers new possibilities in the combination of existing technologies and disciplines. New possibilities for interaction between art, artists, and the public are emerging, and the risks need to be discussed and actively addressed. This talk will explore how we can actively shape our future together as GenAI — which, incidentally, cannot be assigned to a single age group — across existing boundaries and in the way we want it to be.

---

## Digital Art for Non-Human Lifeforms EN

Studio Above&Below, *London*

What if art and technology involved more-than-human life forms? What forms, engagements, mindsets, and futures would emerge? Studio Above & Below will give an in-depth talk on their recent research into life-centred design, using environmental data, mixed reality, and AI tools as their brushes and canvases. They engage with the current landscape in order to envision desirable future sights. While the talk aims to motivate, acknowledge, and include interspecies considerations into design processes and (AI) data structures, it also introduces research, techniques, and technologies that Studio Above & Below have used in their recent body of work, including the European Union funded projects „Meditative Cohabitation“ and „Entangled Landscape“. It aims to provoke new ways of thinking about our interconnectedness with other ecosystems within future cities and spaces.



---

# Panel Discussion: Open Houses? How Cultural Institutions Must Change **DE/EN**

With Tulga Beyerle, Stefanie Dathe, Michael Eickhoff,  
Alistair Hudson

The panel discussion will approach the issue of digital transformation from three angles: How can cultural institutions meet the changing demands for (digital and hybrid) participation and co-determination? To what extent do the institutions need to change structurally for this? How can they respond to a society in which the individual is becoming increasingly autonomous and wants to be perceived?

# /Table Talks

The open Table Talks are organised by partners, experts, and colleagues who have accompanied and inspired the *Digital Culture* programme. In terms of content, the Table Talks address key aspects and issues related to the *Digital Culture* programme and encourage exchange and discussion.

10 October | 12:15 – 13

## Culture Data Space – Use Case: Smart Theatre Services

Sina Schmidt (*Deutscher Bühnenverein*),  
Tina Lorenz (*Staatstheater Augsburg*)

10 October | 14 – 15 [taking place simultaneously]

## Coding da Vinci – The Playbook. Step by Step to Your Own Culture Hackathon

Philippe Genêt (*German National Library*)

## Artificial Intelligence and Sustainability. What Does This Actually Mean?

Anne Mollen (*AlgorithmWatch*)

## Experience Design and Digital Innovation at the Australian Museum for Screen Culture ACMI EN

Lucie Paterson (*ACMI*)

---

# Algorithms for the Common Good

Felix Sieker (*reframe[Tech]*, a programme of the Bertelsmann Foundation)

---

## Digital Literacy: What Do Cultural Institutions Need?

Holger Simon (*Pausanio Akademie*)

---

## What we Cannot Imagine Cannot Come into Being – Towards Equitable and Diverse (Digital) Futures

Nandita Vasanta (*Superrr Lab*)

---

**11 October | 10 – 12**

---

## Digital Curator – Consultation on the Training Offered by the Pausanio Akademie

Wiltrud Barth (*Pausanio Akademie*)

# / Stage Programme and DJ Set

---

## ArtesMobiles: SystemFailed

In the evening, visitors will have the opportunity to become part of an experiment on stage. The production *SystemFailed* by ArtesMobiles from Leipzig is a performative experimental set-up that encourages the audience to engage with the use of AI and to position themselves on ethical questions. The work is meant to be a free space to develop new perspectives by asking ourselves: How do we want to live together in a digitalised society in the future? And how can we make self-determined use of technologies that carry the risk of abusive manipulation and oppression?

Concept: ArtesMobiles | Performance: Mad Kate, Nina Maria Stemberger, Juliane Torhorst | Director: Nina Maria Stemberger | Audio-Visual Director: Birk Schmithüsen | Sound Design: Elisa Battisutta | Light Design: Hans Leser | Programming: Lennart Beese, Marcus Ding | Costume Design: Juan Chamié, Mad Kate | Technical Manager: Hendrik Fritze | Technical Assistant: Sophie Krause | Production Manager: ehrliche arbeit – Kulturbüro | Production Assistant: Isabella Jahns

---

## DJ Set

A2iCE & BO3 aka Jana Kerima Stolzer & Lex Rütten are media and sound artists and DJs. Inspired by the rhythms and sounds of the genre boundaries of electronic music, the duo oscillates between bass music, breakbeat, ambient, and techno. Rather than committing themselves to a particular spectrum of electronic music, they let the atmosphere dictate, so that each mix tells its own story. This year, they released their first vinyl EP *Extracted Stil* on Pariya Records, based on the soundtrack of their artistic work.

# / Biographies

---

**Above&Below** is a London-based art and technology practice founded by Daria Jelonek (DE) and Perry-James Sugden (UK) after graduating from the Royal College of Art. Their work combines mixed reality (XR) experiences, digital art, and data in order to cultivate potential connections between humans, machines, and the environment—working towards preferred future interactions with our surroundings. Believing in research-based art, Studio Above & Below often collaborates with science, technology, communities, and ecologies to push the boundaries of digital media for future living. Established in 2018, the duo has spent the last few years creating groundbreaking large-scale public artworks using advanced technologies with live data input in order to make invisible phenomena visible and give our environment a voice to express itself.

---

**Wiebke Ahrndt** (b. 1963), studied Ethnology and Ancient American Studies in Göttingen and Bonn. Various study and research stays in Los Angeles and Mexico. 1996 PhD in Ancient American Studies. From the end of 1999 to the beginning of 2002, head of the America Department at the Museum der Kulturen Basel. Since March 2002, Director of the Übersee-Museum in Bremen. Since October 2006, Honorary Professor in the Department of Cultural Studies at the University of Bremen. From 2011 to 2018, Vice-President and since May 2022 President of the Deutscher Museumsbund (German Museum Association).

---

**ArtesMobiles** was founded in 2013 in Leipzig by Nina Maria Stemberger (director, performance) and Birk Schmithüsen (media artist). The performance group explores and develops new technologies, makes them usable for the performing arts, and negotiates their influence on society. With their international network of artists and creative coders, they produce cross-genre experiences, social experiments, and performative installations. They look for ways to dissolve academic categories and break down the boundaries between conceptual art, theatre, and technology. Stemberger and Schmithüsen held a research fellowship at the Academy for Theatre and Digitality at the Theater Dortmund in 2022. Their productions have been presented in the Netherlands, Poland, and Germany, including HELLERAU, the Schaubühne Lindenfels Leipzig, the Next Level Festival, the festival Politik im freien Theater, the Chaos Communication Congress, the at.tension Festival, and the ZKM.

---

**Wiltrud Barth** has been Managing Director of the Pausanio Akademie since 2022. From 2017 to 2022, she led the project 'fabulAPP –Baukasten für digitales Storytelling im Museum' (Modular System for Digital Storytelling in Museums) at the Landesstelle für die nicht-staatlichen Museen in Bayern (State Office for Non-State Museums in Bavaria) and advised museums on digital issues. After her studies in the humanities, she completed an academic traineeship at the Bezirksheimatpflege des Bezirks Mittelfranken (Regional Office for the Preservation of Regional Traditions in Middle Franconia) from 2015 to 2017 and worked in various museums as well as in press and public relations.

---

**Tulga Beyerle** was born in Vienna in 1964. After successfully completing her apprenticeship as a carpenter, she studied industrial design in Vienna. She went on to teach Design History and Theory at the University of Applied Arts Vienna. In 2006, together with Lilli Hollein and Thomas Geisler, she co-founded the Vienna Design Week, of which she was co-director until 2013. From 2001 to 2013, she also worked as an independent design curator for exhibition projects throughout Europe, from Lisbon to Glasgow, from Cologne to Vienna. From 2014 to 2018, Beyerle was Director of the Kunstgewerbemuseum Dresden, Schloss Pillnitz, and also a member of the management of the Staatliche Kunstsammlungen Dresden, one of Germany's leading museums associations. Since 12/2018, she has been Director of the Museum für Kunst und Gewerbe Hamburg.

---

**Katja Bigalke** has worked as a journalist for Deutschlandfunk Kultur for many years. Among other things, she presents *Breitband*, a magazine for media and digital culture, and is co-responsible for the international magazine *Weltzeit* and *Die Reportage*. As an author, she also develops her own podcast and storytelling formats.

---

**Stefanie Dathe** was born in Frankfurt am Main in 1968. She studied Art History, Philosophy, and Ethnology in Mainz, Bonn, and Zurich. Several research stays in Spain. Doctorate in 1999. From 1994 to 2005, she worked in the gallery, art trade, and exhibition business in Switzerland, Austria, and Germany. Freelance art historian, author, and exhibition curator. 2005–2008 curator at the Städtische Galerie Ravensburg. 2008–2016 Director of the Museum Villa Rot, Burgrieden. Since 2016, Director of the Museum Ulm.

---

**Amelie Deuffhard** was Artistic Director of the Sophiensæle from 2000 to 2007. In 2004/05, she directed the *Volkspalast*, a production of the Palast der Republik. Since 2007, she has been Artistic Director of Kampanagel, Europe's largest production centre for the independent performing arts. Amelie Deuffhard was part of the four-member curatorial team of Theater der Welt 2017. She is the author of numerous publications and regularly holds teaching positions. For her work, she was awarded the Caroline Neuber Prize in 2012 and the Insignia des Chevaliers des Arts et Lettres in 2013. In 2018, she received the European Cultural Manager of the Year award, and in 2022 she was awarded the Berlin Theatre Prize for her life's work.

---

**Florian Dohmann** Florian Dohmann is co-founder and Chief Creative of Birds on Mars, a leading consultancy and AI agency where he and his team help organisations to explore the intersection of human creativity, machine intelligence, and organisational identity with a focus on sustainability and the 'new New'. Florian is an expert in data, artificial intelligence & digital change, Intelligence Architect, and creative. He is a computer scientist, IBM disciple, keynote speaker, lecturer at various art universities on creativity and AI, a member of the artist collective YQP, and co-inventor of the artificial muse – [www.floriandohmann.com](http://www.floriandohmann.com).

---

**Michael Eickhoff** studied History, German Language and Literature, and Sociology in Bielefeld and Paris. Since 2000, he has worked as a production manager, dramaturge, curator, and lecturer for various theatres (in Bonn, Wiesbaden, and Bielefeld) and universities. From 2010 to 2020, he was a member of the artistic management team at Schauspiel Dortmund as (chief) dramaturge under the artistic direction of Kay Voges. There he worked on numerous productions, curated discourse series, festivals, and international guest performances, and was involved in the conception of the Academy for Theatre and Digitality. He is particularly interested in theatre in discourse with diverse social players—in exchange with political-artistic activism, journalism, and a variety of related artistic disciplines. Since the summer of 2020, he is part of the Academy for Theatre and Digitality, where he is responsible for (international) networking and cooperation between art, science, and business.

---

**Philippe Genêt** studied Theatre, Film, and Media Studies and American Studies in Frankfurt am Main and has since then devoted himself to cultural projects such as the German Book Prize and the German Book Trade's Reading Competition. From 2019 to 2022, he headed the office of Coding da Vinci, the first German hackathon for open cultural data, at the German National Library. Today, he coordinates its activities in the Text+ consortium of the German National Research Data Infrastructure.

---

**Alistair Hudson** is the Scientific-Artistic Chairman of the ZKM | Center for Art and Media Karlsruhe since April 1, 2023. He succeeds Peter Weibel, who had headed the institution since 1999. Hudson is a curator and museum director with broad-ranging international experience. He combines contemporary curatorial expertise with a profound knowledge of the relationship between art, technology, and society. From 2018 to 2022, he served as director of two museums in Manchester: the Manchester Art Gallery and The Whitworth. The latter is the art museum of the University of Manchester, where he was also Professor of Useful Art. Hudson's concept of a 'useful museum' envisions artistic and cultural institutions as centres of social responsibility and transformation. Together with the artist Tania Bruguera, he heads the international network Asociación de Arte Útil.

---

**Johanne Løgstrup** (DK) is a curator, researcher, and writer. She is co-founder and curator of HEIRLOOM—center for art and archives in Copenhagen, Denmark. A focus of her practice is how the past is processed in the present. Her latest work includes *Textiles Memories* (2022–2023)—a group exhibition with Danish and international contemporary artists that focuses on the significance of textiles as carriers of memory, starting with a relatively unknown textile by the artists Sonja Ferlov Mancoba and Ernest Mancoba at HEIRLOOM. In 2021, she defended her practice-based dissertation at Aarhus University, Denmark, on 'Curatorial Negotiations about the Role of the Art Museum under the Conditions of Contemporaneity— Unfolded in an Exhibition about the Visual Artist Sonja Ferlov Mancoba'.

---

**Tina Lorenz** came of age in the Chaos Computer Club at the turn of the millennium but went on to study Theatre Studies and American Literary History in Vienna and Munich. She was a lecturer in theatre history at the Bavarian Academy of Dramatic Arts, later a dramaturge at the Landestheater Oberpfalz, and finally a consultant for digital communication at the Staatstheater Nürnberg. She is a founding member of the hackspaces metalab Vienna and the Binary Kitchen Regensburg and sits on the fellowship jury of the Dortmund Academy for Theatre and Digitality. Since 2012, she has been publishing and lecturing on the possibilities of digital theatre. Since 2020, Tina Lorenz has been responsible for the newly created digital theatre programme at the Staatstheater Augsburg.

---

---

**Rebecca Kahn**, with origins in South Africa, is a Marie Curie Post-doctoral Fellow at the University of Vienna. Her research focuses on the digitisation and documentation of museum collections, the use of the semantic web and big data methods to connect digitised museum collections, and ethical issues surrounding the deployment and use of museum data.

---

**Mario Klingemann** is an artist who works with algorithms and data. He explores the possibilities offered by machine learning and artificial intelligence to understand how creativity, culture, and their perception work. An important part of this exploration is his work with digital cultural archives such as the British Library, the Internet Archive, and the Google Arts & Culture collection, where he is currently an artist in residence. A regular speaker at international art, design, and media conferences, he was awarded the British Library Creative Prize in 2015 and his work has been exhibited at the Ars Electronica Festival, Linz; the Photographers Gallery, London; the Centre Pompidou, Paris; and The Metropolitan Museum of Art and The Museum of Modern Art, New York.

---

**Anne Mollen** is a postdoctoral researcher at the Department of Communication at the University of Münster. She leads the project 'SustAln: The Sustainability Index for Artificial Intelligence' for the civil society organisation AlgorithmWatch. Her research focuses on sustainability and digitalisation, ethics and AI, fairness in machine learning, and participatory AI development, among other topics. As an expert, she has advised national and international policy committees on AI issues.

---

**Vanessa A. Opoku** (she/her) is a visual artist working with history, technology, and marginalised perspectives within mixed realities. Her artistic practice reflects on how we can change perceptions of our world and reality through alliances between art, science, and technology. Her preferred media include 3D graphics, animation, sculpture, photogrammetry, sound, and artificial intelligence.

---

**Lucie Paterson** is at the forefront of change and innovation in the museum sector. With fifteen years' experience at leading cultural organisations, including Te Papa in New Zealand, the Southbank Centre in London, and now as Head of Experience, Digital & Insights at ACMI in Melbourne, Lucie's work is shaping the exhibitions and experiences that will lead the sector into the future. Lucie's work has won national (AMAGA) and international (GLAMi) awards, and digital products created under Lucie's guidance have been adopted around the world, including the UK, South America, and New Zealand. Lucie sits on the board of the NDF (National Digital Forum).

---

**Sina Schmidt** coordinates the 'Smart Theatre Services' for the Deutscher Bühnenverein (German Stage Association) as part of the Culture Data Space. After studying German, Philosophy, and Musicology, she worked as an assistant director for the Schaubühne Berlin and the HAU—Hebbel am Ufer in Berlin, among others. Since 2012, she has been realising her own artistic works with her theatre collective FRITZAHOI and other creative partners. Since the winter semester 2022/23, she has also been working as a research assistant for the interdisciplinary research projects VReiraum and DigiPro SMK.

---

---

**Felix Sieker** works as a project manager for the 'reframe[Tech]' project in the 'Digitalisation and the Common Good' programme at the Bertelsmann Foundation. There, he is primarily concerned with the question of how the opportunities of algorithmic decision-making systems for the common good can be made more visible. Previously, he worked at the Hertie School in Berlin and as a freelancer for foundations and the Federal Ministry of Labour and Social Affairs. He received his PhD from the Hertie School in 2021 with a thesis on the role of platform companies in the digital transformation of work. He studied Sociology, Politics & Economics at Zeppelin University, Friedrichshafen and Comparative Social Policy at Oxford University.

---

**Holger Simon** is an art historian, innovator, and entrepreneur. He has over twenty-five years of experience in digital cultural management, during which time he has initiated innovative projects such as the Prometheus Image Archive in 2001 and the digital Historical Archive Cologne in 2009. In 2009, he founded Pausanio and in 2013 initiated the Pausanio Akademie. In 2014, he was named 'Germany's Digital Head' by the German Informatics Society and the German Federal Ministry of Education and Research. He is one of the initiators and spokespersons of the steering committee of the NFDI4Culture consortium, which is building a national research data infrastructure for tangible and intangible cultural assets in Germany since 2020. In 2021, he founded Calaios.eu, a platform for museums, cultural institutions, and guides to market their live events online and reach their digital audiences. Holger Simon coaches and advises memory institutions on digital transformation.

---

**Nandita Vasanta** (she/her) is a project manager at SUPERRR Lab and Director of the Risktakers Fellowship. With a background in art and literature, Nandita loves exploring the intersections between different disciplines and the magic of collaboration. As a programme manager, she has curated various projects, events, and exhibitions to facilitate new forms of democratisation, participation, and knowledge sharing. As a certified coach and mediator, she loves to smooth out the pitfalls of human communication and to guide groups and individuals towards more sincere and appreciative interaction.

---

**Sonja Walter** is head dramaturge at the Badisches Staatstheater Karlsruhe, where she was previously managing dramaturge for drama. She worked in the same position at the Heidelberg Theatre and Orchestra. At the Bayerisches Staatsschauspiel she worked as an assistant and later as a dramaturge. She studied Theatre Studies, Modern German Literature, and Journalism and Communication Studies at the Free University of Berlin and the Université Paris VIII as well as Business Administration at the University of Wismar.

# / Imprint

---

## Curation

kultur}botschaft  
Karin Bjerregaard Schlüter & Ralf Schlüter  
[www.kulturbotschaft.berlin](http://www.kulturbotschaft.berlin)

## Event Organisation

hahnlive GmbH  
Westwerk  
Karl-Heine-Straße 91  
04229 Leipzig  
[www.hahnlive.de](http://www.hahnlive.de)

## Design

Bureau Est  
[www.bureau-est.com](http://www.bureau-est.com)

## German Federal Cultural Foundation

### Executive Board

Katarzyna Wielga-Skolimowska  
and Kirsten Haß

Franckeplatz 2  
06110 Halle an der Saale  
Tel.: 49 (0) 345 2997 0  
[info@kulturstiftung-bund.de](mailto:info@kulturstiftung-bund.de)  
[www.kulturstiftung-bund.de](http://www.kulturstiftung-bund.de)

### Digital Culture Programme

Julia Mai  
*Head of Digital Culture Programme*  
[julia.mai@kulturstiftung-bund.de](mailto:julia.mai@kulturstiftung-bund.de)

Juliane Köber  
*Communication & Social Media*  
*Digital Culture Programme*  
[juliane.koeber@kulturstiftung-bund.de](mailto:juliane.koeber@kulturstiftung-bund.de)

Sandra Rutke  
*Administration*  
*Digital Culture Programme*

Julian Stahl  
*Digitality as Cultural Practice*

Sabine Eckardt  
*Social Media*

**Ku/tur**  
Digita/

KULTURSTIFTUNG  
DES  
BUNDES

[www.kulturstiftung-des-bundes.de/  
kulturdigitalkongress](http://www.kulturstiftung-des-bundes.de/kulturdigitalkongress)

#KulturDigitalKG

Halle (Saale) 2023



Die Beauftragte der Bundesregierung  
für Kultur und Medien

The German Federal Cultural Foundation is funded  
by the Federal Government Commissioner  
for Culture and the Media.



