



# SUMMER SCHOOL PROGRAM

Cultural management in the Digital Age



**GOETHE  
INSTITUT**

Sprache. Kultur. Deutschland.





Floraplasticocen | © Bazinato



Tontey LIUC - JADK, Human Machine Fellow



## BERLIN

**HMKW University  
of Applied Sciences  
for Media, Communication  
and Management**

- The digital repositioning of cultural institutions
- Institutional Promise & Memory Making
- Art & AI: Between Utopia & Dystopia – Artist Presentations & Talk
- Panel Audience

**Junge Akademie  
der Künste (ADK)**

### **ARTIST CONTRIBUTION**

- Lecture – Poetics of Trans Ecologies: Resisting the Human
- Lecture – Forbidden City
- Podcast – The Feelings of Concrete
- Podcast – Work, Resist, Refuse
- Podcast – The Boundaries of No
- Essay – Acts of Desire by Xiaowei R. Wang

**Transmediale**

## MINSK

**ESNES**

**Artonist**

**eeefff**

**Bazinato**

**Problem Collective/Work Hard!  
Play Hard!**

- “Cultural” data products; Data Crisis as Crisis of Representation and its Artistic Potential; Simulation as Method of Designing Digital Platforms
- Exit from the space of reality into the space of digitality
- Algorithmic lovers
- “To Remember means to Fight”: On the Archives and Contemporary Art during social unrest in Belarus 2020-21
- Digital art & management mission in times of crisis

## MUMBAI

**Archana Prasad**

**Nishant Shah**

**Rashmi Dhanwani**

- Digital Communities. Creating Collaborative Common Ground
- ‘If it fools you, it is not fake’ – Narrative Change in the age of Misinformation Overload
- Digital Festivals: Audience building, engagement and retention
- Panel: Audience

## SHANGHAI

**Chronus Art Center (CAC)**

- “Digital Audience Building”
- Think Like a Coder
- “Asia Culture Gene-Digital Platform”, Data sharing, archiving, protection
- Panel: Audience

**Dimension & Mask Network**

### **VIDEO CONTRIBUTIONS**

**China Academy of Art,  
School of Design & Innovation**

- Input – Future Role of Cultural Managers
- Input – Arts Between Production and Consumption
- Input – Audience Building and Framing of Artworks
- Input – How to Treat the Functions of Culture

FOUR DAYS SUMMER SCHOOL: CULTURAL MANAGEMENT IN THE DIGITAL AGE										
O'CLOCK (CEST)	1 <sup>ST</sup> DAY   23 <sup>RD</sup> AUGUST		2 <sup>ND</sup> DAY   24 <sup>TH</sup> AUGUST			3 <sup>RD</sup> DAY   25 <sup>TH</sup> AUGUST		4 <sup>TH</sup> DAY   26 <sup>TH</sup> AUGUST		
7.30 - 8.00	Onboarding Gather Town									
8.00 - 9.00	<b>Welcome</b> <b>8.15 - 9.00 Keynote</b> <b>The digital repositioning of cultural institutions</b> (Berlin)		<b>'If it fools you, it is not fake'</b> (Mumbai) (30 people)	<b>Digital Audience Building</b> (Shanghai)		<b>To Remember means to Fight</b> (Minsk)	<b>Think like a coder</b> (Shanghai)		<b>Asia Culture Gene-Digital Platform</b> (Shanghai)	<b>Data Crisis as Crisis of Representation and its Artistic Potential</b> (Minsk)
9.00 - 9.10	Break									
9.10 - 10.10	<b>"Cultural" data products</b> (Minsk)	<b>Digital Communities</b> (Mumbai) (30 people)	<b>'If it fools you, it is not fake'</b> (Mumbai) (30 people)	<b>Time for: Exhibition space / Get together</b>	<b>Digital Audience Building</b> (Shanghai) <b>World Cafe</b> (60 min / 16 people)	<b>To Remember means to Fight</b> (Minsk)	<b>Think like a coder</b> (Shanghai)		<b>Asia Culture Gene-Digital Platform</b> (Shanghai)	<b>Simulation as Method of Designing Digital Platforms</b> (Minsk)
10.10 - 10.20	Break									
10.20 - 11.20	<b>Algorithmic lovers</b> (Minsk)	<b>Digital Communities</b> (Mumbai) (30 people)	<b>'If it fools you, it is not fake'</b> (Mumbai) (30 people)	<b>Digital Audience Building</b> (Shanghai)		<b>Art &amp; AI Between Utopia &amp; Dystopia</b> (Berlin)	<b>Think like a coder</b> (Shanghai)		<b>Till 11.50 a.m. Digital Festival</b> (Mumbai) (30 people)	<b>Till 11.20 a.m. Digital Art &amp; Management Mission in times of Crisis</b> (Minsk)
11.20 - 11.50	Break									
11.50 - 12.50	<b>Exit from the space</b> (Minsk)	<b>Digital Communities</b> (Mumbai) (30 people)	<b>Institutional Making - Panel &amp; Performance</b> (Berlin)			<b>Art &amp; AI Between Utopia &amp; Dystopia</b> (Berlin)	<b>Think like a coder</b> (Shanghai) <b>Workshop I</b> <b>Selfmanagement tools &amp; collaborative platforms</b> (45 min)	<b>Think like a coder</b> (Shanghai) <b>Workshop II</b> <b>Scenario analysis</b> (60 min / 12 people)		
12.50 - 13.00	Resume Day 1		Resume Day 2			Resume Day 3				
Artistic Contributions			Algorithmic lovers (Minsk)			Algorithmic lovers (Minsk)				
Exhibition	<b>transmediale</b> (Berlin) <b>Lecture</b> • Poetics of Trans Ecologies: Resisting the Human; • Forbidden City <b>Podcast</b> • The Feelings of Concrete • Work, Resist, Refuse • The Boundaries of No <b>Essay</b> Acts of Desire by Xiaowei R. Wan <b>Managing the Arts</b> (Shanghai) <b>Lecture</b> • Future Role of Cultural Managers • Arts Between Production and Consumption • Audience Building and Framing of Artworks • How to Treat the Functions of Culture		<b>transmediale</b> (Berlin) <b>Lecture</b> • Poetics of Trans Ecologies: Resisting the Human; • Forbidden City <b>Podcast</b> • The Feelings of Concrete • Work, Resist, Refuse • The Boundaries of No <b>Essay</b> Acts of Desire by Xiaowei R. Wan <b>Managing the Arts</b> (Shanghai) <b>Lecture</b> • Future Role of Cultural Managers • Arts Between Production and Consumption • Audience Building and Framing of Artworks • How to Treat the Functions of Culture			<b>transmediale</b> (Berlin) <b>Lecture</b> • Poetics of Trans Ecologies: Resisting the Human; • Forbidden City <b>Podcast</b> • The Feelings of Concrete • Work, Resist, Refuse • The Boundaries of No <b>Essay</b> Acts of Desire by Xiaowei R. Wan <b>Managing the Arts</b> (Shanghai) <b>Lecture</b> • Future Role of Cultural Managers • Arts Between Production and Consumption • Audience Building and Framing of Artworks • How to Treat the Functions of Culture		<b>Starts at 12.00</b> <b>Final disussion</b> <b>Audience</b> (Mumbai, Shanghai, Berlin)		





# Культурный менеджмент в цифровую эпоху

Kulturmanagement im digitalen Zeitalter



# MINSK



## MO 23. AUGUST | 9.10 – 10.10 “CULTURAL” DATA PRODUCTS

Using the case of a digital archive that issues various types of data, we will consider a number of algorithms which synthesize, reinforce and weaken behavior mechanics. How do the data products work on the transactional level? Can the analytical data products appropriate the curatorial function? In which structures and algorithms is cultural data involved? What are the implications of the use of the prescribing algorithms for the system and its users? Can we prevent such a system from becoming closed? Is it possible to devise a common architectural, designing language which would combine the mindsets of a design engineer and an expert curator? And how should we research these problems for educational purposes?



### Lecturer

**Aleksei Shinkarenko** | Data curator and Digital platforms system architect. Founder of Research & Development studio ESNES that helps art institutions to conceptualize and incorporate contemporary data technologies.





**MO 23. AUGUST | 10.20 - 11.20 |  
& 24./25. AUGUST 13.00-14.00**  
**ALGORITHMIC LOVERS**

Algorithms are now deeply involved in cultural, cognitive, creative and managerial decision-making processes and potentially can contribute to the emergence of new cultural forms. However the future of automated care, support and digital solidarity contrasts with bureaucratic mechanisms in our everyday working life where under the term "algorithm" or "AI" is hidden the invisible labour of semi-, unskilled workers.

Algorithmic lovers investigate how human bodies can be connected and affected through algorithms, and aim to play with randomness and collective (mis)usage of distributed ecosystems grown from platforms, chats, social apps. For that you are invited to be part of "algorithmic lovers"

 [https://t.me/algorithmic\\_lovers\\_bot](https://t.me/algorithmic_lovers_bot) 

#### Lecturer

**eeefff** is a group of two people, Dzina Zhuk and Nicolay Spesivtsev. Active from 2013. Based in Minsk and Moscow, eeefff works with emotional effects of new economic regimes driven by computation, materiality of sensibility, affects within creative industries, frictions between user interfaces and protocols, settings for collective imaginaries. Methods: public actions, situations, online interventions, hacks, environments. Co-organizers of Work Hard! Play Hard! More details: <https://eeefff.org/>

#### TechRider

Telegram application on your device and Internet.

**MO 23. AUGUST | 11.50 - 12.50**  
**EXIT FROM THE SPACE OF REALITY INTO  
THE SPACE OF DIGITALITY.**

Art as a way to change the world and go beyond the white cube (Stream presentation by Bazinato: "I want to use a platform for offline production of art and its online display on the summer school meeting and a more detailed disclosure of the topic of the artist as a digital institution.")



#### Artist

**Bazinato** | Audiovisual artist and researcher, public activist.

Main topics: interaction and perception practices, interdisciplinary projects exploring the links between art, digital culture and science, cultural

activity, environmental movements.

<https://www.instagram.com/bazinato/>

<https://bazinato.carbonmade.com/about>

**WED 25. AUGUST | 8.00 - 10.10**  
**„TO REMEMBER MEANS TO FIGHT“:  
ON THE ARCHIVES AND CONTEMPORARY  
ART DURING SOCIAL UNREST IN  
BELARUS 2020-21**

Curator and researcher Aleksei Borisionok will deliver a lecture on the importance of archiving and contemporary art during social unrest and ongoing massive protests in Belarus during 2020 and 2021. Using examples from various exhibition and research projects, he will discuss methods and techniques for working with archival materials, and also show why archives are important not only for the past, but also for the future.



#### Lecturer

**Aleksei Borisionok** | curator, writer, and organiser, who currently lives and works in Minsk and Vienna. He is a member of artistic-research group "Problem Collective" and "Work Hard! Play Hard!"

working group. He writes about art and politics for various magazines, catalogues, and online platforms. His writings were published in "L'Internationale Online", "Partisan", "Moscow Art Magazine", "Springerin", "Hjärnstorm", "Paletten", "[syg.ma](https://www.syg.ma/)" among others. In his current research, he focuses on the temporalities of postsocialism.

## THU 26. AUGUST | 8.00–9.00 DATA CRISIS AS CRISIS OF REPRESENTATION AND ITS ARTISTIC POTENTIAL

We are experiencing a crisis of a universal type, in which almost all dimensions of human existence are integrated: the biological dimension of the crisis is intertwined with and has a deforming effect on the cultural, economical, social, political, scientific and other planes of existence and development.

The book *Data Crisis* focuses on the symptoms of the crisis in the data analytics environment, primarily the “overinflated confidence” in data caused by the changes in its nature and behavior, by its paradoxical, simultaneous existence in two opposite versions. Its controlled representativeness as a key basic ability to express real events with mathematical accuracy, is ineffective in crises when used for persuasion or decision-making. At the same time, the crisis of data representation is something that has a hidden artistic potential.

### Lecturer

**Aleksei Shinkarenko** | Data curator and Digital platforms system architect. Founder of Research & Development studio ESNES that helps art institutions to conceptualize and incorporate contemporary data technologies.

## THU 26. AUGUST | 9.10–10.10 SIMULATION AS METHOD OF DESIGNING DIGITAL PLATFORMS

It is taken for granted that when something new is created, it is a future. What if the future stays virtual only? What if its virtual state can only be present as a simulation, with other forms being only extensions of the past? The process of creation of the book *Absent Culture Data* gives a glimpse of the simulated work of a virtual publishing platform. How does virtual become actual? What educational potential does this method have? How can we use this method to make it possible for mixed teams of designers, analysts, curators, artists, and product managers to devise a common language?

### Lecturer

**Aleksei Shinkarenko** | Data curator and Digital platforms system architect. Founder of Research & Development studio ESNES that helps art institutions to conceptualize and incorporate contemporary data technologies.

## THU 26. AUGUST | 10.20–11.20 DIGITAL ART & MANAGEMENT MISSION IN TIMES OF CRISIS

Presentation and cases examples from Belarus



### Lecturer

**Iryna Lukashenka** | Art manager, researcher, founder of social-cultural institution ARTONIST

(<http://www.artonist.org/>),

main topics: contemporary art and creative industries,

art-educational projects. [https://www.instagram.com/artonist\\_org/](https://www.instagram.com/artonist_org/)





Goethe-Institut - Max Mueller Bhavan Mumbai



Rashmi Dhanwani



© The Art X Company

# MUMBAI

## Cultural Management in the Digital Age

Kulturmanagement im digitalen Zeitalter



**MO 23. AUGUST | 9.10-12.50**  
**DIGITAL COMMUNITIES.**  
**CREATING COLLABORATIVE**  
**COMMON GROUND**

How can we think of building and engaging communities meaningfully online? What are some of the best practices to enable creators to feel heard and valued in collaboration-centric projects? Archana will present three impulse talks. In one, she shares how she uses participatory design practices while creating the online alumni networking platform Dara.network. In another impulse talk she will touch upon learnings from running RadBots, an AI based collaborative project that resulted in a collective cryptocurrency fund - RADA0. Finally, she will walk participants through the Kcymaerxthaere Flyover Country project which looks at designing and running a glocal online and onsite learning and making public arts program. These impulses each set the stage for active collaborative thinking and problem solving break-out sessions.



**Lecturer**  
**Archana Prasad | Chief Creative & Operations Officer of Dara.network**

Archana spent a decade studying in the arts and design area, and then worked as a Design Researcher at Microsoft Research India. She is a Fellow of the prestigious Clore Leadership programme, UK as well as an ARThink South Asia Fellow. The Times of India selected her as a future cultural leader of Bangalore. Time Out featured her as a prime contributor to the city's cultural landscape. Through Jaaga, Archana invests in the cultural economy of India.

**TUE 24. AUGUST | 8.00-11.20**  
**'IF IT FOOLS YOU, IT IS NOT FAKE' -**  
**NARRATIVE CHANGE IN THE AGE OF**  
**MISINFORMATION OVERLOAD**

The end point of information is meaning. In the era of misinformation, where the decision making around meaning making resides - is shifting. The need for future autonomy and equity is to engage in a narrative change practice that captures the narrative, transforms the conditions of action, and creates communities of collective change to counter the reactive politics of despair and defense that is being naturalised in the wake of the fake news pandemic.



**Lecturer**  
**Nishant Shah | Co-founder and board member of the Centre for Internet & Society in Bangalore, India; professor at the Institute of Culture and Aesthetics of Digital Media at Leuphana University in**

**Germany; Dean - Research at ArteZ.** Nishant has academic expertise in fields such as Digital Humanities, Computer-Human Interaction and Information and Communication Technologies for Development. He conducts work on the cutting edge of technology, identity, and social and political movements. He is focused on the question of how we can remain human in a technological environment. He has dozens of publications to his name.



Image courtesy: © The Art X Company



## THU 26. AUGUST | 10.20-11.50 DIGITAL FESTIVALS: AUDIENCE BUILDING, ENGAGEMENT AND RETENTION

While online streaming of festivals is not new, the pandemic has proved to be a game changer for the digital life of festivals and its impact on audiences. This session will briefly introduce the philosophical dimensions of 'liveness' in the digital context and impact on festival experience. Furthermore, the workshop will explore the evolution of audience needs, behaviours and motivations for engaging with digital festivals from the time COVID-19 was declared as pandemic in February 2020.



### Lecturer

**Rashmi Dhanwani |**  
Founder-Director, The Art X  
Company and Arts Culture  
Resources India

Rashmi is the Founder of the Art X Company, a strategic consultancy for the cultural sector focused on strategy, audience development and sector research. Prior to founding Art X, Rashmi has worked with NCPA Mumbai, Breakthrough in Delhi, the newspaper Daily News and Analysis (DNA); Kala Ghoda Arts Festival, and The Goa Project. She holds a Masters in Cultural and Creative Industries from King's College London. She has also been a recipient of the ARThink South

Asia Fellowship (2011-12), a participant fellow at 'The Academy—a program of Carnegie Hall, The Juilliard School and the Weill Music Institute', a scholarship grantee of the JN Tata Trust and Charles Wallace India Trust, and a 2017 Global Fellow of the International Society for Performing Arts (ISPA), New York. Rashmi has also founded Arts Culture Resources India, a network and platform for cultural professionals in India and South Asia.







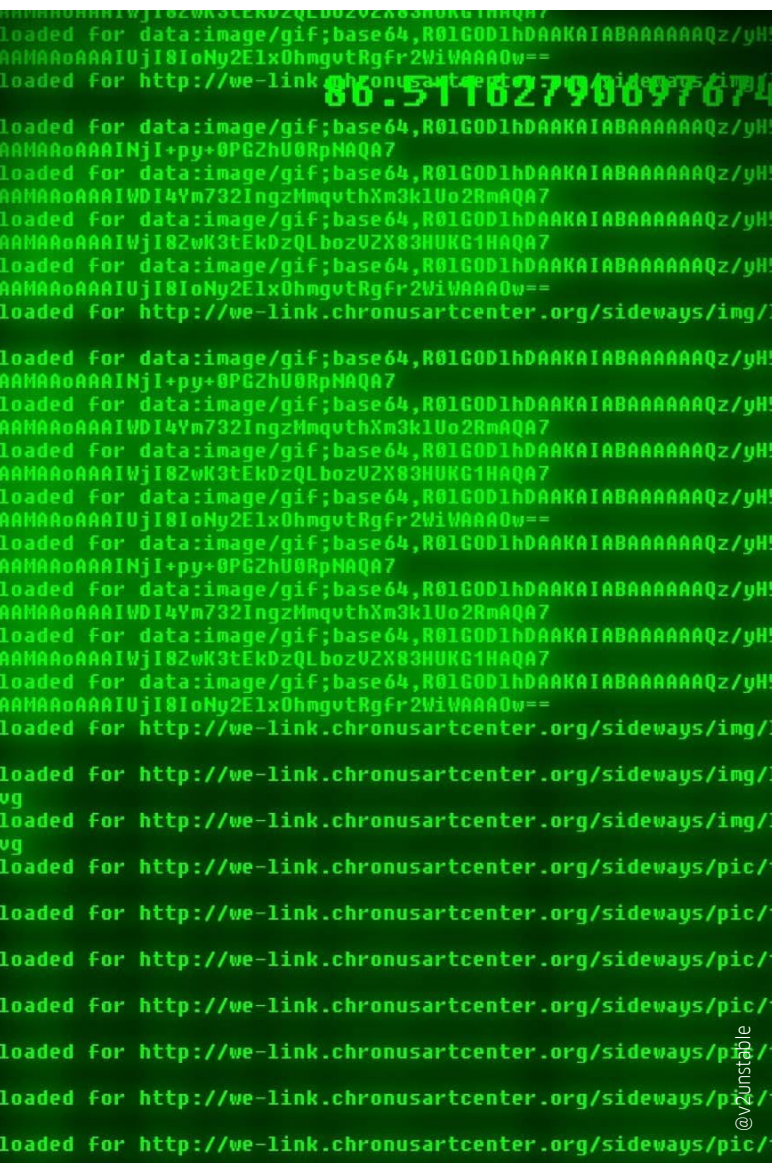
Cheung Fai



Terike Haapola, Closed Circuit - Open  
Duration: 2017 | © Chronus Art Center

# 数字化时代的文化管理

Kulturmanagement im digitalen Zeitalter



@v2unstable

Poster for the exhibition 'Cyborg Archaeological Laboratory' (赛博格考古实验室). The background features a stylized face with a grid overlay and a satellite-like structure. Text includes:
 

- 开幕 | Opening: 2020/3/27
- 展期 | Duration: 2020/3/27 - 6/28
- 潘子申个展 SOLO-EXHIBITION BY PAN ZISHEN
- 赛博格考古实验室 CYBORG ARCHAEOLOGICAL LABORATORY
- 策展人: 张婷 Curator: Zhang Ting
- 周一至周五: 10:00-18:30
- “歌德开放空间2020”
- 德意志上海总领事馆文化教育处
- 上海外滩福州路388号领事大厦100室
- Mon - Fri: 10:00-18:30
- “Goethe Open Space 2020”
- Department of Culture and Education of the German Consulate General
- Cross Tower 101, Fuzhou Road 318, Shanghai
- GOETHE OPEN SPACE 2020

# SHANGHAI

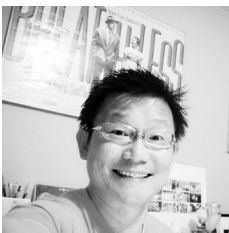


## TUE 24. AUGUST | 8.00-11.20 “DIGITAL AUDIENCE BUILDING”

The keynote lecture aims at enhancing a deeper understanding of the concepts of “digital” and “audience”, and to stimulate the participants to develop a creative mindset, as cultural managers, towards new marketing possibilities, now and the future. Amid the ongoing COVID-19 pandemic, in an age of uncertainty, one important question for cultural practitioners is the new identity of audience and their new relationships with the artists or works of art, in which digital is at the core. Using several case-studies of digital cultural events, concepts like reality, presence, virtuality and interaction will be examined. The classic 4P marketing mix (product, place, price, promotion) will be explored to identify key success factors in this new paradigm of audience building.

After the keynote lecture, a workshop (2 hours, max 16 people) will be held to create an opportunity for the participants to put the knowledge and insights into a practical group assignment. Small groups will discuss, research and prepare “a marketing plan to create a new cultural product and build digital audience”. The moderator will be accessible for advice. Then each group will present their plans, and all will engage in discussion. The workshop’s objective is to empower the participants to develop a strategic mindset towards building a new type of audience who are mainly connected online.

| Note: The keynote will be recorded. |



**Lecturer**  
**CHEUNG Fai** | Lecturer,  
Moderator

CHEUNG Fai is a veteran producer, curator, executive and consultant in arts and culture for more than 30 years. He is based in Shanghai and works

internationally, originally from Hong Kong. His areas of expertise include theatre, music, dance, contemporary art, film and design. He was Program Director of *kunstenfestivaldesarts* and advisor/curator of Helsinki Festival, and has produced many music and theatre festivals and cultural events in Asia and China. He was also a senior executive in entertainment (Associate Artistic Director of Franco Dragone), the Internet (Web Director of [China.com](http://China.com)), marketing (Director of Production Asia of Jack Morton Worldwide) and publishing (editor-in-chief of several cultural magazines). He has founded and led several professional organizations of critics and designers.



**ZHANG Yuan** | Moderator

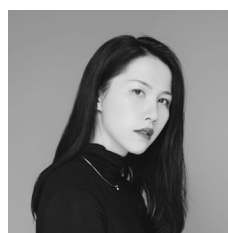
Based in Shanghai, ZHANG Yuan is a curator, producer and writer in contemporary performing arts. By working with theatres, festivals, museums and art institutions in China and abroad, he organizes a number of performance projects, exhibitions, talks and workshops, facilitating the local contemporary performing arts scene and international collaborations.

## WED 25. AUGUST | 8.00-12.50 THINK LIKE A CODER

Today, digitised files and metadata records have become the central issue of art museums and galleries. The digital content has exponentially generated since the global Covid-19 pandemic accelerates the utilise of the internet and collaborative tools. How should we react to this new normal? Perhaps our experience in the industry has no longer enough to solve the problems we see in cultural management in the digital age. What inspirations can we draw from the fields of programming, agile management and software development? There is no better time than now to focus on the most fundamental prospect of open-source collaboration, knowledge sharing and decentralised infrastructure, as well as its generalised application in the art and cultural management realm.

Through this course, Katt Gu will examine arts and cultural management thinkings from an *outsider's* perspective. Building on her background of knowledge in law and information engineering, and involvement with startups, Katt will take participants through the history of the open-source movement, experiencing collaborative tools and exploring the possibilities of creating the next generation of institutions.

| Note: The part that is an input will be recorded. |



**Lecturer**  
**BI Xin, GU Zihui and YAN Suji**  
**Katt GU** (GU Zihui)

Katt (Zihui) Gu is currently a Ph.D. student at University of Illinois, Urbana-Champaign (on-leave) and also served as the Chief Compliance Officer at

Shanghai-based high-tech startup Dimension. She has acquired a Master’s degree in Natural Resource and Environmental Science and a Juris Doctor Degree from



University of Illinois, Urbana-Champaign, focusing on standardization of biofuel sustainability certification and probabilistic risk assessment in nuclear energy. Her current research direction is in the intersection of law and information science, and she has published several papers on Hong Kong Law Review, Asian Pacific Law Review, China Review and other well-known SSCI journals. She was also known as the drafter of the Anti-996 license and was been interviewed by BBC, Wired, New York Times, CCTV and many other mainstream media.

**Bi Xin** | curator and writer based in Shanghai. She is the Executive Director of Chronus Art Center, also leads the curatorial vision of public events at CAC. Her curatorial practices focus on the intersection of arts, decentralised technologies and contemporary social-culture/subculture.

**YAN Suji** | founder and CEO of Dimension & Mask Network. Dropped out of UIUC (University of Illinois at Urbana-Champaign) Computer Engineering Department to start a business. Former independent reporter of Qdaily & Caixin Media, former engineer of an autonomous driving company; currently a mentor of RadicalxChange Fellowship; co-authored articles by amateur and "Radical Market" / RadicalxChange, Data Law Group and other economists and legal scholars; once published by Wired, South China Morning Post, Wall Street Journal, New York Times and so on. At present, individuals mainly focus on open source, encryption and privacy protection (company product: [mask.io](http://mask.io) / [tesseractcube.com](http://tesseractcube.com)).

## THU 26. AUGUST | 8.00-10.10 ASIA CULTURE GENE-DIGITAL PLATFORM, DATA SHARING, ARCHIVING, PROTECTION

Will machine learning accelerate the development of a digital sharing economy in the era of epidemic? In this economic model, is every out putter equally a recipient of transformed digital content? In other words, is the digital archive simply a one-way loop of online input, preservation, and subscription? This course strives to expand the systemic construction of digital archives from the traditional collection-driven approach to a dynamic two-way development model of public participation in construction, attempting to explore a digital archive that is constantly learning and growing on its own along with the active creation and artistic production of actual participation. The course not only explores participatory content construction and machine learning in digital contexts, but also confronts challenges in open source digital platforms regarding laws and regulations.

For example, do such living growth systems create new challenges for public participation in copyright regulations of digital archives? How to identify the potential transformative value of results in continuously updated intergenerational works? The course will spawn more open thinking and communication based on the exploration and practice of the workshop session.

This workshop will produce Asian style visual outcomes after participants have digitally learned and assisted in the creation of international cultural contextual materials through paper, pen and some digital graphic materials, through a self-provided online environment, on a course platform by selecting algorithmic models or machine learning modules to generate their own digital labels.

| Note: The part that is an input will be recorded. |



**Lecturer**

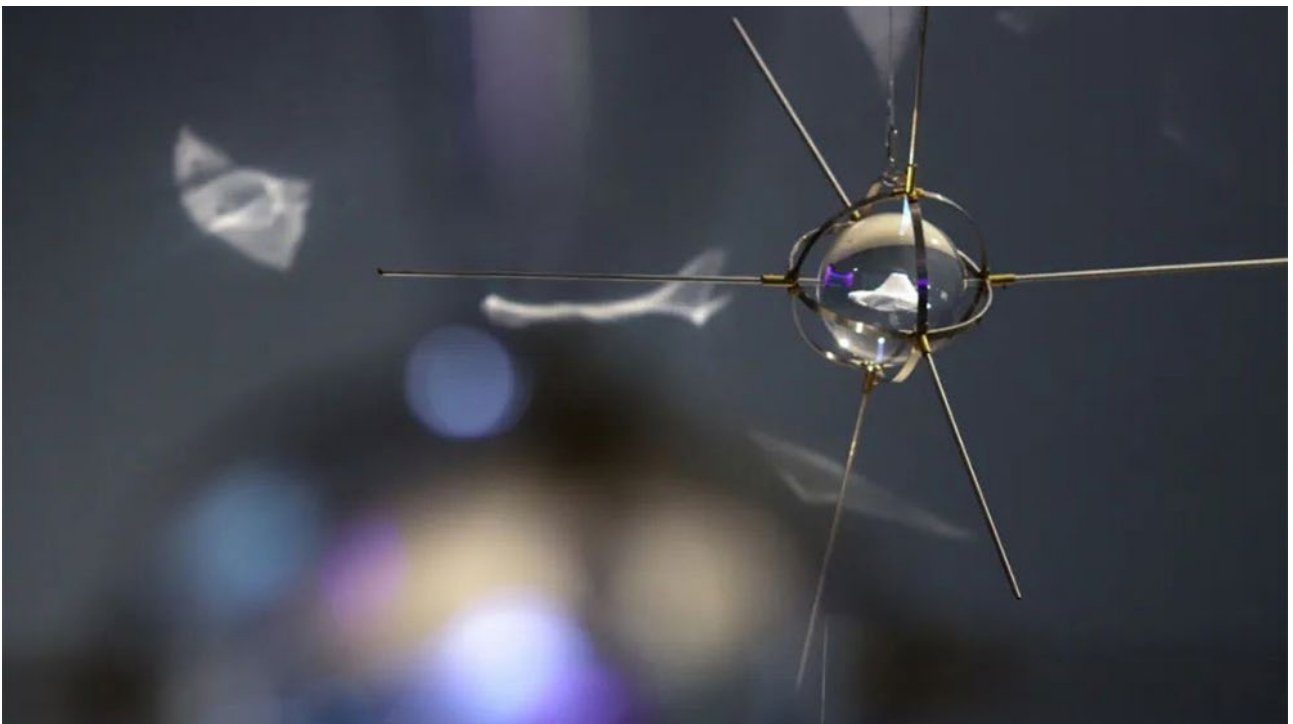
**Dr. ZHANG Ting** | Lecturer in the China Academy of Art.

She has long focused on cross-cultural communication and artistic expression in international contexts, working on contemporary art curating, project management and art criticism. Exhibitions curated and co-curated by Zhang have been national and international, such as Cyborg Archaeological Laboratory, 2020 Goethe Institut Space, Shanghai; Magical Nature: Reimagining the Brothers Grimm, Inaugural exhibition of Design Society SH; Inclusive Break-Pop-Up, Shanghai Liu Haisu Art Museum; 24/24 Company, Shanghai Ming Contemporary Art Museum; China Direct Import-collateral exhibition of Auckland Art Fair, New Zealand; Material Consequences--Ceramic Art from China, Norway, Denmark and Canada, Kunstgarasjen-Bergen Norway; 4th Documentary Exhibition of Fine Arts\STRESS FIELD, Hubei Museum of Art; new talents-biennale cologne in Cologne, Germany; The Artist is not Present, Art is Present, Wu Zuoren International Art Foundation; Wild Heart- -An Art Exhibition of German Neo-Expressionism since 1960s, China Art Museum, Shanghai. Zhang is also a writer for art media such as Art China, ArtCo China, Art Monthly, Public Art, Art.China.cn and so on.



**HU Xiaochen** | Associate Professor of China Academy of Art. Supported by Young Scholar Developing Program of CAA, Hu focuses on researches of interactive design and digital media design and education. She participated in the Shanghai Cultural Innovation Demonstration Project, responsible for the design and development of the Large Scale Naked-Eye-3D Interactive Display Project for 'Immortals in Jubilee'. Additionally, she hosted Methodology of Interactive Design project and many other projects from Humanities and Social Sciences Program of the Ministry of Education. She also organized and curated the 2018 Shanghai International Digital Media Art Exhibition, to discuss the anwesenheit of contemporary digital media art and digital observation methods. Meanwhile, she has created and exhibited the big data visualization artwork Food-Color which apply algorithm as inspiration and methodology and the multimedia interactive installation The Beautiful New World based on algorithm and text. 2018-2019, she led her team to win the First Prize and Second Prize of Science and Technology Progress Award of Shanghai Media & Entertainment Authority.

the Shanghai Cultural Innovation Demonstration Project, responsible for the design and development of the Large Scale Naked-Eye-3D Interactive Display Project for 'Immortals in Jubilee'. Additionally, she hosted Methodology of Interactive Design project and many other projects from Humanities and Social Sciences Program of the Ministry of Education. She also organized and curated the 2018 Shanghai International Digital Media Art Exhibition, to discuss the anwesenheit of contemporary digital media art and digital observation methods. Meanwhile, she has created and exhibited the big data visualization artwork Food-Color which apply algorithm as inspiration and methodology and the multimedia interactive installation The Beautiful New World based on algorithm and text. 2018-2019, she led her team to win the First Prize and Second Prize of Science and Technology Progress Award of Shanghai Media & Entertainment Authority.



Exhibition View of Bond | © by Pan Zishen, 2019





Tontey LIUC - JADK, Human Machine Fellow



Tontey LIUC - JADK, Human Machine Fellow

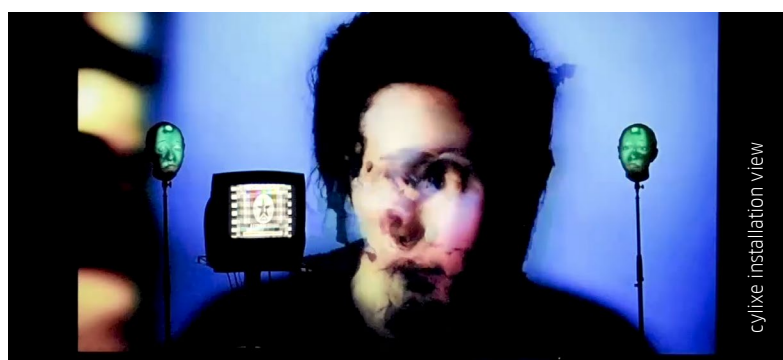


cylife installation view

# Kulturmanagement im digitalen Zeitalter



Sahel - JADK, Human Machine Fellow



cylife installation view

# BERLIN



## MO 23. AUGUST | 8.15–9.00 KEYNOTE: THE DIGITAL REPOSITIONING OF CULTURAL INSTITUTIONS

The digital transformation of cultural institutions has advanced strongly in the last year and a half due to the Covid pandemic. New offerings have emerged and strengthened the digital section of many institutions. And thereby new audiences are being addressed through the digital offerings, so that a distinction between digital audiences and on-site visitors seems reasonable. This development also leads to the fact that cultural institutions as a whole have to position themselves with regard to their new orientation towards digital target groups.

The keynote will discuss the potential of the new digital audiences and illustrate this with selected examples and research results. In addition, proposals for digital repositioning will be presented.

| Note: The keynote will be recorded. |



**Lecturer**  
**Prof. Dr. Lorenz Pöllmann** | professor of media and event management at the HMKW – University for Applied Science for Media, Communication and Management in Berlin. There he researches and teaches in

particular on questions of the digital transformation of cultural institutions, the interface of media and cultural management and marketing cultural and arts institutions. He has published textbooks on cultural marketing, cultural funding and, as co-editor, the volume „the digital cultural sector (German)“. In addition, he works as a consultant for cultural institutions.

## TUE 24. AUGUST | 11.50–12.50 LECTURE: INSTITUTIONAL MAKING

How can forgotten memories be made visible? How might alternative stories be recorded and stored? What forms of archives can be built through gestures of care? How do institutional practices build empathy and understanding for the stories and experiences of marginalised voices and suppressed histories? This panel addresses the contemporary possibilities and limitations of institutional role in the promotion of marginalised voices and forgotten histories. In today's digital landscape cultural memory is transformed by political, economic and social challenges. Online debate about memory making increasingly reveals tensions, cultural and national differences, creating new social barriers and divisions. What role do institutions play in the construction of memory, knowledge, experience, and power? How do digital archival practices build new understanding of contemporary and historical events for their audiences?

| Note: The panel will be recorded. |



**Lecturer**  
**Dr. Nora O Murchú** | is the Artistic Director of transmediale festival in Berlin. As an independent curator, O Murchu has over a decade of experience in digital arts, curating exhibitions and events for institutions

including Akademie Schloss Solitude, LABoral Centro de Arte y Creacion Industrial, The Science Gallery, and ZKM Karlsruhe. Notable exhibitions included *Coded After Lovelace* at Whitebox Gallery in New York and *Land/Sea/Signal* at Rua Red in Dublin. They have held positions as a research associate for the Interaction Design Centre at the University of Limerick, the Interaction Research Studio at Goldsmiths, and CRUMB at the University of Sunderland.

### **Performance: Jennifer Mehigan with Dylan Kerr**

*Creamatorium* is a collection of sculptures, images, and text that explores the grave and the cemetery as garden spaces under colonial rule in Ireland, contrasting it with English approaches to land ownership and garden design in the 17th and 18th centuries. The series explores the entanglements between suppressed queer Irish histories with interspecies communication, time travel, parallel universes, and dream worlds. Accompanied by a performance by Ria Adeyinka, a non-binary performer from Derry, *Creamatorium* explores the relations between North Belfast equine apparitions, the soil, the dead, and the internet.



**Jennifer Mehigan** | (Singapore / Cork) is an artist based in Belfast. Initially trained in graphic design, her work spans multiple platforms, mixing together 3D animation, found objects and images, poetry, textiles, gardening, and installation. She is currently a PhD candidate in Ulster University where her research entangles art-making, botany, love, addiction, Irish lesbian history and queer networks through an anti-colonial lens.



"EAT U UP," 2014 | inkjet on silk, 120 x 180 cm | © Jennifer Mehigan

## WED 25. AUGUST | 10.20-12.50 ART & AI: BETWEEN UTOPIA & DYSTOPIA - ARTIST PRESENTATIONS & TALK

Since the emergence of the technological field in the 1950s, AI has continued to develop from a topic of artistic exploration to artistic tools. At the same time, artists working in all disciplines started to experiment with software and technology, build new prototypes, and initiate discussions challenging society and cultural institutions. They negotiate questions of authorship, responsibility, and autonomy through new concepts, (science) fiction, and art worlds oscillating between utopia and dystopia. What tools, environments, and mindsets are needed in cultural institutions to support such projects? What can we learn from young artists who experiment with AI and foster new ideas of patterns, narrations and approaches to a world with machines?

This session with the artists and fellows of the JUNGE AKADEMIE, Akademie der Künste, Berlin - cylixe, Kaj Duncan David, Natasha Tontey, Sahej Rahal - provides insights into this issue via four artist presentations and talks. Participants are invited to share their thoughts and questions.

### Artists

**cylixe** | is a traveller. She travels through the visual arts and media along social and political break lines, through human networks and realities, over continents and even through time. Her journeys (and residencies) have culminated in award-winning photographs and films, as well as performances, books and sculptures. Currently, she is experimenting with AI for the project *16bit:wolf*, a fictional band from an alternative universe. In 2018-19 she was a JUNGE AKADEMIE fellow. <https://www.cylixe.net/>



**Kaj Duncan David** | is a composer whose focus lies somewhere between notational composition, electroacoustic music and audiovisual performance. Much of his work incorporates light as a totally integrated musical voice, which

explores the possibilities where interrelated visual and sonic materials become a single musical gestalt. In collaborative settings, he has devised experimental music theatre and created music for dance.

[www.kajduncandavid.com](http://www.kajduncandavid.com)



**Also sprach Golem** | Performed by Graham F. Valentine and SCENATET at Ultraschall Festival 2020, Berlin | more info here: <https://kajduncandavid.com/work/also-sprach-golem>



**Computer Music** | Performed by SCENATET at Spor Festival 2016, Aarhus | more info here: <https://kajduncandavid.com/work/computer-music>



**Sahej Rahal** | is a Human-Machine fellow of the JUNGE AKADEMIE and the E.ON foundation. He is primarily a storyteller. He weaves together fact and fiction to create counter-mythologies, which interrogate narratives that

shape the present. This myth-world takes the shape of sculptures, performances, films, paintings, installations, and AI programs, which he creates by drawing on sources ranging from local legends to science fiction. <http://www.sahejrahal.com/>



**Natasha Tontey** | is an artist and graphic designer living and working in Yogyakarta, Indonesia. Her artistic practice predominantly explores the fictional accounts of the history and myths surrounding “manufactured fear”. In her

practice, she observes possibilities of other futures projected not from the perspective of major and established institutions but the subtle and personal struggles of outcasted entities and beings. Natasha is currently a fellow in the JUNGE AKADEMIE’s Human-Machine programme and of the E.ON foundation.

<https://tontey.org/>



**Moderator**

**Clara Herrmann** | has been head of the JUNGE AKADEMIE, the Akademie der Künste’s international artist-in-residence-programme, since 2019, where she developed a new digital platform as a transdisciplinary magazine, as well as the Human-Machine Fellowship. She is a cultural manager, curator, and editor. She co-edited the publication *Der digitale Kulturbetrieb. Strategien, Handlungsfelder und Best Practices des digitalen Kulturmanagements* (The Digital Cultural Sector – Strategies, Fields of Action and Best Practices), 2019, (in German).

<https://junge-akademie.adk.de/de/>

**THU 26. AUGUST | 12.00-13.00**  
**FINAL PANEL: AUDIENCE**

**ZHANG Yuan and CHEUNG Fai** (Shanghai),  
**Rashmi Dhanwani and Nishant Shah** (Mumbai),  
**Lorenz Pöllmann and Clara Herrmann** (Berlin)

The discussion will be moderated, incorporating aspects from the keynote and the workshops.

| Note: The final panel will be recorded. |



# ARTISTIC CONTRIBUTION OVER THE WHOLE SUMMER SCHOOL BERLIN – EXHIBITION

## LECTURE

### Poetics of Trans Ecologies: Resisting the Human

In this talk, cárdenas considers the relevance of trans operations of Trans studies for thinking through environmental media art. cárdenas considers how media scholarship can engage questions of ethics beyond the human in the Plantationocene, emphasizing the importance of Trans and Transfeminist media by responding to writings by Sandy Stone, Jose Esteban Muñoz, and Tiffany Lethabo King, among others. In this video essay, cárdenas contemplates the significance and poetics of Trans media for re-imagining futures beyond colonial ideologies and white supremacist violence.

### Lecturer

**micha cárdenas** | is Assistant Professor of Art & Design: Games + Playable Media, and Critical Race and Ethnic Studies, at the University of California, Santa Cruz, where she directs the Critical Realities Studio. For the past decade, cárdenas has used digital technologies to call into question commonly held notions about identity such as race, gender, nationality, ability, and the ways these dynamics operate to create safety or violence. Her book, Poetic Operations, proposes algorithmic analysis as a method for developing a trans of color poetics.

## LECTURE

### Forbidden City

Since 2019, pro-democratic protests of an unprecedented scale have taken place in Hong Kong. Provoked by the aggressive clampdown on Hong Kong's freedom by the Chinese government and the proposal of an extradition bill violating legislative procedures and breaching the Sino-British joint declaration, the movement has held numerous demonstrations and committed self-organised acts of civil disobedience. In this talk, Ellen Pau, Joel Kwong, and Glacier Kwong reflect on their experiences of the protests, identifying the tactics of surveillance deployed by the government and how protestors and citizens circumvent censorship with creative strategies of refusal. They explore everyday strategies for civic disobedience and refusal; looking at the use of digital technology for collective organising and the development of community economies with businesses supportive of the movement's aims. These strategies protect protestors from detection and help to sustain the collective demands of the movement.

### Lecturer/Artists

**Ellen Pau** | is a self-taught video artist, and is an independent cinematographer, curator, art critic and researcher focusing on Asian new media arts. Her early works first appeared in local screening clubs and emerged on the international scene in 1987. In 1986, Pau co-founded Videotage, a media art collective in Hong Kong aiming at creating an umbrella organization for media artists, facilitating artistic and cultural exchange and promoting video and media art in Hong Kong. She is the founding director-cum-curator of Microwave International New Media Arts Festival, and works as an art consultant for her newly founded company Inter-Act Arts. Her single channel videos and video installation works have been extensively exhibited worldwide, including the Hong Kong Pavilion at the 49th Venice Biennial.

**Joel Kwong** | is an international media art curator, writer, producer, educator and transmedia specialist based in Hong Kong. She is currently the Programme Director for Microwave International New Media Arts Festival and the founder of SIBYLS – a creative consultation & production agency. Her most recent projects include the Sunata – an immersive media art journey featuring Keith Lam & Dimension Plus in 2019, and the Microwave edition 2020 – Sharp Chronicles and a Transmedia project with 5 HK & Taiwan creative talents in the theme of About Life & Death. Her curated projects have been shown and toured around Asia and the US. She has given talks and lectures in different festivals and institutions, including Shenzhen Media Art Festival, ACT Festival in Gwangju/Korea, National University of Taiwan, the University of Electro-communications in Tokyo, FILMART, and Entertainment EXPO in Hong Kong.

**Glacier Kwong** | is a political and digital rights activist born and raised in Hong Kong. Currently, she is pursuing a PhD in Law in the University of Hamburg, where her research focuses on data protection and surveillance in Hong Kong and China. She has been an active political activist in Hong Kong since 2012 and has written in press and media commenting on the political and digital rights issues in Hong Kong. She regularly writes for Apple Daily in Hong Kong, and Welt am Sonntag in Germany.

# ARTISTIC CONTRIBUTION OVER THE WHOLE SUMMER SCHOOL BERLIN – EXHIBITION

## PODCAST

### The Feelings of Concrete

On 23 June 2020, in the midst of the BLM Protests in London, the Desecration of War Memorials Bill was put before the House of Commons. It proposed amendments to the Criminal Damage Act of 1971 and aimed to safeguard historic monuments across the UK. As new restrictions around public protests were introduced and protections for protestors were removed, statues were boarded up and protected against “baying mobs.” Amidst the ongoing pandemic, the UK Home Office planned and carried out the deportation of almost 50 Black British people from the Windrush generation. Exploring these unfolding events, Brebenel reflects on the meaning of refusal and friction in UK legislation in what has been labelled “unprecedented times,” and asks what possibilities exist for Black lives when laws and legislation protect the feelings of monuments to imperialism. They perform this work from a place of learning and unlearning, from a place of whiteness and witnessing, and by scratching at the surface of work by Sylvia Wynter, Saidiya Hartman, and Alexander Weheliye.

### Speaker

**Mihaela Brebenel** | is a screen and visual studies researcher based in the UK. They are interested in feminist and queer practices, as well as the aesthetics and politics of screen (and other) technologies. They work as a Lecturer in Digital Cultures at Winchester School of Art, University of Southampton and are part of the Archaeologies of Media and Technology Research group.

## PODCAST

### Work, Resist, Refuse

Exploring contemporary labour conditions, Aaron Benanav, Gargi Bhattacharyya, Rachel O'Dwyer, and Suji Yan, along with Silvio Lorusso as moderator, analyse the potential for the refusal of work. Examining tools of resistance and changing protocols for the abandonment of precarious work, they discuss the gaps between the lived realities of unjust working conditions and utopian visions for post-capitalist societies. Highlighting how micro-actions of dissent and low-effort content serve as entry points for public debates and collective practices of self-organisation, the conversation unpacks the narrow possibilities for resistance.

### Participants

**Aaron Benanav** | is an economic historian and social theorist. Currently, he holds a postdoctoral researcher position at Humboldt University of Berlin and is academic coordinator for the research unit “Re-Allocation” in the Cluster of Excellence “SCRIPTS: Contestations of the Liberal Script,” a seven-year project funded by the German Research Foundation. Benanav also serves as an editorial board member for the journal *International Labor and Working Class History*. His first book, *Automation and the Future of Work*, was published by Verso in 2020.

**Gargi Bhattacharyya** | is professor of Sociology at the University of East London. She has written extensively on race and racisms, sexuality, global cultures, and the “War on Terror.” Bhattacharyya is the author of numerous books and articles, including *Dangerous Brown Men* (Zed, 2005), *Crisis, Austerity, and Everyday Life* (Palgrave, 2015), and *Rethinking Racial Capitalism* (Rowman and Littlefield, 2018).

**Rachel O'Dwyer** | is a lecturer in digital cultures at the School of Visual Culture at NCAD, Dublin. Her research is at the intersection of digital cultures and cultural economies with a focus on money, algorithms, and art. She is an editor for *Neural* magazine of critical digital culture and media art and was the founding editor-in-chief of *Interference* journal of audio culture (2009–17). O'Dwyer has published extensively on digital art, culture, and value both in academic and public scholarship contexts. She is currently completing a book for MIT Press on the ownership of the radio spectrum.

**Suji Yan** | is an entrepreneur, engineer, and journalist based in China. Yan is the CEO and founder of the internet start-up Sujitech, the development team Dimension, and Mask Network, a tool for content encryption. She is an advocate for FOSS (free and open-source software) and the Anti-996 License, which allows developers to prohibit the use of code by companies with unethical labour practices.

**Silvio Lorusso** | (moderator) is a writer, artist, and designer based in Rotterdam, Netherlands. In 2019 he published his first book, *Entreprenariat*, with Onomatopée. He is an assistant professor and vice director of the Center for Other Worlds at Lusófona University, Lisbon, a creative coding tutor at the Royal Academy of Art, The Hague, and a lecturer at the Design Department of the Sandberg Institute, Amsterdam.



# ARTISTIC CONTRIBUTION OVER THE WHOLE SUMMER SCHOOL BERLIN – EXHIBITION

## PODCAST

### The Boundaries of No

Refusal as a socio-political gesture often extends far beyond the simple act of saying no. It often involves a process of moving through conflict within and against the limits and boundaries of institutions, histories, behaviours and practices. Luiza Prado de O. Martins leads a self-reflexive conversation with artists, designers and educators, Nora Al-Badri, Dana Abdulla, and Samia Henni. In this discussion they ask how do personal and political gestures of refusal materialise and actualise in spaces of media art and design practice, pedagogy and activism? In the recording, and in the space between them, they explain the necessity for this unsettling work and share their experiences that exist in the zones of discomfort and dangers of practicing how to say no. They think through the dyad of the gatekeeper and the denied, navigate the rhetorics of inclusion and diversity in University contexts, and unpack the privileges and risks of drawing a line under things.

## Participants

**Nora Al-Badri** | is a multi-disciplinary and conceptual media artist with a German-Iraqi background. Her works are research-based as well as para-disciplinary and as much postcolonial as post-digital. She lives and works in Berlin. She graduated in political sciences at Johann Wolfgang Goethe University in Frankfurt/Main and was the first artist-in-residence at the Swiss Federal Institute for Technology (EPFL) and its Laboratory for Experimental Museology (eM+) in 2020.

**Danah Abdulla** | is a designer, educator and researcher interested in new narratives and practices in design that push the disciplinary boundaries and definitions of the discipline. She is Programme Director of Graphic Design at Camberwell, Chelsea and Wimbledon Colleges of Arts, UAL. Prior to this role, she was Senior Lecturer in Communication Design at Brunel University London, and was a Lecturer in the design school at London College of Communication. Danah is a founding member of the Decolonising Design research group, and the Creative Director and Editor of Kalimat Magazine, a non-profit publication about Arab thought and culture.

**Samia Henni** | was born and raised in Algiers, Algeria. She is a historian, a theorist, an educator, and an exhibition maker of the built, destroyed, and imagined environments. She is interested in questions of colonization, deserts, displacement, gender, extraction, and wars. In 2016, she received her Ph.D. (with

distinction, ETH Medal) in the History and Theory of Architecture from the gta Institute, ETH Zurich. Since 2017, she is Lecturer at the gta Institute, ETH Zurich, and at the Geneva University of Art and Design.

**Luiza Prado de O. Martins** | is an artist, writer, and researcher whose work examines themes around fertility, herbal medicine, coloniality, gender, and race. She is part of the curatorial board of trans-mediale 2021, is a lecturer at the Institute for Art in Context at the University of the Arts Berlin, and an assistant professor and vice-director of the Centre for Other Worlds at the Lusófona University in Lisbon. She is also a founding member of the Decolonising Design collective.

## ESSAY

### Acts of Desire by Xiaowei R. Wang

Desire is never simple. Desire can be a verb and desire can be an ideology. And it is desire, as Xiaowei R. Wang discovers, that “informs our politics, with the potential to make resistance or spaces of refusal possible.” In their essay Acts of Desire, Xiaowei R. Wang draws connections between American counter-culture and land-resource relations, tracing how the environmental movements of the 1960s gave rise to a libertarian political consciousness in Bolinas, a small coastal community in California. An act of creative non-fiction, Wang’s text is the story of their time in the coastal community of Bolinas, California, during the ongoing pandemic. It is also the story of how the environmental movements of the 1960s gave rise to a libertarian political movement that still persists today. These two threads of history help us to read desire as ‘a full act’; one that can “move us beyond our habits”, and in so doing, “unveil new spaces of refusal”

## Author

**Xiaowei R. Wang** | is a designer, writer, educator, and coder. The creative director at Logic Magazine, their work encompasses community art projects, education, and research on technology and ecology.

# VIDEO CONTRIBUTION OVER THE WHOLE SUMMER SCHOOL SHANGHAI – EXHIBITION

## LECTURE

### Future Role of Cultural Managers

There is nothing wrong to position exhibitions as the main business of art museums. However, their social aesthetic function should be reflected more directly in the public art education. Staying non-profit and letting go of the ideas of making money are significant aspects. Curators of art museum not only need to succeed in art related things, but also in understanding government policies and accessing government resources.

Conflicts lie between the rapid growth of art museums and the ongoing shortage of art museum managers. Special programs allow young people with professional knowledge to gain practical experience. Cultural managers cultivate people's deeper interests in history, culture, and art. They also try to guide people from common tourism consumption to art consumption and art investment and to impact on people's consumption patterns.

### Speaker

**Gan Zhiyi** | Shanghai Minsheng Art Museum, MBA, economist. She used to hold positions in the management department of the Shanghai Branch of the Industrial and Commercial Bank of China and the Shanghai Branch of the China Minsheng Bank, and led several real estate financial innovations. In 2013, she was in charge for the establishment of Shanghai 21st Century Minsheng Art Museum and held the position of Director. After the merging of Shanghai Minsheng Art Museum and Shanghai 21st Century Minsheng Art Museum in 2017, she has been the director of Shanghai Minsheng Art Museum till now.

## LECTURE

### Arts Between Production and Consumption

When it comes to the relation between art production and consumption, art producers better pay less attention to the market. Too much focus on the market will hold the artists back from the creativity. Leave all these consumption values, markets, consumption means and ways to professional people.

All countries have their unique culture heritage and ways of promotion. It all starts from education, from the most basic question, what is aesthetics, what is art, and what role does art play in people's lives. Contemporary and modern dance is a window for expressing feelings. The choice of cultural tastes is an individual decision, but this freedom to choose is extremely hard to achieve.

### Speaker

**Jin Xing** | Jin Xing Dance Theatre Shanghai, a true icon as artist and opinion leader in today's Chinese society, is as a trained dancer and a highly decorated officer in the PLA at an early age. She founded Jin Xing Dance Theatre, the country's first independent dance company and established the Shanghai Dance Festival, China's first festival for contemporary dance. Through her strong TV presence, she commands a highly influential voice in public, hosts her own talk show with up to 200 million viewers, and has a huge fan base in the Chinese blogosphere reaching more than 15 million followers.



# VIDEO CONTRIBUTION OVER THE WHOLE SUMMER SCHOOL SHANGHAI – EXHIBITION

## LECTURE

### Audience Building and Framing of Artworks

The first thing art managers need to understand is, how to define and build an audience. In the past ten years, the quick acceptance, strong curiosity and even harsh demanding of art by the general public has greatly inspired practitioners of the art industry, and triggered their thoughts. We can distinguish between a professional and non-professional audience. The professional audience refers to the practitioners in art industry. The non-professional audience, or the public is a more complicated matter. The majority of this group might be people interested in art, students, families, retirees, or most recently, online shop owners. Therefore, museums and art institutions need to focus more on how to efficiently promote artists in various aspects, and introduce their works to a very diverse audience

### Speaker

**Venus Lau** | is the artistic director of K11 Art Foundation and the general manager of chi K11 art museum. She oversees all artistic visions for programming, providing insights on creative content-building and the realization of projects. She is in charge of all art-related assignments in Southern China for K11. Prior to joining K11 Art Foundation, Venus Lau was the artistic director of OCAT Contemporary Art Terminal, Shenzhen, and consulting curator at Ullens Centre for Contemporary Art, Beijing.

## LECTURE

### How to Treat the Functions of Culture

Since the beginning of the 21st century, more than 200 cities in China established modern theatres and concert halls, with 2,478 performance venues in total. Unprecedented changes have been seen in China's entertainment business, which are boosted by China's economy growth, and characterized by theatres, museums and other venues which can be seen as hardware and cultural events as their software.

When people's time is consumed more and more by the screens of cellphones, computers and TVs, the further development of intelligent technology may have bigger and unprecedented impact on people's ways of communication. What will happen to theatres in the future facing many different challenges? What will be new for theaters in the future?

### Speaker

**Lin Hongming** | Shanghai Conservatory of Music, is dean, professor of the Department of Art Management of Shanghai Conservatory of Music, the leader of the Shanghai Grand Opera Operation Preparation Group and the executive deputy director of the Shanghai Grand Opera Project Construction Command Office. He is also the final judge of Wenhua Award of the Ministry of Culture and Tourism, the expert of the National Arts Foundation, and a council member of Federation for Asian Cultural Promotion. He has been engaged in cultural and art management for more than 30 years, and has innovatively implemented reforms of operation mechanism in arts institutions.



and respect  
Megha Singh Smith

जब मैं कहता हूँ भारतीय है  
जब हिन = reality  
from, Shambhu

Ashtika  
Jan

cept all the things  
t life gives you,  
donable towards  
lyfe. If you can't  
e with the death  
+ do it with lyfe.  
- (ARZOO)

Live Be you!!  
Love yourself  
Young!

**Let's make stories**

- Grab a post-it.
- Write, draw or doodle your story.
- Just make sure it fits on one side.
- Leave your name and number at the back.
- **Win Awesome Prizes.**

मिर्चि  
रेडि  
E

friends  
may change or die,  
but our books patiently  
waiting to talk to us.

JUST DO IT  
D

yo! yo!  
Keep calm  
Be happy,  
happy - A

I am not  
a BIT  
Just keep  
Go fuck yourself

READ BOOKS  
NO - 29504888

refuses to give  
Because he is not that  
type of doctor! He has done  
Ph.D. in Economics and the  
"NOT"  
"Now what's your deal the boy  
wonders!!!

ad  
essage of  
r neutraliz  
ver the  
world.  
Ankur Singh  
safe it Alhish  
5424587

Paisa  
Halk  
Ka  
Maail  
Hail!  
hachate nahi  
hal!!

Change  
Life!  
Thoughts  
Wonders  
People  
Mystery  
DIT  
RTH

Live the  
you like  
Just  
love  
yourself

Goethe-Institut e.V.  
Head Office  
Oskar-von-Miller-Ring 18  
80333 Munich  
Germany  
www.goethe.de

Destiny  
favours the  
brave  
So, Be Brave!

ie You  
(RD)

When  
OUT of  
MOUSE, sound  
MINDERFU  
ways