

DIGITAL LAB #3

THE DIGITAL FUND ACADEMY

11 – 12 October 2022

HALLE 14 in Leipzig

PROGRAMME

TUESDAY, 11 OCT 2022

12:00

Admission

13:00

Welcome

— HORTENSIA VÖLCKERS
Artistic Director of the German
Federal Cultural Foundation

Lightning Talks •

Visions for a digital mindset

- *Digging into history for the future's sake.
Where does our thinking about technology come from?*
LORENA JAUME-PALASI,
The Ethical Tech Society, Berlin
- *Layering Realities: Can speculative reimagining save us from ourselves?*
ASHLEY BACCUS-CLARK,
artist and scientist, Los Angeles
- *Y THOUGH? Baseline Motivations and Ambitions in transformational processes*
FRIEDRICH KIRSCHNER, Theatre
director and Software developer, Berlin

Moderation: KATJA BIGALKE
In English

14:00

PANEL 1 •

What digital mindset do cultural organisations need?

With LORENA JAUME-PALASI,
ASHLEY BACCUS-CLARK,
FRIEDRICH KIRSCHNER,
KATJA GRAWINKEL-CLAASSEN
and ANTJE SCHMIDT

Moderation: KATJA BIGALKE
In English

15:00

Coffee break

16:00

PROTOTYPING WORKSHOPS *

- #1 *Prototyping_Working Methods:*
An analogue/digital LARP on working methods in post-digital cultural institutions
NUSHIN YAZDANI, ULLA HEINRICH,
DGTL FMNSM
- #2 *Prototyping_Communities:*
Rethinking the audience
EILEEN WAGNER, UX designer
- #3 *Prototyping_Spaces:*
Digitality as an interface
GLORIA SCHULZ, digital artist

18:00

Dinner

19:00

Table Talks / Project showcase

With presentations from Digital Fund projects and invited artists, GLORIA SCHULZ, REGINA ROSSI, KEIKEN, VANESSA A. OPOKU and CITYSCIENCELAB HAMBURG

21:30

Evening get-together

WEDNESDAY, 12 OCT 2022

10:00

Welcome

— JULIA MAI, Digital Culture Programme

Lightning Talks •

Visions for digital complicity

- *A tech power play?*
Digitalisation and the arts
NAKEEMA STEFFLBAUER,
Technicolor and FrauenLoop, Berlin
with follow-up Q&A
- *How the metaverse pierces our perceptions of reality*
KEIKEN, collaborative practice, London
with follow-up Q&A

Moderation: KATJA BIGALKE
In English

11:00

PROTOTYPING WORKSHOPS 2

Continuation from Day 1

13:00

Lunch break

14:00

First insights from the evaluation of the Digital Fund

Conversation with the EVALUX team

14:30

PANEL 2

PROTOTYPING FUTURES: What accomplices do cultural institutions need?

Final discussion with GLORIA SCHULZ,
ULLA HEINRICH, ELLEN BLUMENSTEIN,
ANNA TEUWEN, MIRJAM WENZEL

Moderation: KATJA BIGALKE

15:30

End of the event

Digital Lab #3 – The Digital Fund Academy

An event in the programme

Ku/tur Digita/

KULTURSTIFTUNG
DES
BUNDES

Funded by



Die Beauftragte der Bundesregierung
für Kultur und Medien

- Parallel livestream on the YouTube channel of the German Federal Cultural Foundation
- * The workshops take place over two days

DIGITAL LAB #3

Prototyping Futures – The Digital Fund Academy

PROGRAMME

Digitality is not (only) a question of technologies, but also one of hierarchies, moral responsibility, social conventions and opportunities for interaction – aspects which deserve further scrutiny in the context of digitality's role as a cultural practice.

The upcoming Digital Lab #3, entitled “Prototyping Futures”, invites participants to reflect on their experience gained so far in projects financed through the Digital Fund and to become acquainted with new digital practices in the fields of art, science and politics. Together we aim to envision the (post-)digital cultural spaces of the future and discuss what is needed to sustainably transform cultural institutions and working methods.

11 Oct. 2022

LIGHTNING TALKS: VISIONS FOR A DIGITAL MINDSET

Digging into history for the future's sake.
Where does our thinking about technology come from?

LORENA JAUME-PALASI, THE ETHICAL TECH SOCIETY

Why are robots mostly white when they are used in schools or hospitals? Why are Alexa and Siri female by default? Why do we focus on optimising processes instead of making them more resilient? To understand how technology is being currently developed, we need to travel back into the history of thought and science, look at the meaning of the idea of humans and science, and examine concepts like rationality, universality, optimisation and efficiency. This is crucial to understanding how current technological developments are socially and economically embedded – and how to resist falling into old patterns.

Lorena Jaume-Palasi is the founder of several NGOs, such as the IGF Academy and AlgorithmWatch. Her current research focuses on public interest and practices of power at the intersection of technology, ethics and regulation. In 2020, she was appointed to the National Council for Artificial Intelligence by the government of Spain. In 2021, she was appointed to the International Advisory Board of the European Parliament's STOA. She is a former member of the High-Level Expert Group on Artificial Intelligence (AI HLEG) of the European Commission.

Layering realities: Can speculative reimagining save us from ourselves?

ASHLEY BACCUS-CLARK, ARTIST AND SCIENTIST

There is little need to espouse the current state of our world. Looking towards a hopeful future can sometimes feel frivolous, but does this mean we should stop imagining better possibilities? Speculative design and world-building offer dynamic platforms for imagining what radically inclusive futures can look like. Still, it begs the question of who is building these futures and how they will differ from what we currently have. Layering in the potential for co-production and world-building across global communities, we have infinite room to rewrite the guidebook of humanity. This is where the framework of a “Theatre of the Mind” comes to life. What more interesting place to begin the journey of speculation than the mind-brain connection?

Ash is a Los Angeles-based molecular and cellular biologist and multidisciplinary artist who uses new media and storytelling to explore themes of deep learning, cognition, memory, race, trauma and systems of belief. Ash is currently represented by Mssng Peces, is the Ida Ely Rubin Artist in Residence at the MIT Center for Art, Science & Technology, and was nominated the United States Artist fellow in Media in 2019. She frequently collaborates with Hyphen-Labs, with whom she wrote and produced *NeuroSpeculative AfroFeminism (NSAF)*. *NSAF* premiered at the Sundance Film Festival in 2017 and has since been shown at SXSW, the Tribeca Festival (awarded Honorable Mention) and more.

Y THOUGH? Baseline Motivations and Ambitions in transformational processes

FRIEDRICH KIRSCHNER, THEATRE DIRECTOR AND SOFTWARE DEVELOPER, BERLIN

Given the multitude of challenges cultural institutions have to face, it is oftentimes hard to fold a conservational cultural mindset on top of an ever changing work- and communications landscape. Moving away from an institutionalized conservative interpretation of cultural value to a living, hard-to-control interpretation of culture as participatory process is one of the biggest challenges to an institutional mindset.

Friedrich Kirschner is a theatre director and software developer. He uses interactionism as a theoretical, and video game engines as a technical framework for participatory performances and interactive installations. His work has been exhibited and played internationally. In 2018, he founded the Masters program *Spiel und Objekt* at the University of Dramatic Arts Ernst Busch in Berlin.

PANEL 1 – What digital mindset do cultural organisations need?

LORENA JAUME-PALASI, ASHLEY BACCUS-CLARK, FRIEDRICH KIRSCHNER, KATJA GRAWINKEL-CLAASSEN AND ANTJE SCHMIDT

This panel will discuss the significance of “digital mindsets” and how they can be cooperatively developed and ties in the perspectives of two projects in the Digital Fund.

Katja Grawinkel-Claassen studied media and cultural studies in Düsseldorf and Potsdam. She has worked as a dramaturge at FFT Düsseldorf since 2012. From 2007 to 2012, she worked with the German-Swiss theatre group Schaufplatz International and produced articles and features for various newspapers and radio broadcasts. She has taught courses as a freelance lecturer at several universities, such as the Kunstakademie Düsseldorf, the University of Cologne and the University of Düsseldorf.

Dr Antje Schmidt is an art historian and researcher at the Museum für Kunst und Gewerbe in Hamburg. In her position as head of Digital Strategy, she investigates how the museum’s digitalised holdings can be made more visible, more readily accessible and reusable for various needs, and how new perspectives of the items can be incorporated into the museum’s presentation. Together with her colleagues, she works to establish sustainable digital museum practices which encompass all areas of the museum and develop new forms of collaboration.

Workshop #1 Prototyping Working Methods: An analogue/digital LARP on working methods in post-digital cultural institutions

NUSHIN YAZDANI, ULLA HEINRICH, DGTL FMNSM

In this workshop we aim to discuss potential and essential working methods in and with post-digital cultural and art institutions based on our experience in the Digital Fund projects during the past few years of the pandemic. For this purpose, we will be staging a LARP, or live-action role play. We invite you to set aside your usual personas as experts in discussion panels and assume a new role. You will be given new characters and a quest, the details of which are initially concealed from the others whom you must integrate into the process. Of course, costumes are an important element in such games. Therefore, we wholeheartedly encourage you to bring along your own aesthetic flourishes, make-up and accessories if you wish (no obligation – everything is optional).

Ulla Heinrich (no pronouns) is a cultural mediator, curator, cultural manager and the managing director of *Missy Magazine*. From 2015 to 2018, Ulla worked at HELLERAU – European Centre of the Arts as head of digital communication, assistant to the general theatre director, and head of special projects. Ulla organises concerts and festivals as a music curator and booker, and sits on several juries of the Music Fund. Ulla is the initiator, curator and producer of the *DGTL FMNSM* collective, which has staged annual festivals since 2016 and is dedicated to emphasising the emancipatory potential of technology from a queer-feminist and intersectional perspective.

Nushin Yazdani is a transformation designer, education consultant and artist. Her research focuses on the overlap of machine learning, design justice and intersectional feminist practices, and her publications explore present-day systems of oppression and the possibility of a more equitable and freer future. Nushin is co-founder of the AI research, art and advocacy platform “Dreaming Beyond AI”. Together with the queer-feminist collective *DGTL FMNSM*, she curates and organises community events at the interface of technology, art and design.

Workshop #2 Prototyping_Communities: Rethinking the audience

EILEEN WAGNER, UX DESIGNER

User experience (UX) design offers an innovative approach to audience research in the cultural sector. Using UX methods and examples, this workshop aims to define the audience and integrate it into programme development. We will be designing prototypes and presenting various experiences. Our analysis will closely correspond to the ideas we develop as we playfully apply and explore potential strategies. During these activities, we will examine which communities are not sufficiently integrated, and what power structures hold sway in a design process.

Eileen Wagner works as a freelance UX designer in the software industry. She strongly supports non-profit organisations with developing and implementing UX strategies. She was the programme director of the design collective Superbloom* until 2021, prior to which she was responsible for promoting open knowledge and participation at the Open Knowledge Foundation Deutschland. She has served as a coach and consultant in more than 70 projects.

Workshop #3 Prototyping_Spaces: Digitality as an interface

GLORIA SCHULZ, DIGITAL ARTIST

What potential does interconnecting analogue and digital spaces hold for cultural institutions? How might it enhance access to new audience groups and pave the way for new forms of design and situations of perception? We begin by inviting participants to share their experience and then embark on an expedition into the existing digital spaces of cultural institutions. Applying various tools, structures and methods, we will examine the requirements and develop visions for sustainable, virtual spaces of encounter. With the aid of prototypes, we will design hybrid spatial concepts, experiment with various platforms and become acquainted with “world building”.

Gloria Schulz (she/dey or no pronouns) is a digital artist from Hamburg and Berlin. As a visual hacker, Gloria creates immersive, virtual and hybrid environments of illusion. Gloria’s current work explores the interface of new digital technologies and performances resulting in formats for live VR, AR, XR and web experiences.

Table Talks / Project showcase

“Table Talks” is a format of open encounter where participants can engage in dialogue and share their artistic, technical and participative visions with one another. This dynamic project showcase provides an informal setting where participants can gain insights into the artistic approaches of other projects and receive practical input. Based on their concrete experience gained through the Digital Fund, project representatives and invited artists present their specific and practical approaches to digital communities, co-creation and hybrid spaces. In various Table Talks, video inputs, work-in-progress presentations and artistic test set-ups, participants offer each other insights into their individual working methods, playfully test their digital prototypes on location and discuss relevant artistic questions.

12 Oct. 2022

LIGHTNING TALKS: VISIONS FOR DIGITAL COMPLICITY

A tech power play? Digitalisation and the arts

NAKEEMA STEFFLBAUER, TECHNICOLOR AND FRAUENLOOP

Whether it is holograms or deepfakes, synthetic audio or avatars, visions of a hyper-realistic world are everywhere. Yet the digitalisation of audio and visual material, or a combination of sensory outputs, raises questions of power and participation. When human experiences are digitally mediated – or wholly constructed - who directs and who becomes a passive onlooker? Are there special considerations in the arts for technology integration with respect to social impact? Should there be?

Dr Nakeema Stefflbauer is a software delivery expert who has led corporate digital transformations in the US and Europe. Her expertise in early-stage digital product development is paired with a focus on algorithmic equity, inclusion and fairness. Dr Stefflbauer is the founder and CEO of FrauenLoop, a non-profit organisation in Berlin that teaches programming skills to women. As an Atomico Angel investor, she advises and invests in start-ups dedicated to building sustainable, innovative tech solutions.

How the metaverse pierces our perceptions of reality

KEIKEN, COLLABORATIVE PRACTICE, LONDON

Keiken are a collaborative practice of artists, as digital natives their practice grew very organically in both the physical and virtual sphere. In their Lightning Talk, they will share how they collaboratively build and imagine metaverse worlds to simulate new structures and ways of existing to test-drive possible futures. They explore how their methodology of world-building allows them to both work inside and imagine the Metaverse, enabling them to be architects and collaborators of the future, but also how it is a practice of (post-) digital community building. Keiken will also share their imagined future technologies and propose how the metaverse could pierce our perception of reality, defying all that we know.

Keiken is an artist collective, based between London and Berlin, co-founded by Tanya Cruz, Hana Omori and Isabel Ramos in 2015. Keiken's collective title is taken from the Japanese word for experience; the lived experience being a core idea of their practice. Keiken creates speculative worlds through filmmaking, gaming, installation, extended reality (XR), blockchain and performance.

PANEL 2 PROTOTYPING FUTURES: What accomplices do cultural institutions need?

**FINAL DISCUSSION WITH GLORIA SCHULZ, ULLA HEINRICH, ELLEN BLUMENSTEIN,
ANNA TEUWEN AND MIRJAM WENZEL**

We conclude Digital Lab #3 by addressing the relationship of power and cultural collaboration and its role in future-oriented digital practices. We begin by exploring the potentials and challenges of digital complicity: How can cultural organisations function without becoming implicated in the problematic technologies of digital conglomerates? What kind of new “accomplices”, skills and structures do they require? What opportunities arise from collaborating with digital communities? The invited “accomplices” from different digital fields will present an overview of the results gathered from the prototyping workshops and discuss their visions of working as digital accomplices in the cultural sector with representatives from the Digital Fund projects.

Ellen Blumenstein is the director of “Imagine the City” in Hamburg which highlights cultural issues in urban development processes and works to increase accessibility to art for a diverse public sphere. She is a curatorial advisor for the development of the Spreepark in Berlin, the moderator of the podcast “Kunst und Zeit” (Art and Time) together with the founding director of the documenta Institute, Heinz Bude, and teaches courses at the HFK Bremen. From 2012 to 2016 she served as director of the KW Institute for Contemporary Art in Berlin.

Anna Teuwen, born in Aachen in 1983, has worked as a dramaturge and curator at Kampnagel in Hamburg since 2010. In 2009 she earned her *Diplom* certificate after finishing her studies at the Institute of Applied Theatre Studies in Giessen. In 2009 and 2011 she was involved in organising the Impulse theatre festival. Since 2016 she has published occasional articles as a freelance cultural journalist and worked as a guest lecturer.

Prof. Dr Mirjam Wenzel has served as director of the Jewish Museum in Frankfurt since 2016 – the oldest Jewish museum in Germany. Between 2007 and 2015, she headed the media department at the Jewish Museum in Berlin where she was responsible for the presentation

of Jewish history and culture in digital and print media. She has since become an internationally recognised expert on matters related to the digital transformation of museums.

Susanne Schuster has worked as a dramaturge and curator in the independent performing arts scene since 2014. She studied dramaturgy in Leipzig, as well as art and media presentation in Hildesheim, where she has been writing her dissertation on the topic of “Performing Algorithm” since 2018. Together with Ricardo Gehn, she is the artistic director of the media and performance group OutOfTheBox, with which she develops speculative software for performative experiences and installations. With its programme series “BREAKDOWN”, OutOfTheBox strives to improve visibility and networking among (post-)digital communities in the independent performing art scene. Susanne also co-directed the festival “Hauptsache Frei” in Hamburg together with Julian Kamphausen from 2017 to 2020, for which she was responsible for curating the “Digital Track” programme event. outofthebox-now.de

IMPRINT

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