

Studie
für ein
Kompetenzzentrum
Kunst, Kultur und Neue Medien

Band II



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Dieser Band II der Studie für ein Kompetenzzentrum Kunst, Kultur und Neue Medien (genannt CAT – Communication, Art & Technology) enthält die über siebzig Antworten auf die Emailbefragung, die im Zeitraum von Juli – Oktober '98 am GMD – Forschungszentrum Informationstechnik durchgeführt wurde.

Ca. 150 Personen aus Medienkunst und Medienkultur wurden per email befragt zum Thema digitale Kultur. Trotz Urlaubszeit gab es eine Rücklaufquote von fast 50 %. Die engagierten Antworten und das große Interesse an fachlicher, technischer und personeller Vernetzung verdeutlichen die wachsende Bedeutung der digitalen Kultur.

Die vollständige Dokumentation der Email-Antworten auf den folgenden Seiten gibt einen Einblick in Wünsche, Anforderungen und Bedingungen der befragten Medienexperten, die an ein solches Kompetenz- oder besser Netzzentrum gestellt werden.

Den Antworten sind einige Grafiken vorangestellt, die eine Übersicht über die bisher befragten Personen und Institutionen geben. Sie illustrieren die Vielfalt der Ideen und der möglichen Standorte für CAT. Um dem Leser rasch einen kleinen Überblick zu geben, wurden einige unserer Fragen mit Zitaten und Portraits der Autoren als eine Art grafisches Diskussionsforum visualisiert: WHAT IS A CAT FOR? WHERE IS A PLACE FOR A CAT? HOW SHOULD A CAT COMMUNICATE?

An Recherche und Ausarbeitung der Studie waren folgende Personen und Institutionen beteiligt:

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Lina Lubig,	Studentin (Neue Medien)
Deike Möller,	Studentin (Architektur)

Bonn/Sankt Augustin, November 1998

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DIGITALE KULTUR

Was brauchen Künstler, Gestalter und Wissenschaftler?
Wie arbeiten Künstler und Techniker an der Entwicklung der digitalen Kultur?
Welche Rolle nimmt die Wirtschaft ein?
Was fehlt?

Unsere Kultur wird immer stärker durch digitale Kommunikation geprägt. Künstler, Wissenschaftler und Gestalter arbeiten an Produkten und Reflexionen neuer Techniken.

Aber arbeiten die Vertreter der unterschiedlichen Disziplinen innerhalb ihrer eigenen Fachgrenzen oder bilden sie interdisziplinäre Gemeinschaften, die regelmäßig Wissen und Erfahrung austauschen?

Im Rahmen einer Machbarkeitsstudie für ein "Kompetenzzentrum Digitale Kultur" im Auftrag des Bundesministeriums für Bildung, Wissenschaft, Forschung und Technologie möchten wir untersuchen, inwieweit die Initiativen von Einzelnen und Gruppen effektiv vernetzt werden können.

Die Idee ist, ein Kompetenzzentrum als Beobachtungs- und Serviceplattform für Information, Austausch und Vernetzung der entstehenden digitalen Kulturlandschaft zu installieren.

Bitte nehmen Sie sich etwas Zeit für die folgenden neun Punkte und gestalten Sie mit uns die Anforderungen für ein "Kompetenzzentrum Digitale Kultur"!

7. Sep. 1998

1.) Digitale Kultur

Wie verstehen Sie Ihre Rolle als Künstler / Wissenschaftler / Institution / Firma in der Entwicklung einer digitalen Kultur?

Seit 1984 arbeite ich auf eine sehr persönliche und individuelle Weise mit den sich seither "überstürzenden" kreativen Möglichkeiten der digitalen Instrumentarien - wie auch immer sie sich gewandelt und exploriert haben. Mein Selbstverständnis als freier Künstler ging darin insofern völlig nahtlos auf, weil ich immer schon ein grundsätzlich forschendes Interesse hatte.

2.) Kunst- / Medienfelder, Adressaten, Tendenzen

Bitte beschreiben Sie Ihren Arbeitsbereich oder das Profil Ihrer Institution.

Ich habe zunächst begonnen selbst meine Programme zu programmieren, bis die kommerziellen Programme endlich künstlerisch tragend und komplex genug wurden um meine Absichten auch autonom gegenüber dem jeweiligen Programmschema durchsetzbar zu machen.

In meiner pädagogischen Arbeit kommt es mir sehr darauf an, Studenten und angehende Künstler und Designer zu absolut eigenen Ansätzen zu bringen - also jegliche Voreingenommenheit gegenüber den digitalen Medien wie überhaupt gegenüber jeder Methode radikal zu problematisieren.

3.) Untersuchungsbereich und Kontext

Wie können Künstler, Wissenschaftler, Institutionen und Unternehmen erfolgreich miteinander kommunizieren und voneinander profitieren? - Welche Möglichkeiten sehen Sie für sich selbst?

Nicht anders wie immer schon in Ausstellungen, Kongressen, wenn auch in diesem hier erörterten Falle leider noch sehr unterschiedliche Basen der technischen Kompetenz und den allgemeinen Kenntnissen z.B: über die richtige Software zu beklagen sind.

4.) Akteure & Partner

Wer interessiert Sie als potentieller Kooperationspartner? Welche konkrete Partnerschaft war für Sie bereits erfolgreich?

Ich gestehe meine absolute Einzelgängerschaft. Manche meiner ehemaligen Künstlerfreunde haben sich sogar abgewandt, als sie mein digitales Abenteuer beobachteten. Leider ist auch in den

meisten Hochschulen wohl immer noch wenig Lust an digitalen Kunst-Prozessen zu spüren. Um Preise und Sponsoring habe ich mich nie gekümmert und auch nie Arbeiten eingesandt. Warum weiß ich eigentlich nicht genau. Ich arbeite nun mal am liebsten so vor mich hin. Ministerien reden viel über den Computer wie auch die Parteien ,doch z.B. in der Bergischen Universität und den vorgebauten Bürokratin fällt man immer noch den Beharrungskräften so anheim, daß es eigentlich zum Himmel stinkt.

**5.) Aufbau neuer Strukturen für "Digitale Kultur"
Welche Organisationsstruktur halten Sie für Kooperationen mit kreativen Kräften wünschenswert?**

Ich wünschte mir einen Ort, wo ich mich über alle wichtigen Entwicklungen in Soft- und Hardware informieren könnte und wo auch Spezialisten einem für ein schnelleres Verständnis zur Verfügung stünden. Immerhin ist der digitale Lernprozeß enorm teuer und für viele gar nicht möglich. Freie Künstler sollten eigentlich nötige Software unentgeltlich zur Verfügung gestellt bekommen, da sie sicherlich mehr dem ideellen als dem kommerziellen Nutzen dienen. Wie so ein Ort näher definiert werden könnte, wäre mir eigentlich egal, Hauptsache ich und andere könnten dort unabhängig und universell ihre Möglichkeiten erweitern.

**6.) Produktions- und Ausbildungsmöglichkeiten
Welche Förderungen für einen interdisziplinären Technologie-, Bildungs- und Wissenstransfers können Sie anbieten oder sind für Sie von Interesse?**

In meiner Lehre versuche ich herauszufinden, welche Technologien jemandem individuell wichtig sein könnten. Das heißt unter Umständen für jeden angehenden Gestalter eine andere Konfiguration. Selbstverständlich sind die oben aufgelisteten Punkte alle nötig und erstrebenswert. Dennoch fehlt in der Liste vielleicht so etwas wie eine DIGITALE BIBLIOTHEK.

7.) Beobachtung der inter-/nationalen Entwicklung

In welcher Form verfolgen Sie die Aktivitäten anderer Kollegen/Firmen/Institutionen? Wie sollte ein "Kompetenzzentrum Digitale Kultur" auf seine Aktivitäten hinweisen?

Am besten eigentlich durch eine unabhängige Zeitschrift, die den unterschiedlichsten Talenten ein ausreichendes Forum bietet. Dies könnte später im Internet installiert sein, aber zunächst noch, wegen der allgemeinen Zugänglichkeit, ganz postmodern simpel gedruckt und veröffentlicht sein. Es gibt ja unzählige Zeitschriften mit zugegebenermaßen oft wichtigen Informationen, aber es fehlt die Konzentration auf ästhetische Positionen und Ergebnisse.

8.) Standort(e)

Wo könnten Sie sich eine solche Einrichtung für "Digitale Kultur" vorstellen? Internet, Berlin, Köln, München, Hamburg ...? Warum dort? Welche Kriterien müßten erfüllt sein?

Das ist eine Frage des Management und der Mittel und des wirklichen gesellschaftlichen Interesses, wo solch eine Einrichtung endlich geschaffen würde.

9.) Sehen Sie Möglichkeiten das "Kompetenzzentrum für Digitale Kultur" in Ihrer Einrichtung einzubinden bzw. zu beherbergen?

Das ist leider wegen aller dazu nötigen Elemente unmöglich. Leider...!



5. Aug. 1998

Digital Culture

What do artists, designers and scientists need? - What kind of opportunities do public institutions offer? - What is the influence of the economy? - What is missing?

The impact of digital communication on our culture grows increasingly. Artist, scientists and designers work on complex products and evaluate new techniques.

But: Do these representants of different disciplines work within the limits of their disciplines or do they form multidisciplinary communities for a regular exchange of knowledge and experience?

Unfortunately, my experience suggests that most people remain within the limits of their discipline.

So what theoretical or practical basis can be used to unite the artistic and scientific cultures after they have grown apart for historical and pragmatic reasons?

Surely the underlying (and more basic) division is that between Culture and Economy which developed as a result of the rising industrial revolution. Fortunately, the modern economy is developing away from physical trade and towards trade in information and immaterial things. Soon it will become more clear that the economic exclusion of certain groups only slows down economic growth and that cultural producers collectively generate more growth than passive consumers do. The current (economic) power elite once again need artists and scientists in order to preserve their positions -but then the cultural elite must learn to pragmatically justify its rhetoric and not just generate smoke screens to hide its actual lack of relevance (and knowledge).

So perhaps we should not ask "What do artists, designers and scientists need?" but "What does society need in order to survive its own natural development?".

Personally, I believe the highest priority should be given to developing a meta-linguistic theory which will act as an interface between the disciplines by clarifying the similarities and differences between the different "Universes of Discourse". I see little hope until we have a better understanding of the Ontology / Epistemology problem, the computer is redefined as an Ontological Laboratory and we begin to appreciate the economic, human and social importance of different Aesthetic systems (i.e. Axioms/Paradigms/Values).

Our idea is to found a competence Centre as an archive for data and services, as a place of exchange and as network for the developing digital culture.

By definition, creative processes transcend and mutate borders. Any institution which tries to organize and channel these processes will therefore always be at best in conflict with itself, or at worst totally counterproductive. In order to be effective, we seem to need organisations and institutions. The greater the task before us is, and the greater the threat as a result of our failure, the larger and better organised our institutions appear to need to be and the political, economic and bureaucratic pressures increase while the chances of a creative serendipity decrease. Eventually we forget that it is the interaction between human individuals (both good and bad) that generate creative strategies (for good or evil). The organisational paradox is further compounded by our (western) cultural conditioning which claims the existence of a single "objective" or "optimal" solution.

Irrespective of the individual qualities of the director of such a center it is obvious that any such institution will be a victim of the above mentioned organisational paradox. If we add to this the problem of "Who is to lead the leaders" or "Who is to teach the teachers" then it is difficult to be optimistic about the chances of a single successful project.

Modern concepts such as "Ecology" and "Network" suggest, as far as I can see, the only suitable strategies which might possibly avoid, or at least reduce, the organisational paradox. I therefore tried to imagine the institute not as a single institution but as a working network of human activities which would allow the participants to navigate their own paths through the nodes as interests and needs dictate.

We should not make the common mistake of forgetting that Information is not Knowledge and neither are absolute qualities and both are useless without understanding and wisdom (which are rare human qualities which take time to develop and are possibly limited in their range of application).

1.) Digital Culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture?

As an Individual: the inventor and investigator of aesthetic models. As a teacher: I try and encourage others to investigate the implications of models, media and methods as objective observers of subjective phenomena and not as fanatical propagandists. To build, to play, to observe and to interpret.



2.) Fields of Art and Media, target groups, trends
Please describe your or your institution's profile of activities. - Personal aesthetic research.

3.) Field of Research and Context
How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other?

Find the common interests -and the rest will surely develop naturally.

Which possibilities do you see for yourself??

I remain open for interesting adventures.

4.) agents and partners
With which of the following cooperations seem to be fruitful for you?

Any and all of them -as circumstances dictate.

With whom did you already cooperate successfully?

Although I have enjoyed participating in pleasant and interesting conferences and festivals the lack of continuity has limited their value for me personally.

Obviously money is important to develop a personal working environment, but ultimately it is the possibility of developing and exchanging ideas within a fruitful dialogue (artist/medium, human/human, artist/scientist, artist/public, etc.) which is ultimately most valuable.

Unfortunately, it is my experience that the "Universe of Discourse" is usually closed to outsiders and it is exceptionally difficult to re-define it in a more flexible and open way which could be beneficial to all parties.

Education needs to be re-defined to include the development of real information processing skills -and not simply be a ritual defining the "Universe of Discourse" and how to deal with it without risking professional criticism!

5.) Shaping of New Structures for "Digital Culture"
How do you / How would you like to exchange ideas and other resources with others?

However the advantages of (modern) communication systems should not tempt us to forget the value of actually meeting real people at congresses, festivals and workshops etc. I find it extremely valuable to be confronted on a human level by people whom I may reject on an aesthetic or theoretical level. Workshops and discussion groups where different backgrounds can be

integrated within a basic practical or theoretical framework are extremely valuable. Also, some types of work need to be experienced "live" and not "second hand" through the media.

What cooperation do you offer? - Such skills as I may have within any interesting and viable research context.

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level?

I am not in a position to offer practical support to others.

Which of the categories would be/are relevant to you for acquiring new skills?

Scholarships; prizes/competition; exchange programs; traineeships; post docs; workshops/courses for experts:

Any of the above.

However, I am not sure if prizes and competitions (although fun) actually support or repress the acquisition of new skills. Perhaps competition(s) encourage the individual development of new skills (by some) but not their acquisition by others.

In general, it would seem that most fields are developed first by (rich?) amateurs and then as their experiences grow into potentially economically valuable systems professionalisation develops -which through the commercialisation of knowledge may actually restrict the development of new skills to those people and skills which are within the limits dictated by current commercial trends and interests.

I can imagine that this is an interesting area for sociological research.

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture?

- Usually on a personal level via festivals etc.

How should a "Competence Centre for Digital Culture" present their activities to the public?

Perhaps it is important to reduce the difference between "public" and "participants". When that relationship is clarified then communication channels should develop naturally.



8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Koeln, Muenchen, Hamburg, Internet) and why? - Which criteria have to be fulfilled?

Personally, I think lots of sun, good food and a nice beach are important. However, I suppose that the Internet is the best practical location for a flexible and accessible institute. But one should not limit the concept of "Network" to the electronic internet. The institute should also involve a (changing?) number of physical locations which can interact and develop, evolving new responses as the situation develops.

This may lead to some interesting political/economic problems: Not only because of the global electronic economy -but also through the demands of an integrated Europe -we may find we need to question the role and value of the Nation State. How then will such an essential center be financed (by who, for the benefit of whom?).

But will commercial systems be profitable? Perhaps the "public domain" will prove to be more creative in the long run (i.e. the fight "Linux" vs. "Windows"). Maybe the relationship between risks and rewards will become absurd. And what will happen to our economy if humans generally become more valuable as consumers than as units of productive labour?

So do we still need competitive team games? If so -then who should be playing against who? Germany against the rest of Europe -or Europe against the World? What will the winners get - and what will happen to the losers?

Is consumerism a spectator sport -or is everybody forced to play until the final whistle blows?

A Competence Center for Digital Culture will certainly need to do much more than just develop and propagate a few technical tricks.

9.) Would you connect a "Competence Centre for Digital Culture" to a already existing institution?

I cannot image it functioning successfully other than as a dynamic interface connecting existing institutions while forging new links between the disciplines and spawning new initiatives. Working as an interactive medium linking people, ideas and practical research facilities together.

It was a dark and stormy night,
A man went searching for fire
With a lantern in his hand.
If he had known what fire was
He would have found it easier

Zen parable

29. July 1998

1.) Digital Culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture?

researcher into the usefulness of it and it's role in society

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

fledgling metamedia group that brings together people in HCI, Film, Photography, multiimedia, design and print culture

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other? Which possibilities do you see for yourself??

meetings and virtual meetings. Joint activities that focus on something concrete

4.) agents and partners

With which of the following cooperations seem to be fruitful for you? (individual persons from the field of culture and technique; companies as sponsors; universities; centers of research; foundations; cultural institutions and programmes; EU or other project orientated support)

all of those

With whom did you already cooperate successfully?

just internal at present

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others?(exchange of informations at congresses, fairs, festivals; partnerships with reaearch institutes, universities and companies; for cooperation and exchange of resources; partnerships with mass media; digital news boards and news letters; communication within virtual communities; arrangements of experts



through agencies; arrangement of other resources like ... through agencies)

- all of those

What cooperation do you offer?

would like to pursue projects/exchanges probably through the EC's 5th framework programme

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level?(Scholarships; prizes/competition; exchange programs; traineeships; post docs; workshops/courses for experts)

none yet - hence the need for some funding...

Which of the categories above would be/are relevant to you for acquiring new skills? - exchanges and meetings - there aren't any experts on this yet are there?

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture? How should a "Competence Centre for Digital Culture" present their activities to the public? - web site, mailing in the first instance

8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Koeln, Muenchen, Hamburg, Internet) and why?

Which criteria have to be fulfilled?

I would certainly have at least some of it distributed - i.e. web based. Of course you can have your own building in Berlin, and we could have one in Edinburgh if there is funding. Check out the activities of our hci group (follow link through my page below) and of the Film and Photography people (sorry don't have their address)

9.) Would you connect a "Competence Centre for Digital Culture" to a still existing institution?

Yes.

21. Aug. 1998

1.) Digital Culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture?

Als Künstler sehe ich meine Rolle als eine Art multifunktionaler Beobachter und Akteur, der vor allem im stande sein muß, immer wieder die entsprechende Distanz zu seinem eigenen tun zu entwickeln, um überhaupt zu erkennen, in welchem Kontext man sich befindet, angesichts der fragmentierten Wirklichkeit, in der wir uns heute befinden. Auch unsere Institution (Abteilung der Neuen Medien) verändert ihre Funktion und Aufgabe: sie wird nämlich zu einem Knotenpunkt eines großen Netzes, durch dessen Fäden (seien sie energetisch oder materiell) Informationen fließen (frei nach Vilem Flusser). Das hört sich vielleicht etwas abstrakt an, aber das ist sicher der entscheidender Gesichtspunkt, unter welchem Institutionen, wie das "Competence Centre for Digital Culture", meiner Meinung nach, konzipiert werden sollten.

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

Künstlerische Forschung im Bereich der instabilen, digitalen, vernetzten Welt, in der die Entstehung neuer Muster der Wahrnehmung , der Kommunikation und deren Folgen in allen Bereichen des menschlichen Organismus (Gesellschaft), die eigentlichen Herausforderungen darstellen.

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other? - Which possibilities do you see for yourself??

Einerseits ist es unumgänglich eine eigene Vision vor sich zu haben , andererseits sind diese Visionen (Künstlerische, Soziologische Konzepte), nur in Symbiose mit vielen anderen "Knotenpunkten"= Künstlern-Institutionen-Forschern-Industrien-Staaten zu verwirklichen.

4.) agents and partners

With which of the following cooperations seem to be fruitful for you? (individual persons from the field of culture and technique; companies as sponsors; universities; centers of research; foundations; cultural institutions and programmes; EU or other project orientated support; federal offices)

ALLE

With whom did you already cooperate successfully?

MIT ALLEN

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others?

Ich denke, daß alle der genannten Partner in den Austausch-Dialog einbezogen werden könnten, aber nicht als Mitglieder einer "Family", die sich dann regelmäßig auf "wichtigen" (Urlaubs-) Symposien trifft. Vielmehr sollten die Partnerschaften auf konkreten Projekten basieren, und da jedes Projekt seine eigene Charakteristik besitzt, würde jedesmal auch die Partnerkombination anders aussehen.

What cooperation do you offer or need?

Prag als ein multifaktoraler Katalysator an der Schwelle in den Osten, ein Labor mit einigen SGI's mit programen wie Maja, Multigen, usw. , einen Internetserver, gute externe Programmierer und vor allem ein Ort wo es seit Jahrhunderten eine besondere Sensibilität für alle Arten von "Metawelten" gibt --- Golem, Robot, mittelarteliche Virtuelle Realität, das erste Interaktive Kino überhaupt (1967), usw. Als Interface zwischen dem Westen und Osten : Eine neunjährige Erfahrung im Bereich der Neue Medien in fast allen ehemaligen Osteuropäischen Ländern, in enger Zusammenarbeit mit dem Soros Center for Cont.Arts Network. Seit 8 Jahren alljährlich stattfindendes Internationales Symposium über Neue Medien, Kunst und Philosophie in enger Zusammenarbeit mit dem Prager Goethe Institut. Zwanzig Jahre Erfahrung in der BRD , wo ich seit anfang der Achtziger unter dem Einfluß von Nam-June Paik die Neuen Technologien im Kulturkontext entdeckt und studiert habe.

Need: Technische Ausstattung, im Bereich Computer, Video

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level?

- Austauschprogramme

Which of the categories above would be relevant to you for acquiring new skills?

- Austauschprogramme

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture? - Internet, Festivals, Persönliche Kontakte.

How should a "Competence Centre for Digital Culture" present its activities to the public? - In vielfältiger Weise (Internet, Festivals, TV, usw.), eher abhängig vom Kontext, nach welchem sich dann auch das Zielpublikum richtet.

8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Köln, München, Hamburg, Internet) and why? Which criteria have to be fulfilled?

Letzendlich ist es nicht entscheidend , wo das "Center" seinen Sitz haben wird. Wichtiger wäre, daß man sich von der Idee der traditionellen Institution frei macht. Es wäre wünschenswert, den Schritt zu wagen, eine Struktur zu Kreieren, die adäquat der heutigen Situation ist. Ich stelle mir vor , daß man zwar ein Grundstruktur des Centers schafft, aber wie schon erwähnt in Form eines "Knotenpunkts", d.h. man kann auf nationaler, und internationaler Ebene eine Art "Diplomatische Botschaften" des "Centers" einrichten, und zwar in schon bestehenden Infrastrukturen. So könnte man z.B. Verinbarungen mit Institutionen wie z.B. MIT, ZKM, GMD, und vielen ähnlichen internat. Institutionen abmachen. Dadurch ware der Aktionspotential größer und effektiver. Es sollte auch überlegt werden , ob man beim Konzipieren des "Centers" nicht nur eine Infrastruktur schafft, die die klassischen Methoden anwendet :

nämlich das Sammeln von Informationen, die dann wissenschaftlich ausgewertet werden, sondern man könnte es wagen, intelligente Program Methoden einzusetzen: z.B. das s.g. "double fan system" welches es ermöglicht die erworbene information auf eine völlig neue Art zu verwalten und auszuwerten: the double fan system creates patterns of recognitions which is not defined just by rules of symbols but also by attribution values, and involves some recognitions path for any identity, and punctuation of recognition/s pattern/s and/or of information stream/s by recognition/s pattern/s. So könnte hier eventuell ein Institutionmodel entstehen, dessen Auswirkung weit über die Grenzen des eigentlichen Ziels hinausgehen würden.

9.) Would you connect a "Competence Centre for Digital Culture" to an already existing institution? - siehe Pkt 8



1. Aug. 1998

1.) Digital Culture

How would you describe your role as artist / scientist / Institution / company in the development of a digital culture?

I am an artist and a firm believer in digital technologies as a new means to communicate contemporary issues. Since 1992 I have independently produced CD-ROM works, multimedia installations and digital photographyc images. I am not well known in my field so for the moment being I can't say that my art has had an impact on digital culture. Hopefully in the future my work will contribute towards a data bank of experiences which will help to create an image of late 20th century humanity. I am also an educator and teach multimedia electronic arts at an American school in Florence, Italy. I use my role as an instructor to divulge and share with young people my interest in new technologies. It is very interesting for me to see how young generations are picking up the new digital language and the ways in which they may express their personal vision.

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

In the past I have collaborated with institutions (Science of Communications department in Siena, Italy) in the creation of demos for new software and/or digital based project. Currently I work independently on CD-ROM and interactive installation projects of my own.

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other?

Which possibilities do you see for yourself?

Data banks of information concernin digital media should be posted on internet pages providing the email addresses and information concerning all interested members. Members and email addresses of the data banks could be gathered in advance sending out information and enquiries out to Universities, art's organizations and other agencies. Members of the data bank could then invite other people to participate and become part of the organization.

I think that the ability of exchange information in between different members of the community involved with digital culture

is essential. Digital projects in fact are multidisciplinary in nature and "NEED" the input of multiple individuals that have a range of expertise. Many groups comprised of designers, artists, computer programmers and other are already working and merging their efforts (experimenta media arts in Sydney Australia, Studio Azzurro in Milano, Voyager in New York and so on). The data bank web page ("Competence Centre for DigitalCulture") you propose could become a meeting ground for many individuals to exchange ideas and interests.

Currently I exchange information with many friends of mine located in the United States of America. We constantly give feedback to each other and help solve technical and aesthetic problems. If I could be part of your center for DigitalCulture I would expand my connections and maybe start collaborating and working with people in Europe (Germany) who i don't even know about. This is how I would benefit from your project.

4.) agents and partners

With which of the following cooperations seem to be fruitful for you?

yes* individual persons from the field of culture and technique
yes* companies as sponsors
yes* universities
yes* centers of research
yes* foundations
yes* cultural institutions and programmes
not so far* EU ort other project orientated support
not so far* federal offices

5.) Shaping of New Structures for "Digital Culture"

I cooperated with the Science Communication Department at th Siena university in the pursuit of demos for the Apple Design projects from 1996. In 1995 I worked on a collaboration CD-ROM project with the English department at the State University of New York in Albany. I have also collaborated actively with many individuals (artists) in the realization of a variety of art projects.

How do you / How would you like to exchange ideas and other resources with others?

yes* exchange of informations at congresses, fairs, festivals
yes* partnerships with reaearch institutes, universities and companies
yesfor cooperation and exchange of resources
yes* partnerships with mass media
yes* digital news boards and news letters
yes* communication within virtual communities
maybe* arrangements of experts through agencies
yes* arrangement of other resources like ... through agencies



What cooperation do you offer? - I would be willing to provide my expertise as a designer, artist and computer multi-media expert.

6.) Opportunities for Production and Education
What kind of support do you offer for an exchange of ideas on an individual level?

As an individual involved with digital arts I don't think I can offer any of the following contributions

no* scholarships

no* prizes/competition

no* exchange programs

no* traineeships

no* post docs

no* workshops/courses for experts

Which of the categories above would be/are relevant to you for acquiring new skills? – scholarships / prizes/competition / exchange programs / workshops / courses for experts

7.) Information on inter-/national development
How do you follow the activities of others working in the field of digital culture?

I visit festivals, simposiums, meetings and web sites that post relevant information.

How should a "Competence Centre for Digital Culture" present their activities to the public?

Depending on funding i think your center should have a physical center with office spaces and maybe gallery spaces to present works and CD-ROM/ internet projects. All information relevant to the Center should obviously be posted on the net too.

8.) Places of Residence
Where would you place a "Competence Centre for Digital Culture"?

I don't think I can answer this question since I don't know what is the most active center for digital culture in Germany.

9.) Would you connect a "Competence Centre for Digital Culture" to a existing institution?

That could be a good idea. Many institutions have already a working system to divulge information and organize meetings, conferences and other. Tapping into preexisting set ups may save time and money.

Canogar, Daniel

What is Digital Culture?

Digital culture is the way electronic media is changing the way we look at the world, and ourselves. It's a rupture of how our senses perceive, how our bodies habitate the present. Digital culture allows us to reinvent ourselves to adapt to a world shaped by digital technologies.

How does it change our future live?

The only way of really knowing this is to look back at how new waves of technologies have disturbed societies in the past. That is why I think an archeology of electronic media is so necessary in our present transition from analogic to digital.

What do artists, designers and scientists need to work for the future society of knowledge?

Artists can have two very specific contributions: one instrumental, the other non-instrumental. Instrumental: The invention of the Renaissance perspectival system triggered a scientific revolution that has culminated in the present. Artists invented this technique of representation, to a certain degree initiated this scientific revolution. In the present, artists should understand how the creation of new techniques of representing the world can change that world. Non-instrumental: Simultaneously, artists need to explore the underside of our culture, the more subconscious streams that run through our electronic societies, so as to expose more repressed, uncomfortable aspects of our digital world. Such work need be free from specific functions and applications.

What kind of opportunities do public institutions offer?

Public institutions can cull the funds to put into motion expensive projects that otherwise would not happen. They also allow the general public to find out about the artistic and scientific inquiries of our times.

What is the influence of the economy?

I am more worried about political decisions over what gets funded and what doesn't.

What do we miss?

We have a very narrow-minded sense of Productivity. If something isn't immediately productive, it is discarded. We need to understand that artistic explorations don't immediately bring in



financial benefits, but are necessary for the general health of a society. A culture without art is a culture that dies.

How can we finance to work on it?

We need to find out what models for past funding of the arts can be applied to the electronic sphere, and which ones can't. But more importantly, electronic art should never be isolated from other media. A painting can portray the soul of our digital environment as well as the latest VR piece. We live in a hybrid society, and to ignore this would be dangerous. Crossfertilization of different media and fields is of vital importance.

We are not trained in our schools for multidisciplinary exchanges. We live in a society of hyper specialization, but the different segments need to start speaking to each other or we risk social dissolution. We don't have enough models of what multidisciplinary communities are about. Such models need to be formulated early on, in highschool, college, etc.

1.) Digitale Culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture?

As an artist I am interested in exploring how digital technology is influencing the way we perceive ourselves, specially somatically. As a theoretician and writer, I am interested in creating lecture series, symposiums and conferences that bring together speakers from different fields and communities to trigger in the public questions about the digital realm and how it is affecting and changing us. Both in my artistic and in my theoretical work, I am interested in connecting present technologies to past ones, so as to detect and discover cultural, sociological and philosophical movements rather than isolated trends related to digital technology.

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

Visual artist exhibiting in art galleries, museums and cultural institutions. Writer, theoretician, lecturer specialized in the impact of electronic culture. Teacher undergraduate and graduate level.

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other? Which possibilities do you see for yourself?

I have been moderately succesful at having companies sponsor some of my artistic and theoretical endeavors, and would like to find ways of working more regularly in R&D departments to develop new interfaces for future art projects. My benefit is obvious. The company's benefit: good publicity, and the possibility of having artists discover new interfaces and systems that can potentially lead to future applications.

4.) agents and partners

With which of the following cooperations seem to be fruitful for you?

- Companies as sponsors, universities, foundations, cultural institutions.

With whom did you already cooperate successfully?

The above mentioned.

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others?

Partnerships with reasearch institutes, universities and companies for cooperation and exchange of resources would be wonderful. Though such cooperation would logistically be very complicated, if it works, it would have the benefit of each sector balancing the other: the isolation of the academic world checked by market decissions in companies, the excessive financial drive of companies corrected by more humanistic objectives in reasearch institutes, etc.

-What cooperation do you offer?

Creation of lecture series, conferences, coordination of think tanks. Creation of forums of discussions about the electronic realm.

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level?

Workshops, scholarships, and residencies at research institutions.

7.) Information on inter-/national development

-How do you follow the activities of others working in the field of digital culture?

Through internet, and occasional attendance of conferences and symposium.

-How should a "Competence Centre for Digital Culture" present their activities to the public?

By letting them know that they are in a digital culture, that digital culture does not only belong to software programmers and the technological elite, but to all those that work with a computer, have money in the bank and frequently use forms of modern locomotion. By making the general public understand that whatever activities go on in the Center directly involves their quotidian life.

8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Koeln, Muenchen, Hamburg, Internet) and why? Which criteria have to be fulfilled?

Internet, go for it, but only as a parallel communication environment to a real physical space-building-center, etc. I believe that we still communicate better when face to face, and our most creative and richest experiences as human beings come from real physical contact with each other. Communication is not simply text on a screen, but expression, gesture, entonation, body language, etc. Digital culture needs to be reminded of this. As for exact location, far away from the static energy of the centers of power. Art has shown us that the origin of new ideas always comes from the fringes of society. The margins are cheaper for one thing, and they allow a degree of experimentation that the centers of power simply don't allow.

9.) Would you connect a "Competence Centre for Digital Culture" to an already existing institution?

Sure, why not, except what institution would be vital. The institution would have to be young, agile and flexible for such a cooperation to be successful.

27 Jul 1998

1.) Digitale Culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture?

past: education, training, production and research in media art and information technology. I founded the media art program at The Banff Centre, and directed a networked cultural information research group at the Canadian Centre for Information Technology Innovation.

See <http://www.music.mcgill.ca/~mcentury> texts

present: consultant to public sector institutions, and researcher about innovation in digital media. My personal research deals with public policy -- what kind of R and D policies are needed that bridge artistic and scientific creativity? and with auditory interfaces

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

I am presently an independent consultant, and also a Research Fellow at the Centre for Research on Canadian Cultural Industries and Institutions at McGill University. As a consultant, my clients include governments, universities, and arts councils. I also am a voluntary member of various artists' production and research groups in Canada.

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other? Which possibilities do you see for yourself?

The question is too large for a simple reply. I am for example writing a book about the evolution of the Canadian industry in computer animation software, which addresses in detail the inter-disciplinary and the inter-institutional collaborations which took place between 1968-84. This study will show how the policies of cultural organizations and research institutes were instrumental in creating a space for innovation that had decisive benefits both artistically and in terms of establishing the foundations for an important application software industry in Canada. This space can be described as an innovation network that encouraged a lot of exchange of skills and concepts between actors from the artistic, scientific and eventually entrepreneur-

rial fields. But methodologically I insist there are no precise formulas or prescriptions; the Canadian case study will establish how important are the local conditions and traditions, both social and cultural. Current and future policies have to respond to the particular relations between research fields and institutions in a nation or region.

4.) agents and partners

With which of the following cooperations seem to be fruitful for you? (individual persons from the field of culture and technique; companies as sponsors; universities; centers of research; foundations; cultural institutions and programmes; EU or other project orientated support; federal offices) - Except for the E.U. all the above.

Whith whom did you already cooperate successfully?

These remarks apply to the North American context, obviously. At The Banff Centre, collaborations were structured with: Canadian and American Universities - mainly computer science; departments; Canadian and American ICT corporations; Canadian and American cultural/production organizations (museums, publishing houses, TV broadcasters)
At CITI (Canadian Government's Information Technology Laboratory), collaborations were structured with the same players.

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others? (exchange of informations at congresses, fairs, festivals; partnerships with reearch institutes, universities and companies for cooperation and exchange of resources; partnerships with mass media; digital news boards and news letters; communication within virtual communities; arrangements of experts through agencies; arrangement of other resources like ... through agencies)

All of these techniques have their place. Person to person exchanges are necessary as in any scientific or humanistic discipline, and these must continue at many levels; personally I think that small seminars (less than 100 persons) are the most productive. And we should have more of these, with more exchanges between the "Triad" regions: Europe/Asia/the Americas. - Research projects between existing organizations, according to the paradigm of "networks of centres of excellence", or "innovation networks", are being created in various places, both in America, Canada and Europe. It is not clear how well these networks of centres really can work together on projects, and my own sense is that some of the efforts are failing because public officials are trying too hard to force results to take place artificially. Before networks should be "institutionalized" with large budgets, they should already be existing in some sense, although it is difficult to define exactly what that means in ge-

neral terms. - I don't have time to comment on the particular aspects of the other techniques mentioned, other than to point out that while virtual communities are still relatively new phenomena, we do know that they require very specific kinds of intellectual and organizational leadership to grow, and that the most creative are often relatively ephemeral, often mutating after several months of intensive coming-together into new configurations. Perhaps one meta-observation is needed here, that the collection of results, or conclusions or "best practices" from such virtual communities could be a function for a new class of techno-cultural mediator. Lists like nettime or rhizome do this to a certain degree already, but there could be more of this kind of collecting activity.

What cooperation do you offer?

My university (McGill) can offer technical, artistic, and social science research expertise. As a new media and cultural policy consultant, I personally offer competence in project conceptualization planning, development, fundraising, evaluation. etc/

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level?

McGill University will soon create a Centre for New Media and Educational Technologies, and it able to participate in the usual kinds of university based activities - research studentships, post-docs, artists-in-residency.

Which of the categories above would be/are relevant to you for acquiring new skills?

All of these are good ideas for encouraging professional development and exchange. I also think that universities and cultural organizations (esp. independent new media art centres) should collaborate a lot more than they currently do. The independent media centres in Canada, Europe and U.S., should be able to work more with research centres located in other continents, and this could be facilitated by a much stronger collection of vital information resources in the field than currently exists. (see below)

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture?

It requires a lot of investment in reading E-mail lists, visiting web sites, printed magazines; I also receive catalogues from exhibitions and rely on my personal network to stay informed. This is a time consuming and exhausting task. It should be possible to develop a quasi-data specification for online information about digital culture, a meta-data standard,



which could be adopted by all the organizations that have information to share about projects, residencies, and the like. With a meta-data standard, it should be possible to create high-level information resources that unify these distributed services much better than is currently possible.

I am not talking about a "data base project" here, but a data specification standard, which could then be used by innovative third parties to present results in new ways. An example of what I mean can be considered: the AMICO (American Museum Image Consortium) at www.amico.org is designed along similar lines.

How should a "Competence Center for Digital Culture" present their activities to the public?

I don't know how to answer - what are the activities ?

8.) Places of Residence

Where would you place a "Competence Center for Digital Culture"(e.g. Berlin, Koeln, Muenchen, Hamburg, Internet) and why? Which criteria have to be fulfilled?

I don't know about the cities, but I would think it cannot be just any one place, nor just on the net, but it should be considered as a "innovation network" that is porous and open to heterogenous membership, ranging from incumbants (both public sector and private sector), small centres for culture, and new cyber-entrepreneurial firms.

9.) Would you connect a "Competence Center for Digital Culture" to a still existing institution?

See the above: I think that the difficult challenge -- something I am working on here in Canada -- is figuring out how to involve the global ICT players who are huge multinational corporations willing to invest anywhere on the planet, as well as the very local cultural and entrepreneurial centres and companies.

10 Aug 1998

(III) Digital Culture**How would you describe your role as artist/sc / scientist / institution / company in the development of a digital culture?**

I am neither an artist nor a scientist, nor am I an institution or company. I am a writer, scholar, critic, speaker, and organizer of events. I wrote about cinema in the 70's, became interested in technology in the mid-late 70's, and became involved with several projects, including writing a market study in the early 80's on the prospects for videotex in the US market, worked for a commercial company in the videotex field in the mid-80's, then began, by 1986 to focus my writing about art on what artists were doing with the computer. I continue to write, with a focus on more general cultural issues around the computer, conceived and directed a two day event called The Culture of Interactivity in early 1998, am working on a book, and do free lance work in the computer field, particularly around the Internet. In the field of so-called "computer art" or "digital art," I am what one might call a gadfly as I find myself in disagreement with much of what transpires there and wanting to make constructive criticism and look for alternatives. I want to see better and more thoughtful art and cultural phenomena and better and more thoughtful dialogue around and about both. We have a long way to go. So I have two questions. First, why is the term, "digital" for "digital culture" used? Digital is employed constantly. Doesn't it mystify? Doesn't it obfuscate? Doesn't it focus attention on the technology and the "magic" of transformation? Isn't it a cliché with a whole set of connotations? And of course, the digital is invisible, so what's the point of emphasizing what is invisible which continues to create a mystique of something awesome or something mysterious and confounding for those who would rather not think about the computer in the first place. So, to finish my first question, can't we come up with a better term? And to my second, what is a "competence center for digital culture"--my focus being on "competence"? Perhaps it is a translation problem or maybe it isn't. If it isn't, what does competence have to do with art and culture? You mention the idea of an archive and service and also a place for exchange and networking. But what does the government have in mind?

2.) Fields of Art and Media, target groups, trends Please describe your or your institution's profile of activities.

Answered above, writer, scholar, critic, speaker, and organizer of events.

3.) Field of Research and Context How should artists, scientists, institutions and companies communicate with each other successfully and benefit from each other?

A complex question, not easily answered in a few sentences. To begin to tackle this question I believe that all involved must examine their



assumptions about the place and purpose of each group, the affinities and differences each have with each other, how these are manifested toward one another. Otherwise, we hear the same things over and over again, namely that artists and scientists either are two enormously creative groups and therefore have great connections or else are two groups who absolutely cannot understand each other. We also hear that we must be wary of business and often assume that "institutions" such as universities or foundations are correct and different from business. All of this must be re-considered and re-thought. Which possibilities do you see for yourself? I don't fit into any of those groups. I would like to originate and run a research group, call it a think tank, but which is more than a think tank, that is, one which acts as well as thinks. I would also like an affiliation with a research organization or other institution which would provide some or all of funding for book research as well as for organizing events of various kinds, following up upon *The Culture of Interactivity*."

4.) agents and partners With which of the following cooperations seem to be fruitful for you? *

... All of the above, except that as an American, my understanding is that I don't qualify for EU support, and, the last, "federal offices," which I assume refers to Germany offices. With whom did you already cooperate successfully? Foundations with funding for Culture of Interactivity including The Rockefeller Foundation, AT&T, The Greenwall Foundation, etc. An academic institution, also on *The Culture of Interactivity*.

5.) Shaping of New Structures for "Digital Culture" How do you / How would you like to exchange ideas and other resources with others?

1. exchange of informations at congresses, fairs, festivals 2. partnerships with research institutes, universities and companies for cooperation and exchange of resources 3. partnerships with mass media 4. digital news boards and news letters 5. communication within virtual communities 6. arrangements of experts through agencies 7. arrangement of other resources like

... through agencies I'm not certain that I understand the last two. Otherwise, I do 1 and 4, and would also like to do 2, but not ; ; ; ; ; ; 3, "partnerships wit mass media" because I have yet to see mutual understanding of both by both sides, that is, mass media on the one and artist, serious institution, critic on the other. What cooperation do you offer? As a writer, scholar, critic, speaker, and organizer of events, the kind of cooperation depends upon the situation.

6.) Opportunities for Production and Education What kind of support to you offer for a exchange of ideas on an individual level? (Scholarships, prizes/competition, exchange programs, traineeships, post docs , workshops/courses for experts)

Above question does not apply to me. Which of the categories above would be/are relevant to you for acquiring new skills? All of the above

7.) Information on inter-/national development How do you follow the activities of others working in the field of digital culture?

Reading, mostly online sources as well as print, conversations, e-mail, attendance at exhibitions, business conferences and trade shows when possible, with infrequent attendance at academic conferences for they prove to be less fruitful than the other items listed above. How should a "Competence Center for Digital Culture" present their activities to the public? As I stated in my questions in number 1, the idea of a "competence" center isn't clear and needs to be spelled out. Competence for whom? But to take it a step further. Abandoning that title, see the first part of my response to number 8. With this I would say that the public could be reached primarily through a strong Web site with good interviews and chats and through specially planned events open to the public.

8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Koeln, Muenchen, Hamburg, Internet) and why?

Let's pretend that it's called a Center for a Culture of Information or a Center for a Culture Where Art and Information Are Being Defined Anew. (Excuse the length of this last title. It is simply that I am trying to arrive at a more interesting and meaningful name for this prospective entity. If one were to exist, I would opt for Berlin because it is a complex and dynamic cultural center or else, as a far second, Hamburg, because it is a publishing center where the arts and culture as a whole seem to be well supported. Which criteria have to be fulfilled? For starters, I propose the following, that: + the organization begin at the beginning, discarding all of the cliches which are rampant today about "media art" and "media culture," and asking fresh and new questions. + a genuine mix of people with dynamic and creative ideas be involved. + it be very open in its positions, extending itself outward to other organizations and to individuals. + it be multidisciplinary or interdisciplinary. + as I suggested above, genuine research and thinking must take place regarding why and how artists and scientists or artists and engineers or other technical people can or should cooperate or collaborate on projects, and what those projects might be. + the leaders of this effort ask what they would like to see and have from corporations and what such "partnerships" mean now and what they can mean in the future, or whether they are frankly really possible. Again, these are for starters. 9.) Would you connect a "Competence Center for Digital Culture" to a still existing institution? My first inclination is to say "no." Then thinking it through again, what could be useful is to have a very loose affiliation with a top flight university or research organization in order to be able to use certain facilities, etc. But it would need to be very loose, with cooperation but without control from that institution.



Cunningham, Tom

30 Jul 1998

1.) Digital Culture

How would you describe your role as artist / scientist / institution /company in the development of a digital culture?

Project Director/Educator/Experimentalist and Researcher

2.) Fields of Art and Media, target groups, trends

Digital Media Centre within University (Photography,Film and Television Department). Employed on Projects (funded by EU)Latest Telematic delivery systems for Teaching Digital Arts....see <http://www.metamedia.org.uk>

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other? -Which possibilities do you see for yourself?

Online fora and agora...requires metadatabase of activities. Possible placements and exchanges

4.) agents and partners

With which of the following cooperations seem to be fruitful for you?

All are essential to seek funding from but returns for effort show that EU funding requires about 3 times the effort of local or national in terms of bureaucracy* ...

With whom did you already cooperate successfully?

Universities and HEA's, Nova, Lisbon, Dit, Dublin, Hochschule fur Film und Fernsehen, Munich, Elte University, Budapest, Kinorama Athens, Commercial, Lotus development, Telewest Communications, Adobe inc commercial multimedia houses: Arthouse Dublin, C3 budapest, Media Factory, Edinburgh, National funding, Lothian Enterprise

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others? (exchange of informations at congresses, fairs, festivals; partnerships with reearch institutes, universities and companies; for cooperation and exchange of resources; partnerships with mass media; digital news boards and news letters; communication within virtual communities; arrangements of experts through agencies; arrangement of other resources like ... through agencies) - All of the above

What cooperation do you offer?

Anyone wishing to share educational materials - zero cost consultancy joint funding ventures

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level?

workshops ,online courses international coproductions, professional short courses* ...

Which of the categories above would be/are relevant to you for acquirung new skills? - dont understand question

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture? - online activities

How should a "Competence Centre for Digital Culture" present their activities to the public?

local access centres as transitional anrea unitl high home penetration of pcs and bandwidth

8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Koeln, Muenchen, Hamburg, Internet) and why? - Which criteria have to be fulfilled?

hmmm germany only or Europe? i would be tempted to invert the model and got for low poulation densities as they have the gratest need for acess

9.) Would you connect a "Competence Centre for Digital Culture" to a still existing institution?

yes but make it a cooperative venture btween atrika consisiting of univerisities, commercial companies, and government agencies



30. July 1998

1.) Digitale Culture

How would you describe your role as artist scientist / institution / company in the development of a digital culture?

In the past I have been an artist/scientist, writing custom software and building custom sensor technologies in order to create new ways to interact with computational systems. More recently, I have founded a production company to provide design / software / hardware development services for museums, retail spaces, location-based-entertainment venues, and theme parks.

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

My company, Firewater Productions was founded last year in Boston, USA as a result of my studies at the MIT Media Lab. Since then, I have been contracted to design and implement (so far) three permanent interactive rooms for museum/theme park venues. Currently, I am doing initial proposal work on a new Children's Museum.

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other?

Which possibilities do you see for yourself??

As a *recovering* artist (;-) I have a strong belief that artists need to know much more about their tools (i.e. be able to write software and build hardware as needed) and not be so reliant on outside programming help. Unless the artist thoroughly learns such means, they will always be at the mercy of others. Artists should also take the effort to learn simple business (*gasp*) principles so that they will be able to talk to sponsors.

So my view of this situation is that the artist can not act like an "artist", they must be able to sufficiently handle things such as programming, mathematics, and business.

Therefore the best approach would be for an institute to be based mainly on skill-based education. Scientists and companies can help give concrete knowledge tools to the artists that will have a benefit longer than just a single project period.

As they say, give a man a fish, he will feed for a day, teach them how to fish, he will feed forever....

4.) agents and partners

With which of the following cooperations seem to be fruitful for you?

Succinctly put, stay away from state money. It's not a reliable long-term source of funding due to all of the current economic situations in Europe these days. I very much enjoyed the corporate sponsorship nature of the MIT Media Lab (approx 150 sponsors). This is because we had to present our work very, very often to sponsor guests, which forced us to work hard and become articulate (very important skill) about what it is I wanted to accomplish and how I was planning to get there. Having accountability to some outside source (i.e. corporate sponsorship) is very useful to keep things in check. With state money, people don't necessarily feel the pressure to get stuff actually done and I suspect that much money gets wasted.

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others?

As I get older and proceed with my business, I find that face-to-face communicate works best, although it does not need to happen all of the time. Many projects that I direct are often coordinated via email/fax, but it is important that all project members get together on a regular basis.

I like technical conferences (e.g. SIGGRAPH, CVPR) as a forum to present accomplishments. I'm shying away from artistic conferences (ARS, ISEA) as they do not focus enough on the "guts" of the problem.

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level?

I'm not sure what this question is asking.... what do I *give* as support, what would I *give*, or what I would find good theoretically?

Again, I think that the education and R&D is the most important part, with production being second. Running a production house from an institute is often a bad idea as institutions have such a give management overhead.

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture? - How should a "Competence Centre for „Digital Culture" present their activities to the public?

Conferences: SIGGRAPH, CVPR (Computer Vision and Pattern Recognition Conference), CHI (Computer-Human Interface Con-



ference). I would recommend that any new Digital Centre be heavy on R&D in order to attract corporate sponsorship. This would also allow for technical papers to be presented in the better conferences. Perhaps once in awhile (every two years) a festival/expo could be arranged.

8.) Places of Residence

- please answer only when you live in Germany - Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Koeln, Muenchen, Hamburg, Internet) and why? - Which criteria have to be fulfilled?

Berlin. As there is already a digital media institute in Koeln and Muenchen. Hamburg would be nice for me (as I live in Bremen), but probably not best for others. Internet? Are you kidding?!?

Obviously there must be a good talent pool to draw people into the institute as well as being placed in a creative environment. Thus Berlin.

9.) - please answer only when you live in Germany - Would you connect a "Competence Centre for Digital Culture" to a still existing institution?

Tough call. Considering the way other Germany institutes have themselves structured in terms of funding, I would say not as they are too reliant on state money. All of the existing New Media Institutes also lack a solid R&D division which is an absolute must in terms of enticing corporate sponsorship.

30 Jul 1998

Mit Interesse haben wir Ihren im Rahmen der Machbarkeitsstudie "Kompetenzzentrum Kunst, Kultur und neue Medien" ausgearbeiteten Fragebogen gelesen und Herr Dr. Groten hat mich gebeten, Ihnen darauf eine kurze Rückmeldung aus unserer Sicht zu geben. Die Arbeitsergebnisse der angesprochenen Studie sind nicht zuletzt vor dem Hintergrund vergleichbarer oder übertragbarer Erfahrungen auf den Universitätsbereich und der von Ihnen bereits angesprochenen strategischen Partnerschaften zur Ressourcennutzung sicherlich auch für das Kompetenzzentrum Universitätsverbund MultiMedia aufschlußreich und ich würde mich freuen, würden Sie die Geschäftsstelle über Ihre Arbeit und die Ergebnisse der Studie informieren.

Da das Erfahrungsspektrum im Kompetenzzentrum Universitätsverbund MultiMedia einerseits sehr speziell auf die Besonderheiten der Hochschullandschaft bezogen ist, andererseits aber auch übergreifende Ergebnisse sich abzeichnen, möchte ich allgemeiner als über den Fragebogen auf die angesprochenen Themenkreise eingehen. Bereits bei den Projektanträgen der ersten Ausschreibung "Neue Medien in der Hochschullehre" des Kompetenzzentrums Universitätsverbund MultiMedia wurde deutlich, daß mit der Entwicklung multimedialer Lehr- und Lernmodule eine hochschul- und fächerübergreifende sowie team-orientierte Zusammenarbeit verschiedener Fachwissenschaftler erforderlich wird. In der Folge werden innerhalb der Hochschule neue Kommunikationsstrukturen geschaffen und es werden neue Netzwerke aufgebaut. Gleichzeitig ist ein Trend zur Kooperation mit kleineren, zum Teil aus den Hochschulen ausgegründeten Firmen, die sich im Multimediabereich spezialisiert haben, erkennbar. Insgesamt entstehen punktuelle, interdisziplinär ausgerichtete Netzwerke, die gerade aufgrund ihrer Vielgestaltigkeit effektiver und wohl auch innovativer arbeiten können.

Daneben eröffnet der Einsatz von Multimedia gerade im universitären Weiterbildungsbereich neue Wege einer breiteren Annäherung von Hochschulen und Wirtschaft, da der steigende (Weiter-)Qualifizierungsbedarf der Unternehmen aufgrund des hohen Niveaus der zu vermittelnden Wissensbereiche zukünftig nur von den Hochschulen sachgerecht angeboten werden kann. Auch hier zeichnet sich zunehmend eine produktive Gemengelage zwischen Hochschulen und Wirtschaft ab.



Gerne komme ich Ihrer Bitte nach und stelle ich Ihnen den Text des auf der diesjährigen Learntec gehaltenen Vortrages "Förderung der Entwicklung neuer Medien in der Hochschul-lehre in Nordrhein-Westfalen" zur Verfügung. Der Vortragstext wird Ihnen ebenso wie ein Folder zu den Zielen, Aufgaben und der Organisation des Kompetenzzentrums Universitäts-verbund MultiMedia in den nächsten Tagen mit der Post zugehen.

19. Sep. 1998

What is Digital Culture ?

Ideen haben nicht nur Auswirkungen auf Technik, sondern das Umgekehrte ist ebenfalls immer der Fall.

Die Digitalisierung von Information, auch ästhetischer Information, hat sehr viel mit der Begriffsbildung zu sein.

Ein interessanter Vortrag von Prof. Fricke (Uni Köln) im Rahmen des KlangArt-Kongresses 1995 (wird gerade in Osnabrück publiziert) weist sogar nach, daß Begriffsbildung im Grunde ein digitaler Prozeß ist. So gesehen ist Digital Culture nichts Neues, z.B. ist die Reduzierung des Tonkontinuums auf diskrete Tonhöhen in Form von Noten oder sogar Tasten (zur Zeiten Bachs) oder auf das MIDI-system in der heutigen Zeit ein Digitalisierung von Information (d.h. sowohl eine Reduktion der quantitativen Information, als auch eine Qualifizierung von Information zum musikalischen Wissen).

How does technology change our future live?

Ich bin sicher: es bleibt kein Stein auf dem anderen. Jeder Lebensbereich wird betroffen sein und es werden viele grundsätzliche Antworten gefunden werden müssen. (Dennoch wird es den besseren Menschen nicht geben.)

What does a future society of knowledge & communication need

An erster Stelle müssen Kompetenzen entwickelt werden, die helfen, wichtige Informationen von unwichtigen zu trennen, Wertfragen zu entscheiden, Prioritäten zu setzen usw.

Die primär technologische Ausrichtung der wissenschaftlichen Forschung, die aktuelle Vernachlässigung oder Geringschätzung der Geistes (und Kultur)wissenschaften (z.T. sicher selbst verschuldet) wird sich bitter rächen. Davon bin ich überzeugt, obwohl ich mich selbst eher als Technologe in der Musikwissenschaft definieren würde.

How do artists, designers, scientists, technicians, theorists need to work for a society of knowledge & communication?

Das ist eine Frage, die eine umfangreiche Antwort erfordert. Auf meiner Web-Site sind Beiträge publiziert (z.B. "Musikalische Bildung und neue Medien" in dt. und engl. abrufbar), in denen ich mich dezidiert mit diesen Fragen auseinandersetze.

What does a future society of knowledge & communication need? What kind of opportunities do public institutions offer?

Besondere Bedeutung erlangen die Ausbildungsinstitutionen, die zur Zeit leider sehr zögerlich auf neue Entwicklungen reagieren oder aus verschiedenen Gründen (mangelnde Kompetenz, unzureichende Finanzen) reagieren können.

What is the influence of the economy?

Die Wirtschaft denkt zu kurzfristig, um den gewaltigen Veränderungen gerecht werden zu können.

What do we miss? What is needed?

Neue Ausbildungskonzepte, neue flexible Unterrichtsmethoden, -strukturen

How can we finance to work for it?

Da es sich um globale Veränderungen handelt, wird der Staat die entscheidenden Voraussetzungen schaffen müssen, sonst wandern die Kompetenzen ab (zumindest gilt dies für Deutschland.)

The impact of digital communication on our culture grows increasingly. Artist, scientists, designers, technicians, theorists work on complex products and evaluate new techniques.

But: Do these representatives of different disciplines work within the limits of their disciplines or do they form multidisciplinary communities for a regular exchange of knowledge and experience?

Interdisziplinarität ist selbstverständlich sehr wichtig und sicher auch fruchtbar und hilfreich. Aber quasi nebenbei, basierend auf ein paar Tagungen oder chaotisch organisierten Forschungskonsortien wird das nicht zu schaffen sein. Dazu müssen Kompetenzzentren entstehen, die mit Fachleuten aus den verschiedenen Disziplinen besetzt sind und die auch Zeit und Mittel haben, etwas zu entwickeln.

1.) Digitale Culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture?

Ich sehe vor allem für mich wichtige Aufgaben in der multimedia—und Teleteaching-Forschung bzw. -anwendung in der Lehre

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

Ich füge hier die Projektziele der von mir geleiteten Forschungsstelle Musik- und Medientechnologie an der Universität ein. Mehr dazu auf der entsprechenden Web-Site <http://www.fmt.uni-osnabrueck.de>

Ziele und Aufgaben

Die Forschungsstelle für Musik- und Medientechnologie ist eine wissenschaftliche Einrichtung des Fachbereiches Erziehungs- und Kulturwissenschaften (FB 3) der Universität Osnabrück gemäß § 111 NHG. Sie nimmt im Fachgebiet Musik / Musikwissenschaft unter der Verantwortung des Fachbereiches Aufgaben in Forschung und Lehre wahr. Der Fachbereichsrat hat der Gründung am 30.04.1997 zugestimmt und mit der Pressemitteilung vom 12.05.1997 in der Universitätszeitung trat die Ordnung der Forschungsstelle in Kraft.

Zu den allgemeinen Zielen gehören die Entwicklung und Analyse der Anwendungsmöglichkeiten neuer Musik- und Medientechnologien für wissenschaftliche, pädagogische, künstlerisch / kulturelle und wirtschaftliche Zwecke.

Die Forschungsstelle für Musik- und Medientechnologie widmet sich in besonderem Maße den Themenbereichen:

Musiktechnik / Musikelektronik (Instrumententechnik) / Musikalische Akustik / Audio- und Studioteknik Musikinformatik / Computerunterstützte Musikanalyse und Interpretation Elektronische Musikproduktion und -bearbeitung Musik in den Medien / Distribution, Promotion und Rezeption von multimedialen Inhalten (über Film/Video, TV, Radio, Internet, Datenträger) Multimediale Verteilung, Speicherung, Repräsentation und Strukturierung von musikalischer oder musikbezogener Information Computerunterstütztes u.ernetztes ehren/Lernen von Musik / Telelearning, virtuelle Musikseminare / Vorlesungen Wissenschaftliche, künstlerische und pädagogische Aspekte historischer und moderner Musiktechnologie Musiktechnologische Publikationen Durchführung der Klang Art-Kongresse "Neue Musiktechnologie" im Zweijahresrhythmus Zusammenarbeit mit anderen Organisationen und Instituten. Besondere Arbeitsschwerpunkte werden in folgenden Projektbereichen gesetzt:

Interaktive und adaptive Lehr/Lernsysteme (Gehörbildung, allgemeine Musiklehre, unterrichtsbezogene Analysen, Simulation von musikspezifischen Arbeitsfeldern) Geschichte und Ästhetik von Musik im Film, Fernsehen und Rundfunk Computerunterstützte Musikanalyse / Interpretation Hard-/softwarebasierte Klangsintese Informationsmanagement, -auswertung und -verteilung in Datennetzen (Musikwissen allgemein, Web- und Electronic Publishing) Aufbau von interaktiven Diensten (wissenschaftliche Publikationen, Online-Datenbank zum Thema "Musik & Technologie" sowie musikpädagogische Unterrichtsmaterialien) Intendiert wird außerdem die Vorbereitung

und Gründung eines interdisziplinären Instituts für Musik- und Medientechnologie an der Universität Osnabrück, das mittelfristig die Forschungsstelle ablösen soll. Der Forschungsstelle gehören folgende Professoren an: Prof. Dr. Bernd Enders, Prof. Dr. Hartmuth Kinzler, Prof. Dr. Bernhard Müßgens, Prof. Dr. Hans-Christian Schmidt. Assoziierte Mitglieder sind die Herren Dr. Joachim Stange-Elbe, cand. phil. Tillman Weyde und cand. phil. Martin Giesecking sowie Frau Christine Flender, M.A. der Musikwissenschaft und wiss. Mitarbeiterin der Forschungsstelle.

Den Vorstand der Forschungsstelle bilden die Professoren Enders, Kinzler und Schmidt. Als geschäftsführender Leiter wurde Prof. Dr. Bernd Enders gewählt.

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other? Which possibilities do you see for yourself?

Wir arbeiten mit Informatikern, Physikern, Pädagogen und Psychologen zusammen. Ein interessanter Ansatz wäre das vom bmb+f initiierte Global Info gewesen, aber ich fürchte, daß die Organisation zu chaotisch läuft und die Vorgaben zu diffus für eine fruchtbare Projektarbeit sind.

4.) agents and partners

Which of the following cooperations seem to be fruitful for you?

Das kommt auf das Projekt an.

With whom did you already cooperate successfully?

Z.B. mit dem Deutschen Musikrat (Aufbau des Musikinformationszentrums), aber auch mit verschiedenen Wissenschaftlern im Ausland (Schweiz, England, China).

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others?

What cooperation do you offer or need?

Zusammenarbeit mit der Forschungsstelle, Präsentation von Forschungsergebnisse im Rahmen des KlangArt-Kongresse Neue Musiktechnologie (alle zwei Jahre, der nächste 10.-14. Juni 1999)

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level?

Fragestellung ist mir nicht ganz klar

7.) Information on inter-/national development

-How do you follow the activities of others working in the field of digital culture? How should a "Competence Centre for Digital Culture" present its activities to the public?

WWW-Präsentation und interaktive CD-ROM, aber auch Paper Print (nochunverzichtbar), sowie möglichst TV-Feature.

8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Koeln, Muenchen, Hamburg, Internet) and why? Which criteria have to be fulfilled?

Köln, weil sehr medienorientiert, und natürlich Osnabrück

9.) Would you connect a "Competence Centre for Digital Culture" to an already existing institution?

Nein, denn dann schlagen alte Interessen durch und verhindern neue Konzepte.



Fabricators (Fischnaller, Franz)

3. Aug. 1998

Digital Culture - What do artists, designers and scientists need?

My answer are mainly base in this opportunity on what an artist and a designers need..

(I) Hardware -Software-devices

Technology is expensive. It often happen that artist and designer which could produce excelent works are not able to accomplished them because of the expensive cost of the technology.

If the artist/designer are part of an university, lab, an interactive Centre or a group is even much more difficult to buy technology and to get the discounted prizes that the tech-houses has for the regular educative institution.

Therefore its very important to have facilities to access to the tools which will allow them to research, to developed, to produce

(II) Access to Technical know how & Production support

Its difficult for a a single artist / designer and or small gorup to have an operative team work which cover on 360 degrees the technical requierement for each interactive installation they might produce.

It could be very important to have access to a group of services which can cover this temporary need, as well as for the pre-production process, the production and the the exhibit period (if this is temporary) In synthesis Facilities for technical consulances in brief time Facilities to chose and hired specific technician, programmer upon of the requirement of the production development. Facilities to access to specific technical know how in brief time and non local sites. Technical know how- Technical support for temporary exhibit programmer

(III) Multimedia agencies

The authors or and producer mainly invest the time in research, know how, development and production process. Rarelly they have also the capacity to perform both role: reasearch&producer and Marketing&salesman. It will be of outmost importance the figure of the agencies which can take care of the marketing, distribution and exposure of the multi media productions.

(IV) New Production Centres

With the term "Production Centres" I intend to say a Multi Integrated Centre suitable to the actual demands and need and which cover the different phases and sections of a multi-integrated Centre. Which cover at least the following areas: Research development / Production Process / Exposure of the production / Itinerant exposure of the productions Communication Marketing Sales International exchange Technical and production know how Others In Synthesis a Production Centre shall have some of this characteristics:

A Production Centre with the capacity to make tendency, to be an "opinion maker", to extend the communication on different levels, specialized and non.

A Production Centre flexible in terms of what and how is to be produced. Which priorities is not only the display of the technique but also the content and application development. A production Centre open for the elaboration of artistic and innovative cultural pieces, in order to build not only a Science Production Centre but also a Science-Cultural Production Centre.

A Production Centre with facilities. Which count with a complete lab+ a team of technicians and programmer fixed and a second group available for travelling....

This Lab as well as the Centre shall be in active connection with other labs, research Centre and production houses for exchange of info, collaboration, services. A Production Centre with enough resource in order to pay the work of the artist and the designer and or scientist on reason I believe. The innovation in almost every field of endeavour most of the time becomes a source of economic sustenance in time and often through the centuries. Sometimes is interesting to analyse what occur through history in similar epoch. sometime is very useful. It is often said that history repeats itself. Lets make a flash-back to the time and analyse briefly the case Florence- Renaissance.

The Renaissance was undoubtedly a very fertile period of transition and innovative production, bringing in its wake important changes. Architects, writers, artist gave life to art as never before in human history, they are who believe that we are living a similar process of the Renaissance, that we are living the Digital Renaissance.

The Renaissance was produced not only because the authors were excellent, and the time was fertile but also because of the Prince, (now days the figure of the Prince of the Renaissance can be compare to the public institutions, the industries, the foundations,)the master mind of the epoch was as clever and futuristic as the artist- master itself.

This dynamic and charismatic Prince of that epoch cooperated in the building of what is now considered one of the most intense key tendency in the world. Then, in that epoch Leonardo da Vinci, Michelangelo, Alberti had found and excellent interlocutors who understood the importance of their work and cooperated in allowing them to make it something real and tangible.



These are two worlds:

the one which creates, and the other that possess the power, and which meet on a common grounds of mutual understanding for the purpose of fulfilling a common objective .

Thereby creating history it became a sort of very productive and fertile interactive relationship in "real time".Two worlds that interact in real time at a very specific period..

The Renaissance epoch was built by; who invented, who created, who undertood the historical consequences and, who assumed the challenging for making it a reality The best of Florence, for example, was generate in this brillant period or around this period. A period of revolution in science, media, technology,art, architecture. And Florence is living out of his past-production his present economy is sustain of what was produce already 500 years ago... so shall we doubt that investment to new media is not a good investment for the economy of a country!

What is missing?

Several things are missing I can mention few of them: Is missing a centralized Centre in Europe for the Digital media able to lead this fluxus of changes and needs in the digital communication and the new technologies. Which also act as glue, a glue in the form of a funnel in which is possible to keep pouring elements, disciplines and concepts leading to the formation of a new concepts, services, flexible production, development of common project, covering different disciplines, providing for distinct element or support its own application, integrated into a concept and materialized into an integral and harmonious mode, for the concept or project.

Is missing a more integrate and coherent approach also form the public institutions (italy)to the needs, demands, request on real term basis and practical approach.

Is missing more Centres, more interactive exhibit spaces,labs..

Is missing a more intense marketing approach, communication strategy to spread this new technology, use, aplication, needs which can be cover with it.

Is missing more events open to the public and producers which serve to demonstrate, verify, experiment, project, inform, interchange, establish new business relationships, interchange in the sector of multimedia editorial, the movies, theatre industry, science, arts, cultural heritage, diversion, edu-games , art.. so forth

Is missing institutions with the objective of supporting investigation relationg to high technology, promoting and applying as well as stimulating the interchange and transference of scuh technologies and establishing a communicational dynamic of information relating to these new technologies and the possibility of their application.

Is lacking a network of relation and information interchange. which developed in an active mode a series of cooperation among

producers, artist, designer, scientist... we are living in the era of the "net".. we must prolongate this concept with a human interactive net.

The impact of digital communication on our culture grows increasingly. Artist, scientists and designers work on complex products and evaluate new techniques.

But: Do these representants of different disciplines work within the limits of their disciplines or do they form multidisciplinary communities for a regular exchange of knowledge and experience?

Yes, certainly they do form multidisciplinary communities for regular exchange of knowledge and experience. It is of utmost importance to create and develop multidisciplinary communities in order to develop and work on an active and efficient basis.

Digital technology provides new medias, new approach, new systems in producing work which at one time was not possible because the specialities were so defined and an imaginary boundary existed.

The German Ministry of Education, Science, Research and Technology has asked to examine the chances of a "Competence Centre for Digital culture". For this reason we want to find out how a network of individuals and groups could function in the most effective way. Our idea is to found a competence Centre as an archive for data and services, as a place of exchange and as network for the developing digital culture.

Excellent idea!

1.) Digitale Culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture?

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

F.A.B.R.I.CATORS is an interdisciplinary group concerned with the integration of: culture + art + design + communication + technology

F.A.B.R.I.CATORS carries out activities in the artistic and technological field. One of the basic aims of the group is to devise contemporary ways of creation and of communication, development of methods to combine and use art and technology in the design and production of projects, interactive art pieces, multimedia projects, VR-installations, creative interfaces, worked out on the basis of the integration of multidisciplinary ex-



pressions and disciplines, such as: art, culture, technology, architecture, design using the creative system defined as "Uptodates".

The team follows a defined group method: flexible and highly creative, open to a continuous process of renewal which permits the process of problem solving in an effective way, by adopting innovative solutions, adapted to the needs and demands of third parties and the objective to be reached.

We will like to underline that Fabricators carries out research activities in the artistic and technological field. We do not produce technology (hardware, software) we integrate and use technology. We do developed software but when this is required by the piece we have concepted and or created. As well as for the interface and devices.

Basically Fabricators create,developed,project, produce, integrate,organize. Here in this communication I describe two of the major role we are performing in the section corresponding to the organization and production.

I do specify what is it and its characteristic because it could be a interesting input for your survey.

I.- "Virtuality and Interactivity" "International Exhibition of Multimedia Arts and Applied Research" of Mediartech. The responsible is Franz Fischnaller. Organiser and producer: FABRICATORS

Mediartech, a yearly international multimedia show dedicated to cultural heritage, the arts and performing arts. Promoted by the Region of Tuscany/Italy and organized by the Tuscany Hi Tech Network.

Mediartech '98 took place in March 1998, Florence, Italy .Over 114 countries for a total of 270 exhibitors, including many European Union Projects were present as well as numerous cultural institutions and museums, among which the Uffizi Gallery, the National Gallery, the Louvre, the Prado, the Museum of Modern Art were present. The institute and Museum of the History of Science of Florence presented for the first time in Europe the Lost Robot of Leonardo da Vinci.

The collateral events were also very successful. Among these, the multimedia art show and Applied Research "Virtuality & Interactivity", organized by Franz Fischnaller (F.A.B.R.I.CATORS), the festival of multimedia works directed by Maurizio Nichetti, the workshops organized by Derrick de Kerckhove, the EVA and MOU conferences dedicated to the exploitation of cultural heritage through multimedia, and a calendar of shows and performances.

Mediatech '98 also achieved very concrete results in several important areas: close collaboration with Cinecitta, a project with the region of Gifu, Japan, Cybercinema.

Mediatech is an annual event in which producers, business enterprises, industries, societies, laboratories, universities, museums, artists, clients, authors of applied investigations, the multimedia, Virtual Reality, the net, robotics, telepresence get together...

An event such as Mediatech is of vital importance for information, communication and verification of the new medias and their use. Mediatech also serves to demonstrate, verify, experiment, project, inform, interchange, establish new business in the sector of multimedia editorial, the movies, theatre, industry, science, arts, cultural heritage, diversions, games and so forth. Mediatech points toward the artistic, the cultural patrimony as well as the virtual heritage aspects.

The promoters of Mediatech; the high tech network of Tuscany, composed of diverse poles which include that of Florence, Pisa and Siena, among other things, entertain the objectives of supporting investigation relating to high technology, promoting and applying as well as stimulating the interchange and transference of such technologies and establishing a communicational dynamic of information relating to these new technologies and the possibility of their application. The Tuscany Technological Network, possesses a network of relation, project development and information interchange through Europe developing, in an active mode, a series of cooperation among business, enterprises, institutions, labs, universities and official organism.

"Virtuality & Interactivity II" will take place on March 13-27 1999

"Leopolda Station" magnificent space of 5.000mts. Florence, Italy.

The exhibit will explore the sensuality of the new arts and experience the breaking down of the frontiers of the traditionalism of the XX century!. We will display provocative interactive installations, unexpected digital works, cutting edge pieces and installations in the fields of art, science, culture, virtual heritage, technology..Multimedia, VR, telematic, robotics, creative interfaces will be used as the media.

(II) CENTRO INTERACTIVO CORDOBA VIRTUAL (CICV)

The CICV project is under the responsibility of F.A.B.R.I.CATORS. The CICV is in the feasibility stage..Among other objectives of this phase we can mention the individualization and selection of the groups, institutions labs, which will collaborate in the different phases, areas and sections in the CICV. We will please request to you to keep this information confidential until the project is officially announced.

CICV (Centro Interactive Cordoba Virtual) Interactive Centre Cordoba Virtual, a multidisciplinary space for the interactive art, the science and the cultural entertainment is one of the main projects of the "Plan Estratégico de Cordoba". " Strategic Plan of Cordoba".

CICV its a multidimensional interactive Centre where culture, history, architecture, communication, archeology human heritage art and high tech are integrated in a common objective. In the antiquity Cordoba was a paradigmatic city for the western civilization. It had a glorious and active past. It performed high development in the sciences, art, architecture, literature, medicine, astrology, literature. A multiracial city which integrated successfully different groups such us: Arabs, Jews, Romans, Greeks, African, Islamic, Christian, creating an extraordinary cultural development.

Cordoba, present, past, future will be main themes in the CICV, in the production of the content, in the development of the VR application, as well as the design of the building. The content of the CICV will deal with cultural heritage, history, evolution by combining advanced technology and creativity. Art and technology will perform a fundamental role in the CICV. The CICV will be a Centre of cultural, artistic and technological exchange. Open to collaboration, exposure, production-co-production with cultural entities, museums, interactive Centres, research labs, authors, production houses, from Europe and around the world. Weather to participate actively with the development of some content and sections or to establish a dynamic interaction and diverse forms of collaboration in order to increase the cultural patrimony with the use of the high technology and the arts and contribute to the evaluative process of the media and the culture.

The building of the CICV is been projected ad hoc. The architectonic structure and the design has been conceived departing from multiple synthesis of architectonic symbolic forms taken from Cordoba history. The building of the CICV its symbol of integration of multidimensional characteristic. A symbol of integration of the ancient and contemporary Cordoba.

The building of the CICV is filled on five levels. Permanent Exposition areas (central section and parallel section) Spaces of temporary use Commercial areas(restaurants, bars, libraries, shopping areas, digital shops), Multifunctional gardens Administrative areas Cordoba Lab others.

The Permanent Exposition areas the Central Section will contain: Reality System Platforms, 3 D theatre, Multimedia Installations, Virtual Reality Applications., Digital Games etc.

The application and content production is intended to be produced ad hoc. The CICV will also host applications and produc-

tions of different authors, labs, research Centres... institutions.

The spaces of temporary uses will be filled by conferences rooms, exhibition areas. Will act as an active space, open for events, conferences, festivals, orkshops .

Lab Cordoba Lab will perform a main role in the CICV. Among others as Centre of content production and aplicacion development for the CICV. Centre of collaboration and co-production with spanish and international worldwide known institutions, authors, labs ,others.

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other? – Which possibilities do you see for yourself??

1.- It could be very important to have a Centre (virtual?) with a real coordinator which gather this information, names, roles, organization, projects, events. A sort of data-bank information which mantain its interest active with paralell activities and if possible to promote one event which put in relavance this mission. I do believe but that there is important not to have only the access of this info by net but that also exist a real basis human personal which can also support the needs,request and its very important to make a regular review of the process and of the results of this process.

Which possibilities do you see for yourself?:

1.- We produce different works along the years. One different to the other and in consequence we have difference technical needs and also different type of programmer and technics. We do have a basic personal but we are always seeking for good support in the technical part for the different project we are developing. And if there is a Centre such as the one mentione above could be of great benefit for us.

2.- On the other hand as I had mentioned above we organize the major event of Meidartech- Digital Renaissance. As well as we are projecting an Interactive Centre for Spain and start organizing and curating events in Latin America, specifically in Venezuela.

Most of this places, events, museums, festival, institutions need know how and technological transference in the field of the arts, cultures, history. Normally the events requiered to produce digital production ad hoc, the museums need to developed interactive installation etcetc.



This events, museums and institutions we represent most of the cases need to get specific know how in the technological basis.. or they need to integrate certain type of technology and digital techniques into their developments, have the appropriate technical system for they content development and applications.

Fabricators not only produce but also act as "integrator groups" often happen that we design the project, content, characteristic of the production and we extend this process with external institutions, collaborators, labs, production houses to follow up together with us the executive production.

We are constantly seeking for good software developer, programmers. Sometimes we are able to pay them on commercial basis insome cases the project is mainly cultural and the resources are not that abundance so we like to stablish co-production and collaboration approach in order to create a common project.

3.- It can happen that societies, labs, universities, inventors, requeste us to create and develop and application where they software, devices ,technology is integrated..

Or it also happen that they have asked us to come up with an idea, to design an interactive piece to see their technology in use in a creative an intelligent way in order to test its potentiality and also to be able to show it to the user and or public what can you do with it. Most of the time in this collaborative process both parts grow and evolve in an efficient and effective way.

This is one thing we like to do. We are always searching for innovation and above the technology which facilitate the realisation of our creations.

4.) agents and partners

With which of the following cooperations seem to be fruitful for you?

- * individual persons from the field of culture & technique - yes
- * companies as sponserers - yes
- * universities - yes
- * Centres of research - yes
- * foundations - yes
- * cultural institutions and programmes - yes
- * EU ort other project orientated support
- * federal offices

With whom did you already cooperate successfully?

In the last years we had already cooperate successfully with all the different realities mentioned above except for federal offices and the EU support. We can mentioned above others some of the institutions,universities, labs... where we had collaborate and create a common product and or project, or and we are working together:

Grupo Estratégico de la Ciudad de Córdoba (Spain), University of Córdoba (Spain), Politecnico di Milano (Italy), Lab Eidomatica, University of Milan (italy)Scuola Superiore S.Anna di Pisa (Italy), Centro Enrico Piaggio di Pisa (italy), University of Florence (Italy), Tuscany Regional Network (Florence-italy), including EVL (Electronic Visualisation Lab) Illinois University at Chicago, USA; AEC Ars Electronic Center (Linz-Austria), Gruppo Gema (ecology and technology-Amazonas). etc., etc..Companies: Barco, Silicon Graphics, Pyramid.. K-team (robotic-SZ)..etc

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others?

exchange of informations at congresses, fairs, festivals - yes;
partnerships with research institutes, universities and companies - yes, highly import for us for cooperation and exchange of resources;

communication within virtual communities - yes;
arrangements of experts through agencies - yes, but it depends on the conditions of the agencies ;
arrangement of other resources like ... through agencies ;

What cooperation do you offer?

I believe that we can think is different type of cooperation one related to our group activities for production development other more directed to the activities we perform as organisers of event and project designers. There is space for two main categories of cooperation. And I believe its quite clear in the points indicated above.

We can also think to stablish cooperation through the event such us Mediartech with all this implied and get the support of the general managers of it for the workshop , conference issue, exchange of information, exposure of ideas, production projects.. etc.

We will be most interested to analyse the possibilities of cooperation which we can stablish through the CICV Centro Interactivo Córdoba Virtual and special the Lab Córdoba.

On the other hand our project coordinator, Franz Fischnaller is going to be in charge from January 1999 of the master of Multimedia art in the University of Florence, Italy. This is a project supported by the Italian Television RAI, Silicon Graphics , University of Florence, Italy. A Lab will be available for this new section in the university of Florence. A lab for educative, research and production purposes. Here ones more we can analyse the different possibilities of cooperation for your Centre.

And I will like to mention the role we will start performing in the Sudamerica aerea in the field of technology, art, culture and



communication. I am not quite sure if this issue could be of your interest but I like to mention to you.

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level?

I do not quite understand the question. if you are asking what can we offer for exchange of ideas OR of what we will need for an exchange of ideas.

If the second is the question our answer is the following: we will be interested in: exchange programs, traineeships, course for expert and surely workshops.

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture?

Well we do a bit of all. We follow the principal event on the field worldwide, work on net -searching, keep direct contact with the producers, houses of technologies, follow the mass media publication. Hard to keep up!

How should a "Competence Centre for Digital Culture" present its activities to the public?

several choices: 1.- Through the net; 2.- In special events and or presentation worldwide; 3.- brochures, catalogues; 4.- Regular communication; 5.- Clear scheme of what is it, division, categories, services; 6.- Perhaps showing sometimes the results of co-production through the Centre itself. In this way the concept of the Centre can be materialized and expose as illustrative example..



Foresta, Don

2. Sep. 1998

Monika,

I'm writing about Souillac and your questionnaire. I haven't had time to fill it out since I've only been back for a little more than a week. Many of the questions you ask were discussed at Souillac. You should have the preliminary report now and you can quote from it for your needs when necessary. We only ask that it be identified as the Souillac II meeting.

We will be doing a longer more detailed report which should be done at the end of the month.

On the high-band width aspect, we are making a list of institutions interested in being connected. Would you be interested in being on the list?

I'll have more later.

Best, Don



3. Aug. 1998

1.) Digital Culture

How would you describe your role as artist/ scientist/ institution /company in the development of a digital culture?

I am a journalist, so my main role is to communicate the evolution and applications that digital technologies can have.

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

I'm the editor of an Italian magazine dealing with digital technologies. The main role of the magazine, which is called Virtual, is to find out the applications of Digital Technologies and the culture that is growing around them, often addressed as cyber culture.

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other? - Which possibilities do you see for yourself?

I think that the best way for artists, scientists, institutions and companies to communicate should be to cooperate on real projects, full of content and not only to cooperate in a theoretical way. The cooperation should try to solve real problems of real companies and of real cultural institutions, never forgetting that the final target in many cases is the user. For myself I would be very interested in interdisciplinary workshops on digital culture, showing case histories of how real problems have been solved with digital technologies.

4.) agents and partners

With which of the following cooperations seem to be fruitful for you? With whom did you already cooperate successfully?

Companies, Universities, EU

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others?

My cooperation is strictly related to the job of a journalist: to communicate news and in depth survey on the market and trends in digital culture and on the applications in different fields. So what I could provide are surveys on particular subjects, updated reports on events and presentations concerning digital technologies, interviews to the main players of the cyberculture. I could also organise events on those subjects, for example workshops or meeting with the main personalities of art and industry and culture in the digital world.

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level?

Which of the categories above would be/are relevant to you for acquiring new skills?

Workshops and courses for experts prizes and competitions

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture?

Mainly by participating to conferences like Siggraph, Imagina and Linz

How should a "Competence Centre for Digital Culture" present its activities to the public?

Through an event organised once a year and through seminars and workshops on specific subjects organised all the year round.

8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Köln, München, Hamburg, Internet) and why? - Which criteria have to be fulfilled?

The town should be easily reachable and should have its own history. I think Berlin could be a good choice

9.) Would you connect a "Competence Centre for Digital Culture" to a existing institution?

Maybe the EU.



7. Aug. 1998

- **Digital culture**

The role of the artists it's to produce the new meaning of the life in the digital society, trough the artistic metaphores and whit a critical point of view.

- **Fields of Art and Media**

I'm working on the artistic resources of the Virtual Reality and cybernetic environments. I'm professional artist and I'm working with 2/3 friends which are able to built hard-software.

- **Field of Research and Context**

All we need a cross disciplinary Centres off course but the main problem it's economical. In Italy any institution spend budgets for the cultural-artistic research, but also at european level the economical resource are inadequate. I think that the E.U. must planning a network of this kind of research Centres. If I should connect my artistic and theoretical work whit a open Centre probably my woork get out from it's actual "underdevelopment".

4) Agents and partners.

I ned connections specially with: universities, Centres of research cultural institutions and programmes also by E.U. Just now my succesfully cooperation was with no-profit association like Ars Technica, Arslab Committee, and with scientific museums.

5) Shaping of new structures

I need cooperation specially in this ways: partnership with research institute whic give the necessarily budget for to develop projects. Exchange of information and theoretical element trhough workshops, symposium, festivals. I offer a display of my artistic and theoretical experience, and some know-how about interactive systems.

6) Opportunities for production and education

The relevant opportunities are for me: exchange programs, workshops about the digital new mediums.

7) Information

- a) Festivals, symposium, workshop and interpersonal contact.
- b) Through Web sites, Cultural Institutions (as Goethe- Institute), contemporary art institutions, Science Centres.

8) Places of Residence

In Koeln or Munchen, because are more accessible for european artists; of course also on the web. But the central point it's to built around an europeann network through international programs.

11. Sep. 1998

1.) Digitale Kultur**Wie verstehen Sie Ihre Rolle als Künstler / Wissenschaftler / Institution / Firma in der Entwicklung einer digitalen Kultur?**

Das Forschungsprojekt Kunstgeschichte und Medientheorie(n) der Virtuellen Realität (KMTR) an der Humboldt-Universität Berlin begleitet die Entwicklung einer digitalen Kultur auf zwei Wegen: Es untersucht die Vorgeschichte, die historischen Prozesse, die zum gegenwärtigen Entwicklungsstadium der digitalen Kultur geführt haben, und bietet zudem, Reflexion und Analyse des Wandels, der mit der digitalen Kultur für den Kunstbegriff verbunden ist. Das Projekt bietet Künstlern, Wissenschaftlern und Entscheidungsträgern mithin einen historischen Horizont, auf dessen Basis sich gegenwärtige Entwicklungen übersichtlicher einordnen lassen. Zudem eröffnen komparatistische Analysen Möglichkeiten, die neuen kunsttechnischen Optionen - insbesondere für den Betrachter - zu evaluieren. Das Projekt steht daher in enger Kooperation mit renommierten Vertretern der digitalen Kultur und Ihren Institutionen; u.a. Christa Sommerer und Laurent Mignonneau (ATR-Lab. / Kyoto), Monika Fleischmann und Wolfgang Strauss (GMD) oder Char Davies (Softimage / Montreal).

2.) Kunst-/Medienfelder, Adressaten, Tendenzen. Bitte beschreiben Sie Ihren Arbeitsbereich oder das Profil Ihrer Institution.

Unser von der Deutschen Forschungsgemeinschaft gefördertes Projekt erforscht die Kunst- und Mediengeschichte sowie die Theorien der Virtuellen Realität (VR). Leitung: Prof. Dr. Horst Bredekamp; Forschungsstelle: Oliver Grau, M.A.; wiss. Hilfskraft: N.N. Bundesweit kooperieren wir im DFG geförderten Projektverbund MTG (MedienTheorie Geschichte) mit gegenwärtig fünf Teilprojekten Prof. Coy (Berlin), Prof. Kittler (Berlin), Prof. Päch (Konstanz), Prof. Grivel (Trier), PD Dr. Tholen, (Kassel).

Im Rahmen der Entwicklung einer digitalen Kultur besteht die primäre Aufgabe unseres Teilprojektes in der Untersuchung und Systematisierung historischer Verwendungsformen der Virtuellen Realität. So zeigt es sich, daß der scheinbar geschichtslose Bildgedanke der Virtuellen Realität auf einer dezidiert kunsthistorischen Tradition fußt, die zwar den jeweils zeitspezifischen Medien unterworfen und auch zur Vermittlung disparater Inhalte eingesetzt wurde, in ihrer Idee jedoch bis in die Antike zurückreicht und in den Immersionsstrategien der VR-Kunst der Gegenwart erneut virulent wird. Immersionsforschung untersucht die Methoden und künstlerischen Strategien,

mit denen die Betrachter ins Bild versetzt werden. Weiterhin begleitet das Projekt die zeitgenössische, computergestützte Entwicklung mit Theoriebeiträgen, die sich verkürzt in der Frage zusammenfassen lassen: In welcher Weise wird das System Kunst, die traditionelle Trias von Künstler, Werk und Betrachter, durch Parameter wie Interaktion, Interfacedesign, Immaterialisation, Agent und evolutionärer Bildprozeß u.a. transformiert?

3.) Untersuchungsbereich und Kontext

Wie können Künstler, Wissenschaftler, Institutionen und Unternehmen erfolgreich miteinander kommunizieren und voneinander profitieren? Welche Möglichkeiten sehen Sie für sich selbst?

Von der Öffentlichkeit weitgehend unbemerkt, trat in den letzten Jahren ein neuer Künstlertypus auf die Bildfläche, ein in Großforschungszentren tätiger, international eng vernetzter, polyglotter Kreis, der über Zugang zum technologischen 'state of the art' verfügt und mit künstlerischen Methoden unmittelbaren Anteil an der Weiterentwicklung des Mediums Computer erlangt hat. Im Dienst der heute komplexesten Methoden computergestützter Bilderzeugung nähern sich Kunst und Naturwissenschaft erneut auf hohem Niveau an und es meldet sich der Typus des Künstlers zurück, der gleichermaßen Wissenschaftler ist. Gerade die spielerische Dimension der Kunst ist es, ihre gegenüber pluralistischer Methodenvielfalt offene Toleranz, die Kunst im experimentellen Umgang mit den neuen Medien zu oftmals verblüffenden Ergebnissen und Einsichten führt. Für die Entwicklung einer digitalen Kultur ist mithin eine enge Kooperation von Künstlern, Natur- und Geisteswissenschaften essentiell. Eine Grundlage der Datengewinnung unseres Forschungsprojektes ist mithin die enge Kooperation mit Hochtechnologie-Forschungszentren, die bereits intensiv angelaufen ist.

4.) Akteure & Partner

Wer interessiert Sie als potentieller Kooperationspartner?

Zur Zeit ist es uns nicht möglich, die vorliegenden Anfragen für Vorträge und Veröffentlichungen (überwiegend aus dem Ausland), sowie das Interesse der Printmedien zu befriedigen, da wir gegenwärtig noch personell stark unterbesetzt sind und an einem erheblichem Mangel von Forschungsmitteln laborieren. Um jedoch der sprunghaft anwachsenden Zahl der Debattenbeiträge gerecht zu werden, die historische Forschung ihrem Stellenwert entsprechend voranzubringen und um über das bisherige Maß hinaus Impulse setzen zu können, benötigt unser Forschungsprojekt mithin dringend externe Projektförderungsmittel. Eine Förderung seitens der EU sowie ministerielle Hilfen erscheinen daher dringend notwendig.

Kooperation suchen wir über den beschriebenen Rahmen hinaus zu Forschungseinrichtungen im Bereich der Wahrnehmungspsychologie und der Neurophysiologie, sowie zu den Fraunhoferinstituten Darmstadt und Stuttgart.

**5.) Aufbau neuer Strukturen für "Digitale Kultur"
Welche Organisationsstruktur halten Sie für Kooperationen mit kreativen Kräften wünschenswert?**

Eine Grundlage für die Datengewinnung unseres Forschungsprojektes ist die unmittelbare Kooperation vor Ort mit Hochtechnologie-Forschungszentren, wie ATR-Lab/Kyoto, GMD/St. Augustin, und Softimage Inc. in Montreal, die intensiv angelaufen ist, jedoch noch Erweiterung erfahren muß - ein offizieller Status wäre wünschenswert. Zudem arbeiten wir mit der Kunsthochschule für Medien/Köln, dem Hypermedia Research Centre der University of Westminster sowie Prof. Roy Ascott vom Centre for Advanced Inquiry in the Interactive Arts von der University of Wales und dem IAMAS in Gifu/Japan u.a. zusammen. Aus unseren Vorträgen, Veröffentlichungen in Fachzeitschriften und gezielte Einbindung der Presse, ist ein Internet von Kontakten und Kooperationen entstanden. Insbesondere über das Netz betreiben wir intensiven Informationsaustausch. Selbstverständlich bleibt der Austausch durch Festivals, wie der Ars Electronica, Interactive Media Festival, Siggraph, Imagina, den Biennalen von Kwangju und Lyon usw. und Symposien wie ISEA, CAiiA oder die renommierte Interface-Konferenz in Hamburg, die bislang weitgehend die Diskussion zur Digitalen Kultur getragen haben, weiterhin unerlässlich, überdies wird jedoch eine institutionalisierte Form des Austausches in Form eines Kompetenzzentrums Digitale Kultur notwendig.

6.) Produktions- und Ausbildungsmöglichkeiten

Von großem Interesse sind für uns: Austauschprogramme und Stipendien, sowie die Einrichtung von Post-Doc-Stellen.

**7.) Beobachtung der inter-/nationalen Entwicklung
In welcher Form verfolgen Sie die Aktivitäten anderer Kollegen/Firmen/Institutionen?**

Internet, Konferenzen, Publikationen, Tagespresse, Ausstellungen, Festivals.....

Wie sollte ein "Kompetenzzentrum Digitale Kultur" auf seine Aktivitäten hinweisen?

Über die unerlässliche Präsenz im Internet hinaus, sollte auch eine Publikation, eine Zeitschrift etwa, existieren. Vertretern der Industrie sollte zudem die Möglichkeit gegeben werden, auch über einen längeren Zeitraum am Kompetenzzentrum mit

Künstlern und Wissenschaftlern gemeinsame Projekte durchzuführen, zumindest sollten dort aber Gegebenheiten vorhanden sein, welche die gemeinsame Planung von Projekten erlauben.

8.) Standort(e)

Wo könnten Sie sich eine solche Einrichtung für "Digitale Kultur" vorstellen?

Natürlich ist eine ausgeprägte Präsenz im Internet essentiell, gleichermaßen unerlässlich ist jedoch der persönliche, institutsgebundene Austausch, der interaktive Umgang. Ziel ist die Begegnung von Künstlern, Technikern und Geisteswissenschaftlern und ihre Synergien erzeugende Zusammenarbeit, die bislang weitaus zu gering entwickelt ist.

Standort könnte BERLIN sein. Dafür spricht: Wirtschaft, Wissenschaft, Politik und die Kunst sind in dieser Stadt stark repräsentiert und werden in Zukunft noch weiter wachsen.

Institutionen wie ART+COM, eine Dependance der GMD, die HDK und drei Universitäten u.a. ermöglichen Kooperationen. Das DFG-Projekt MTG ist hier mit drei Teilprojekten vertreten (Kittler, Bredekamp, Coy).

9.) Sehen Sie Möglichkeiten das "Kompetenzzentrum für Digitale Kultur" in Ihrer Einrichtung einzubinden bzw. zu beherbergen?

Wir sind an einer intensiven Zusammenarbeit interessiert, verfügen jedoch nicht über die Voraussetzungen das Kompetenzzentrum zu beherbergen.



02 Sep 1998

1.) Digitale Kultur

Wie verstehen Sie Ihre Rolle als Künstler / Wissenschaftler / Institution / Firma in der Entwicklung einer digitalen Kultur?

Ausbildung von Künstlern, die Film, Fernsehen, Videos und interaktive Medien unter Einsatz von digitalen Techniken konzipieren, gestalten und produzieren können.

2.) Kunst-/Medienfelder, Adressaten, Tendenzen

Bitte beschreiben Sie Ihren Arbeitsbereich oder das Profil Ihrer Institution.

Ausbildung in allen relevanten Film- und Medienberufen, also etwa Filmgestalter, Kameraleute, Drehbuchautoren, Regisseure, Produzenten, Musiker für Spielfilm, Werbefilm, Dokumentarfilm, Animationsfilm und (Neu) Media Design, d.h. Film/TV-Design Producing, Virtual design und Wissenschafts- und Wirtschaftskommunikation.

3.) Untersuchungsbereich und Kontext

Wie können Künstler, Wissenschaftler, Institutionen und Unternehmen erfolgreich miteinander kommunizieren und voneinander profitieren? - Welche Möglichkeiten sehen Sie für sich selbst?

Der Wunsch oder das Bedürfnis nach Kommunikation ist unabhängig von den technischen Möglichkeiten. Kommunikation und Zusammenarbeit klappt immer da, wo ein gemeinsames Interesse da ist. Aber es ist nicht immer leicht (und oft dem Zufall überlassen), eine Institution oder Person zu finden, mit der man eventuell ein gemeinsames Interesse hätte....

4.) Akteure & Partner

Wer interessiert Sie als potentieller Kooperationspartner?

Grundsätzlich eigentlich alle....wichtiger als die Art der Institution sind Inhalte und Personen, die bereit sind, etwas zu unterstützen...

Welche konkrete Partnerschaft war für Sie bereits erfolgreich?

Zusammenarbeit mit Firmen und Verbänden (Drittmittelprojekte und Stiftungsprofessuren), Ministerien und nachgeordnete

Institutionen (Veranstaltungen), anderen Hochschulen (Projekte)

5.) Aufbau neuer Strukturen für "Digitale Kultur"

Welche Organisationsstruktur halten Sie für Kooperationen mit kreativen Kräften wünschenswert?

die hier aufgeführten:

Inhaltlicher Austausch durch Symposien, Ausstellungen, Messeauftritte ...; strategische Partnerschaften mit Forschungsinstituten, Hochschulen und Firmen für gemeinsame Projekte und zur Nutzung von Ressourcen; strategische Partnerschaften mit Massenmedien

6.) Produktions- und Ausbildungsmöglichkeiten

Welche Förderungen für einen interdisziplinären Technologie-, Bildungs- und Wissenstransfers können Sie anbieten

Austauschprogramme Praktika/Hospitanz/ Graduiertenstellen
eventuell auch: Weiterbildungen/Seminare/Workshops

7.) Beobachtung der inter-/nationalen Entwicklung

In welcher Form verfolgen Sie die Aktivitäten anderer Kollegen/Firmen/Institutionen? - Presse, Internet, Veranstaltungen, Gespräche

Wie sollte ein "Kompetenzzentrum Digitale Kultur" auf seine Aktivitäten hinweisen? - s.o. (Und dann natürlich bei der FMX/Film- & Medienbörse 1999 oder 2000 in Stuttgart)

8.) Standort(e)

Wo könnten Sie sich eine solche Einrichtung für "Digitale Kultur" vorstellen? Internet, Berlin, Köln, München, Hamburg ...? - Stuttgart, Karlsruhe...

Warum dort? - Warum nicht? Der Anspruch des digitalen Zeitalters ist doch, daß es nicht mehr so wichtig ist, wo sich eine Institution befindet...

9.) Sehen Sie Möglichkeiten das "Kompetenzzentrum für Digitale Kultur" in Ihrer Einrichtung einzubinden bzw. zu beherbergen?

Ja, warum nicht

1.) Digital Culture

I'm a media artist working on a field of moving image as a part of multimedia. I'm also doing a doctorat thesis of arts on the same topic (montage in multimedia) in the University of Industrial Arts, Helsinki. I have also a role as a founder of media artists associations in Finland, founder of AV-ark and MuuMedia-Festival. My workinf facilities are at this moment quite good, because I'ma partner in a media arts production company called Kroma Productions, which also owns some equipment for artists to work with (Betacam SP suite and PowerMac computers). Please, see <http://www.magnusborg.fi>. So - I guess quite typical way - I have several roles. Being able to work as a media artist I also have had to put a lot of energy to building up both production facilities and distribution organisations.

2.) Fields of Art and Media, target groups, trends

I'm dealing with several institutions, but the most important for me is at this moment the Magnusborg Studios, where the production comlany of artists called Kroma Productions is located. A target group of my work is both audiences of broadcast companies and tv-channels as well as the Internet audience. Our main strategy is to get as wide and international audience to each production as possible. Also we are working with productions, that have been produced internationally - both moving image and multimedia. The latest example of international collaboration is TRIAD. Please see <http://triad.kiasma.fng.fi>

3.) Field of Research and Context

There could be much more collaboration between artists, science and technology companies. I guess the most biggest problem is that in all over the Europe the cultural and scientific segments of the society are too separate. New media is a challenge to all these fields and this is why there should be more communication between the fields. Artists cannot influence the way how the information society is developing, if they don't want to collaborate with both science and business world. I feel that art museums also should open doors to science and new technology business to avoid finding themselves in near future as an underdeveloped ghettos of new media culture. One good expamble of this kind of open collaboration is the new contemporary arts museum Kiasma in Helsinki (see <http://www.kiasma.fng.fi>). Kiasma is building up bridges to these different fields to collaborate. In wider means, art museums and art institutions could be in near future

in a very important role to build up the collaboration between art - science - technology - business.

4.) agents and partners

individual persons from the field of culture and technique - yes.

companies as sponsors - Yes.

Universities - yes.

centers of research - yes.

Foundations - yes.

cultural institutions and programmes - yes.

EU or other project orientated support - yes.

federal offices - yes.

I think that any collaboration is better than no collaboration. The collaboration between small production companies owned by artists is one field that definitely needs more support from EU and federal offices. We should remember, that business is not a homogeneous field. It is very different, if an artist is working in a company where she/he is also a co-owner that working to the big companies who own copy rights and artist gets nothing (except underpaid salary).

Whith whom did you already cooperate successfully?

I have been working on this field so long (since mid eighties), that I surely have experiences from all these areas. I must say that I have good and bad experiences from all of these mentioned fields.

5.) Shaping of New Structures for "Digital Culture" exchange of informations at congresses, fairs, festivals

Sometimes yes, but travelling is always expensive, so I cannot build up my collaborative relations only on these fields.

partnerships with reaearch institutes, universities and companies for cooperation and exchange of resources:

Yes, I have at this moment two projects going on and since now I feel the collaboration between scientist extremely interesting and important.

partnerships with mass media:

I have been making and producing media art for television since late eighties, so I guess it is very important field to me.

digital news boards and news letters:

This is new for me, but since I started to do my doctorat thesis, these digital newsletters and newsgroups have been extremely important way to get updated information of what's going on.

communication within virtual communities:

This field is new all over, but I think that it is going to be a natural part of my/our daily communication field.

arrangements of experts through agencies:



Hmm. Only agency that I find very important and at the same time very underdeveloped is the distribution agencies. I have been distributing my work already over ten years through different agencies. Works have been all over the world but the economical result is less than nothing. This is a field that should be developed: to build up the bridges between works/artists and audiences.

What cooperation do you offer? - I / Kroma offers all kind of cooperative resources of artists: from production to artistic work, from design to technological knowhow.

6.) Opportunities for Production and Education

Kroma is a production company of artists and it doesn't offer any of these support forms.

7.) Information on inter-/national development

Via Internet and festivals. One thing that I really need is the information bank, where ALL POSSIBLE newsletters, newsgroups aso. are listed. Living away from Mid-Europe it is very difficult to find out new sources of information.

How should a "Competence Center for Digital Culture" present their activities to the public? - You should build up THE CENTER OF CENTERS in a means of offering updated information via Internet.

8.) Places of Residence

Definitely this kind of center should be at first place in Internet. For me, looking the question from Finland, it is the same in which of these cities does the center physically locate.

9.) Would you connect a "Competence Center for Digital Culture" to a still existing institution?

I don't really understand the question... But if you mean that are we here in Finland and in Kroma interested in to collaborate with this new kind of concept and framework, the answer is yes of course.

10. Aug. 1998

1.) Digital Culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture?

I am an artist who works with new technology to explore cultural situations caused by digital culture, such as loss of identity, privacy and the cyborgian dreams we are living with now.

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

I work at the university of california, davis, in the art department. We are trying to explore new facets of digital art, and worked on the feature film conceiving ada where a new process for digital virtual sets was invented.

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other?

The best way is by openly presenting questions and trying to solve them collaboratively.

Which possibilities do you see for yourself??

at the moment, possibilities look bleak. there seem to be no research centers open to collaborations with artists.

4.) agents and partners

With which of the following cooperations seem to be fruitful for you?

With whom did you already cooperate successfully?

this question pertains to various projects. I have worked with all of the above, on separate projects, and each was successful, in a way, each providing different kind of support. i have worked with universities, companies, Foundations, cultural institutions, but each was with a targeted specific art work.

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others?

I like to exchange information through digital newsboard and virtual communities, but i think some cooperative partnerships targeted for specific research would also be a good option.

What cooperation do you offer or need?

mainly i need support for my newest projects, which mainly is financial support. I can do the technical part myself, but it can not be realized without the massive machines necessary to complete the work.

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level?

at the university of california, we offer scholarships , post docts and workshops.

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture?

this is a very broad question again, and it could range from cyberanthropologists to composers. all are important.

How should a "Competence Centre for Digital Culture" present its activities to the public?

perhaps through exhibitions, screenings, digital and print books, depends on the work being done.

8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Koeln, Muenchen, Hamburg, Internet) and why? - Which criteria have to be fulfilled?

virtual and real place is important, and i would suggest the internet and berlin because of their access, with satellites in other places throughout the world.

9.) Would you connect a "Competence Centre for Digital Culture" to an already existing institution? - yes.

Hoch, Michael

29 Jul 1998

Monika,

... Ist dies nicht genau das eRENA Thema bzw. das Problem: keiner weiss so genau was die Kunst der Wissenschaft bringt. Darum gibt es in eRENA auch keine klare Linie... alles wird dem Zufall überlassen, was meiner Meinung nach zu wenig ist.

So ein Kompetenzzentrum hört sich gut an, ich glaube jedoch, daß die "Welt" noch nicht so weit ist. Ich mache mir keine Illusion, daß die Verbindung zwischen Kunst und Wissenschaft noch sehr viel harter Arbeit bedarf.

Gruss

m.



5. Aug. 1998

1.) Digitale Kultur

Wie verstehen Sie Ihre Rolle als Künstler / Wissenschaftler / Institution / Firma in der Entwicklung einer digitalen Kultur?

Wir arbeiten ungeheuer hart, um digitale Medien für Künstler nutzbar zu machen.

2.) Kunst-/Medienfelder, Adressaten, Tendenzen

Bitte beschreiben Sie Ihren Arbeitsbereich oder das Profil Ihrer Institution.

Experimentell Video, Trickfilm, 3D, Videoinstallationen, Soundinstallationen, Performance, interaktive CD-ROM, Internetprojekte. Gegenwärtig sind wir dabei ein Medienlab aufzubauen mit Schwerpunkt im interaktiven und virtuellen Bereich.

3.) Untersuchungsbereich und Kontext

Wie können Künstler, Wissenschaftler, Institutionen und Unternehmen erfolgreich miteinander kommunizieren und voneinander profitieren?

Welche Möglichkeiten sehen Sie für sich selbst?

Bisher haben wir sporadisch mit Unternehmen und Wissenschaftlern zusammengearbeitet. Unsere Aufgabe war (wie gewöhnlich) Projekten eine ansprechende Form zu geben. Generell war die Zusammenarbeit nicht auf der selben Ebene.

In unserem neuen Projekt versuchen wir die Voraussetzungen zu verändern: Wir werden Wissenschaftler und Unternehmen einladen, um künstlerische Visionen zu verwirklichen.

4.) Akteure & Partner

Wer interessiert Sie als potentieller Kooperationspartner? Welche konkrete Partnerschaft war für Sie bereits erfolgreich?

Wir können auf ein einigermaßen erfolgreiches Projekt mit Eriksson Media Lab zurückschauen. In der Zukunft hoffen wir auf eine gute Zusammenarbeit mit GMD und SITI (dem schwedischen Institut für Informatik)

5.) Aufbau neuer Strukturen für "Digitale Kultur"
Welche Organisationsstruktur halten Sie für Kooperationen mit kreativen Kräften wünschenswert?

Das normale Schlußresultat für Künstler sind Ausstellungen und Auftritte. Das sollte auch für Resultate aus strategischen Partnerschaften mit Forschungsinstituten gelten.

6.) Produktions- und Ausbildungsmöglichkeiten
Welche Förderungen für einen interdisziplinären Technologie-, Bildungs- und Wissenstransfers können Sie anbieten oder sind für Sie von Interesse?

So im Anfang einer Entwicklung können wir natürlich nicht alle Folgen absehen. Wir sind jedoch immer offen für Praktikanten und Meisterschüler. Auch Weiterbildung, Seminare und Workshops sind interessante Alternativen.

7.) Beobachtung der inter-/nationalen Entwicklung
In welcher Form verfolgen Sie die Aktivitäten anderer Kollegen/Firmen/Institutionen? Wie sollte ein "Kompetenzzentrum Digitale Kultur" auf seine Aktivitäten hinweisen?

Durch Internet und persönliche Treffen

8.) Standort(e)
Wo könnten Sie sich eine solche Einrichtung für "Digitale Kultur" vorstellen? Internet, Berlin, Köln, München, Hamburg...? Warum dort? Welche Kriterien müßten erfüllt sein?

Kein Kommentar.

9.) Sehen Sie Möglichkeiten das "Kompetenzzentrum für Digitale Kultur" in Ihrer Einrichtung einzubinden bzw. zu beherbergen?

Wir sind eine sehr kleine Institution, sind jedoch bereit im Rahmen unserer Möglichkeiten teilzunehmen



26. Jul. 1998

1.) Digital Culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture?

My personal role as a writer is to enlighten people to the possibilities of digital culture. I often see my role as somebody who would be on a roof, would see something incredible and would yell to the crowd "come and see this !"

I also see my role as a thinker, capable of establishing connections between trends and concluding possible future realities or potentialities. More basically, I like to tell great human stories.

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

My activity is writing : books, articles, etc. But mainly writing for the purpose of enthusing people, making them discover new, fascinating realities of today or tomorrow.

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other? Which possibilities do you see for yourself?

Artists and scientists have a lot to offer to each others. Artist have the capability to take tools of science and turn it in something enjoyable, art. In this respect, artists need to have an access to the tools of today's culture, so as to be able to realise new dreams. Computers and robots are just a new paintbrush, a new piano, a new camera : a means for expression.

Ideally, artists should also be placed in a situation where do not have to deal with the technical/scientific aspects to express their ideas. I was often struck by the fact that Paul Mc Cartney, who wrote incredible melodies, did not know musical theory. He just knew enough guitar and piano to produce melodies. Of course, he would probably have gone further with musical theory but it was not necessary to get him writing beauties such as Eleanor Ribgy. One should have computing and science in a same readily exploitable form for artists.

4.) Agents and partners

With which of the following cooperations seem to be fruitful for you?

Commercial institute can be good, if they can invest in pure R&D, at least for a bit, such as Xerox does with the PARC. It is in such a context that major creations have come.

Universities can be good partners, but on the contrary, they have to sometimes think in term of real usable products. Otherwise, they can loose themselves in pure theoretical research. In fact, a balance has to be reached between those extremes.

With whom did you already cooperate successfully?

I often get good contributions from the R&D of some companies, and some universities. Unfortunately, public institutes seem less cooperative.

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others?

exchange of informations at congresses, fairs, festivals
This is often the best place, at least to start contacts. It is important to "see" and "feel". After that, the exchange can continue by Email.

What cooperation do you offer?

I sometimes can come up with ideas, which may be of interest for researchers.

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level?

workshops/courses for experts
Workshop are a very good place to learn something, because you can do things, try them for real.

Which of the categories above would be/are relevant to you for acquiring new skills?

Workshop is the best.

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture?

By following what they do on the Web, through Email and real visits.

How should a "Competence Centre for Digital Culture" present its activities to the public?

By presenting many ways of trying technology for real. Learning how to make a digital movie, learning what MIDI is, etc.

8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Koeln, Muenchen, Hamburg, Internet) and why?

In a place associated as much as possible with freedom of thought, historically and in the present time. I dont know enough of the quoted cities. Maybe Switzerland would be an ideal place ?

Which criteria have to be fulfilled?

A reputation of true freedom, respect of human rights and tolerance of ideas (including weird, futuristic ideas) for the people implementing it. Such principles clearly stated that such an institute will never accept ideas and experiments contrary to freedom of expression, tolerance and appreciation of human differences as a factor of enrichment to the culture. Digital culture must be perceived as a culture of higher tolerance, respect of human rights and total absence of discrimination, may be it philosophicla, political, intellectual, religious, etc. It must be stated that a competence center is there for the people, to enhance the sharing of knowledge, for the promotion of piece and friendship.

9.) Would you connect a "Competence Centre for Digital Culture" to a still existing institution?

It would be a very positive symbol to associate it with an organisation truly taking care for the ecology of the planet. A few years ago, I would have said Greenpeace. As of now, I dont know.

1.) Digitale Kultur

Wie verstehen Sie Ihre Rolle als Künstler / Wissenschaftler / Institution / Firma in der Entwicklung einer digitalen Kultur?

- kritisches Begleiten technologischer + sozialer Entwicklungen
- Ausformulierung künstlerischer Ansätze unter Nutzung digitale Technologie
- Einflußnahme auf Entwicklungstendenzen "von innen heraus", durch aktives Mitgestalten
- Erforschung digitaler Technologie als neue Plattform für die Kunst durch Nutzung medienimmanenter Qualitäten (identische Kopierbarkeit, Transportierbarkeit, offene Systeme, Kommunikation, Verwandelbarkeit)

2.) Kunst-/Medienfelder, Adressaten, Tendenzen

Bitte beschreiben Sie Ihren Arbeitsbereich oder das Profil Ihrer Institution.

- mit digitalen Medien arbeitender Künstler (Interaktivist)
- Umsetzung technikbasierter künstlerischer Projekte in unterschiedlichsten Präsentationsformen Bsp. IA Live Performance "J.Score" , Installationenz.B. "UpToYou", CD-ROM "Die Veteranen", "Ottos Mops trotz", Intermedia Projekt (CD-ROM/Audio CD/Internet/LIVE-Auftritt) "Venetian Der"
- außerdem: Professor für Multimedia an der FH Augsburg
Vorstandsmitglied des Medienforum München.

3.) Untersuchungsbereich und Kontext

Wie können Künstler, Wissenschaftler, Institutionen und Unternehmen erfolgreich miteinander kommunizieren und voneinander profitieren? - Welche Möglichkeiten sehen Sie für sich selbst?

- Erschließung von Distributionswegen und Präsentationsmöglichkeiten als ökonomische Grundlage für künstlerische Arbeit
- Zugang zu Technologie
- geisteswissenschaftliche Reflektion, eigener Input: Vermittlung einer mediengerechten Konzeption und Umsetzung von Projekten, basierend auf Erfahrungen aus experimentellen Arbeiten (Struktur, "andere" Interfaces, Vertriebserfahrungen (Galerie, Verlag, Event))

4.) Akteure & Partner

Wer interessiert Sie als potentieller Kooperationspartner?

- Einzelne Personen aus Kultur und Technik: JA
- Projektförderung durch Kultursponsoring: EVTL.
- Hochschulen: KAUM (kompl. Verwaltungsstrukturen)
- Forschungszentren: JA !!
- Stiftungen: als Zugabe warum nicht, man kann nur nicht drauf fußen
- UND: Kooperationen mit Verlagen, Online-Anbietern, Soft/Hardwareherstellern, Architekturbüros

Welche konkrete Partnerschaft war für Sie bereits erfolgreich?

- Produktions-Distributionspartnerschaft beim CD-ROM Projekt "Ottos Mops trotz" mit Digital Publishing München
- Bei "Die Veteranen" und "Venetian Deer" Vertrieb und Öffentlichkeitsarbeit durch Systema Verlag München
- öffentliche Förderung durch den Kunstfonds Bonn und andere Institutionen bei "J.Score interactive"
- Kooperationen mit Jugendzentren u.ä. zu LIVE Aufführungen von "Venetian Deer"

5.) Aufbau neuer Strukturen für "Digitale Kultur"

Welche Organisationsstruktur halten Sie für Kooperationen mit kreativen Kräften wünschenswert?

- Inhaltlicher Austausch: Symposien, Messeauftritte: JA
- Vernetzung peripherer Orte ins aktuelle Mediengeschehen: was meint das genau ??
- strategische Partnerschaften mit Forschungsinstituten, Hochschulen und Firmen für gemeinsame Projekte und zur Nutzung von Ressourcen: Klingt sehr gut
- strategische Partnerschaften mit Massenmedien: JA, unbedingt
- Informationsbörse: Wir bekommen die Informationen doch schon alle irgendwie
- Newsletter - ein Newsletter monatlich reicht
- Virtual Communities - entstehen ohnehin
- Expertenvermittlung - Nachfragestelle für den Bedarfsfall
- 1. Agentur Könnte gut sein
- Einbindung von Printmedien in die Öffentlichkeitsarbeit geschieht ohnehin

Welche Kooperationen können Sie anbieten?

- Teilnahme an a) (inhaltlicher Austausch ...)
- Interessant wäre auch c) im Umfeld meiner Lehrtätigkeit an der FH Augsburg gibt es weitgehende Ressourcen an Wissen (Spezialisten der FB Gestaltung/Multimedia und FB Informatik) und Technik (Video und Computertechnik), die eingebunden in ein projektbezogenes Umfeld besser fokussiert werden könnten.

6.) Produktions- und Ausbildungsmöglichkeiten

Welche Förderungen für einen interdisziplinären Technologie-, Bildungs- und Wissenstransfers können Sie anbieten oder sind für Sie von Interesse?

- Unter Umständen wäre an Austauschprogrammteilnahme denkbar, wenn sie in den Rahmen der Studienstrukturen an der FH Augsburg integrierbar ist
- ein Aufbaustudium ist erst in der Diskussion
- Öffentliche Präsentationen/Ausstellungen und Diskussionsrunden organisiert über das Medienforum München

8.) Standort(e)

Wo könnten Sie sich eine solche Einrichtung für "Digitale Kultur" vorstellen? - Internet, Berlin, Köln, München, Hamburg ...? Warum dort? - Welche Kriterien müßten erfüllt sein?

Es sollte unbedingt einen physisch faßbaren Ort geben, möglichst im Einzugsgebiet einer der medienrelevanten Städte, nicht unbedingt in deren Zentrum. Vom Charakter und kreativen Potential habe ich bisher nichts besseres gesehen als das Banff Centre for the Arts, wenngleich es für europäische begriffe etwas weitab liegt. Kriterien: ruhige konzentrierte Atmosphäre; Nähe zu Medienindustrie und Institutionen. So ein Zentrum sollte von innen heraus wirken und eine eigene Kraft und Anziehung entwickeln, nicht Durchlaufstation im allgemeinen Medientrübels sein.

9.) Sehen Sie Möglichkeiten das "Kompetenzzentrum für Digitale Kultur" in Ihrer Einrichtung einzubinden bzw. zu beherbergen?

Na, nett. Wenn es zu vernetzten Außenstellen kommt, könnte die FH Augsburg oder das Medienforum München jedoch als Mini-Dependance fungieren.



2. Aug. 1998

Digital Culture - What do artists, designers and scientists need?

They need access to the Global Information and Communication Infrastructure and they need easy to use tools which support their work and not vice versa.

What kind of opportunities do public institutions offer?

Public Institutions can assure the access for everyone at affordable prices and they can guarantee the private persona in the public society.

What is the influence of the economy?

A digital culture will simply totally reverse everything and make a true networked society and economy where the individual and the expression of the individual comes to the fore. People will be able to communicate easier and cheaper. Transport will be when people want and not because they need. Governments will be there to be certain that the safety of everyone is kept. Companies will be smaller. The regionalization which has taken place in Government, will take place as well in companies.

What is missing?

Leaders, entrepreneurs, who understand that a new age is coming and that they need to put the infrastructure in place to do this. Stollman as Wirtschafts Minister Kandidat is absolutely excellent.

2.) Fields of Art and Media, target groups, trends

Europe Online is an "end-user enabler". We help people who have never been inside the electronic communication and information society to enter it. Once they enter it we try to make it a nice environment and a barrierless environment in which they too can communicate. We give them templates, etc. to build their own home pages and to contribute to the networked society.

Please describe your or your institution's profile of activities.

Europe Online is the European Gateway to the Internet. We promote the Internet in Europe and Europe on the Internet. Europe Online is definitely a "hommage to Europe and to European Culture". We profile Europe, its languages, its traditions, its peo-

ple, and its culture. Recently, we have joined forces with Museums Online/Net Images to bring all of the digitally scanned images of the world to end-users

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other? - Which possibilities do you see for yourself?

It is very clear that artists, scientists, institutions and companies can communicate and create wonderfully together on the Internet. The only thing they need is enough bandwidth to do all these wonderful things. As we all know, there is tons of bandwidth in the world. It is just in the hands of a few carriers (frighteningly so). Therefore, the government needs to correct this injustice and not protect dominant carriers, but rather do asymmetrical regulation which would encourage new entrants.

4.) agents and partners

With which of the following cooperations seem to be fruitful for you?

I think individual persons from the field of culture and technology combined with companies as sponsors is an ideal solution. There is very little hierarchy and you are forced to deliver.

With whom did you already cooperate successfully?

With individual persons and corporations. I have never won an EU project, worked with Universities and/or government. in ermany, the IHK is usually excellent.

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others? What cooperation do you offer?

Barter arrangements for server capacity and network capacity. Building the European Virtual Community together.

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level?

Traineeships and Workshops/Courses with experts

Which of the categories above would be/are relevant to you for acquirung new skills? - Worshops/Courses with Experts.



7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture? - How should a "Competence Centre for Digital Culture" present its activities to the public?

I think that a Competence Centre for Digital Culture is an excellent idea. I could envisage that it would have a data base of all relevant organizations and that there would then be a need for an excellent broker. This broker would be somebody who would see the relationships between the various individuals and organizations and have as hers/his responsibility to bring them together. The broker would be endowed with incredible managerial, intuitive skills, and lateral thinking as well as being an entrepreneur. Without this function, I do not think the Competence Centre would work.

8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Koeln, Muenchen, Hamburg, Internet) and why?

Today, I really do not think it matters at all. I definitely think it should be in the Internet and I think it might be helpful if you are going to just limit it to Europe then to put it in one time zone. The problems start happening when you have more than one or two hours separating you.

Which criteria have to be fulfilled?

The Competence Centre would need have access to enormous bandwidth which would be put at their disposition by a government or public institution free of charge. It would need to have servers, computers, etc. also at its disposal. Most importantly, it would need to have this Super Broker.

9.) Would you connect a "Competence Centre for Digital Culture" to a still existing institution?

It depends. I am not in favor of creating new institutions and /or organizations. There are too many as is. If possible, I would take an existing institution which has an infrastructure, etc. but which may have outlived its purpose and give it a new purpose.

When the Berlin wall came down, Yehudi Menuhin was at our house. He said, "Now, NATO should not be used to fight the east, but to fight terrorism, poverty, and non-education." He was right. Maybe we could find an organization looking for a purpose. It would certainly help you get started quicker and easier.

6. Aug. 1998

1.) Digitale Culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture?

As a hypertext developer, hyperfiction pioneer, theorist and teacher, I have been variously involved with the development of a digital culture for more than a decade. In recent years my interests have extended toward working with filmmakers and video artists in creating interactive narratives as well as theorizing the emergence of network culture.

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

My work as a professor of electronic literature and director of Vassar College's Centre for Electronic Learning and Teaching has largely centered upon community, embodiment, person, gender, image, text, literature and literacy. These professional activities are, I think, consonant with my role and my concerns as an electronic artist.

I am convinced that the important questions facing us as an increasingly technological culture will be played out in places like Vassar where we consider and profess the value embodied in a community that values human discourse, tradition, dialogue, and change. Despite (or perhaps on account of) my modest role in its development, it seems to me that the pervasiveness, immediacy and unmoored multiplicity of electronic culture will inevitably and increasingly throw us back upon human communities as sources of value, identity, and locality. In my teaching I attempt to create an atmosphere for such communities, and such a discourse, to develop.

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other?

Despite the ubiquity of networked culture, I continue to believe that face-to-face dialogue and collaboration offer the most fruitful areas for success. A program which combines short term but intensely focused collaborative periods continuing over a distance for the longer periods between meetings offers the best situation in my view.



Which possibilities do you see for yourself?

I would like to explore residences and collaborative work with other artists, scientists, corporate researchers and community activists.

4.) agents and partners

With which of the following cooperations seem to be fruitful for you?

I have had some experience with each of these. As I noted above, the most fruitful seem to be individual contacts and collaborative under the aegis of institutional entities.

-With whom did you already cooperate successfully?

With my long-time colleague Jay Bolter, I am in the second of three years of projects A joint initiative of the SAGAs Writing Interactive Fiction project under the joint sponsorship of European MEDIA II Programme TRAINING, the Hochschule für Fernsehen und Film, München and the Drehbuchwerkstatt, München

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others?

Again I have had some experience with nearly all these activities but prefer most personal partnerships and collaborations extended and reinforced by networked communication.

What cooperation do you offer?

I am willing to participate in any of the above activities. I attempt, through my institutional work and my own networking activities, to involve myself and others in a wide network of artistic, intellectual, and cultural collaboration.

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level?

I am not certain whether this question asks what I or my institutions offer or what activities would offer me interesting opportunities. Since the question below concerns the latter I would note that our college offers opportunities opportunistically, depending upon the academic program, grant activities, institutional interests and so on. These largely involve exchanges, workshops and residencies.

Which of the categories above would be/are relevant to you for acquiring new skills?

I am especially interested in exchange possibilities.

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture?

Through established media (WIRED, etc), newsgroups and mail-lists, and (mostly) an extensive network of personal acquaintances on-line.

How should a "Competence Centre for Digital Culture" present their activities to the public?

Web site, residencies, virtual meetings.

8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Koeln, Muenchen, Hamburg, Internet) and why?

I have spent time working on digital culture projects in Berlin, Muenchen, and Hamburg in recent years and like all three cities for different reasons. Berlin seems to me to be the most exciting city in the world at the moment and the ideal figure of the astonishing creativity of an emerging electronic literature. Nonetheless I would urge that a Competence Centre for Digital Culture maintain offices and research/seminar space in conjunction with institutions and corporations in Muenchen and Hamburg.

Which criteria have to be fulfilled?

The mix of a human synergy and institutional (government, university and corporate) development activities; high speed network access as well as access to research technologies; a rich cultural milieu; pleasant surroundings.

9.) Would you connect a "Competence Centre for Digital Culture" to an already existing institution?

Not necessarily. The best model would seem to be a confederation of existing institutions who contribute economically, intellectually, and politically to the Competence Centre.



10. Aug. 1998

1.) Digitale Kultur

Wie verstehen Sie Ihre Rolle als Künstler / Wissenschaftler / Institution / Firma in der Entwicklung einer digitalen Kultur?

Die Rolle des GIB verstehe ich als globalen Mittler in einer Hochburg digitaler Kultur (Neu England) vor allem nach Deutschland Europa; in beiden Richtungen.

2.) Kunst-/Medienfelder, Adressaten, Tendenzen

Bitte beschreiben Sie Ihren Arbeitsbereich oder das Profil Ihrer Institution.

Das Goethe-Institut Boston ist eins von 10 GIs in den USA, weltweit mit den GIs verbunden durch Organisation, Zentrale in München.

3.) Untersuchungsbereich und Kontext

Wie können Künstler, Wissenschaftler, Institutionen und Unternehmen erfolgreich miteinander kommunizieren und voneinander profitieren? - Welche Möglichkeiten sehen Sie für sich selbst?

Wir "digitalen Kulturträgern" eine schöne Umgebung und funktionelle Räume für Seminare, kleinere digitale Präsentation in einem Ambiente "alter Kultur" geben. Das Goethe-Institut Boston hat sich mehrfach dadurch profitiert, daß "digitale Kulturträger" aus verschiedenen Unis (MIT, Boston University, Harvard, Tufts, etc.) mit Museumsleuten, WIRED-Leuten, und anderen "digitalen Kulturträgern" bei uns zusammen kamen.

4.) Akteure & Partner

Wer interessiert Sie als potentieller Kooperationspartner?

Einzelne Personen aus Kultur und Technik; Projektförderung durch Kultursponsoring; Hochschulen; Forschungszentren; Stiftungen; Kulturinstitute und -förderprogramme; EU oder andere Projektförderungen; Ministerien

Alles oben aufgeführte...

Welche konkrete Partnerschaft war für Sie bereits erfolgreich?

- Konkrete Partnerschaft: Deutsche und Internationale Medienkünstler, die Nov. 1996 bei Medienkongreß in Boston waren.
- ZKM bei der Eröffnungs-Show "Salon Digital" 18.10.97
- Ständige Bez. zum Medial Lab (Chris Dodge, u.a.) und De Cordova-Museum (George Fifiield) mit lokalen digMed-Ereignissen.

5.) Aufbau neuer Strukturen für "Digitale Kultur"

Welche Organisationsstruktur halten Sie für Kooperationen mit kreativen Kräften wünschenswert?

Inhaltlicher Austausch durch Symposien, Ausstellungen, Messeauftritte; Vernetzung peripherer Orte ins aktuelle Mediengeschehen; strategische Partnerschaften mit Massenmedien; Virtual Communities; Expertenvermittlung; Einbindung von Printmedien in die Öffentlichkeitsarbeit;

6.) Produktions- und Ausbildungsmöglichkeiten

Welche Förderungen für einen interdisziplinären Technologie-, Bildungs- und Wissenstransfers können Sie anbieten oder sind für Sie von Interesse? - Stipendien; Praktika/Hospitanz; Weiterbildungen/Seminare/Workshops

7.) Beobachtung der inter-/nationalen Entwicklung

In welcher Form verfolgen Sie die Aktivitäten anderer Kollegen / Firmen / Institutionen? - Wie sollte ein "Kompetenzzentrum Digitale Kultur" auf seine Aktivitäten hinweisen? - Netzwerk Email, Website, Seminarveranstaltungen, RealAudio

8.) Standort(e)

Wo könnten Sie sich eine solche Einrichtung für "Digitale Kultur" vorstellen? - Internet

9.) Sehen Sie Möglichkeiten das "Kompetenzzentrum für Digitale Kultur" in Ihrer Einrichtung einzubinden bzw. zu beherbergen?

Ja, wenn es mit einem Lesesaal, schönem Seminarraum, vernetztem Institut auskommt und die Kosten übernimmt kann auch das Goethe-Institut Boston mit seinem Umfeld "digitaler Kultur" ein Kompetenzzentrum werden.

8. Sep. 1998

1) Digitale Kultur

Wie ich meine Rolle als Künstler/Gestalter in der Entwicklung von digitaler Kultur sehe.

In der Entwicklung von digitaler Kultur sehe ich mich als angewandten Künstler, der die Möglichkeiten der neuen Technologien nutzt, um neue Formen für den künstlerischen und gestalterischen Ausdruck zu finden.

Ich als Mediengestalter möchte in digitale Kultur dieses für die Praxis einbringen: Neben Problembewusstsein auch innovative und technische Kompetenz, dazu die Fähigkeit, mich in ein Team eingliedern zu können - und vor allen Dingen auch argumentative Kompetenz, um Gestalter von morgen anzuleiten. Kreativität ist im Rahmen von computergenerierter Gestaltung sehr wichtig - aber oft ist der Rechner in der Umsetzung schneller als die Denkvorgänge des Gestalters. Kreativität ist schliesslich aber eine einheitliche Lebenshaltung, die Aufgeschlossenheit, keine Vorurteile, Experimente und Vertrauen in die eigene Persönlichkeit voraussetzt. So kann digitale Kreativität entstehen, die besonders in den neuen Medien in Teamarbeit mit anderen Disziplinen neue Kultur ausmacht. Die Zukunft der Gestaltung liegt zum großen Teil bei den elektronischen digitalen Medien. Diese schaffen mit ihrer enormen Breitenwirkung die Möglichkeit, auch extreme Ausdrucksweisen und gestalterische Sprachen einer breiten Masse bekanntzumachen. Hier trage ich auf der einen Seite eine große Verantwortung in der eigenen Gestaltung für den Information Highway - bin aber auch zur Kritik aufgerufen an aktuellen Gestaltungstrends auf dem Markt, die das Design und Kultur prägen. Zu oft werden hier Gestaltungsregeln verletzt durch technologische Einschränkungen eines Mediums. Ein besonderes Anliegen von mir ist es daher, technischen Hintergrund zu entmystifizieren. Digitale Kultur wird zu sehr dominiert von Sachzwängen von Wirtschaft, Technik und Herstellungsprozessen. Gestaltung für digitale Welten braucht ein neues Verständnis für Design-Umgebung und Kultur - dazu ein Bewusstsein für gesellschaftliche Verantwortung.

2) Kunst-/Medienfelder, Adressaten, Tendenzen

Ich bin in der Produktion von neuen Medien tätig mit einem Schwerpunkt auf Gestaltung und visuelle Kommunikation. Hierbei habe ich die grafische Erfahrung, die ich in meiner Ausbildung noch traditionell gelernt habe, in die Arbeit mit digitalem Handwerkszeug übernommen. Ich konzeptioniere und gestalte On- und Offline-Applikationen mit der Zielgruppe Kinder/Jugendliche/Erwachsene - in den Bereichen Computer Based Training, Point of Information, Point of Sale, Infotainment

und Multimedia im Marketing. 2D/3D-Animation, Illustration, Typografie und grafischer Entwurf / Bildbearbeitung gehört zu meinen Tätigkeiten (Screen- und Interfacedesign, Arbeiten für alle gängigen programmiersprachen und Autorentool-Systeme). Neben produktiver Tätigkeit habe ich mehrere Jahre Berufserfahrung in Projektmanagement und Business Unit- bzw. Abteilungsleitung (Design/CD-ROM-Produktion/ Video - z.B. bei M.I.T und Multimedia Software Deutsche Telekom). Kunden: Deutsche Telekom, Lufthansa, Philips, Commerzbank, ARD, Daimler Benz, FÖNAD (Deutsche Nationalparks), Deutsche Bundesbahn, Heidelberger Druck, Deutsche Bundespost, 1+1 u.a. Zeichentrickfilme erstellte ich für: NDR/WDR/Kinderkanal (Sendung mit der Maus, Schulfernsehen und Sandmännchen).

Meine künstlerisches Arbeitsgebiet ist die „Spurensicherung“. Konzeptionell erarbeite ich Storyboards und Programmunterlagen, Artikel als Autor für verschiedene Fachzeitschriften der digitalen Kultur.

3) Untersuchungsbereich und Kontext

Wie Künstler, Wissenschaftler, Institutionen und Unternehmen erfolgreich miteinander kommunizieren und voneinander profitieren können.

- Interdisziplinäres Arbeiten
- Gemeinsame Kommunikationsplattform finden
- Arbeitsgemeinschaften gründen
- Institute gründen
- Gemeinsame Ausbildung (jedenfalls teilweise)
- Gemeinsame Workshops
- Organisation von Präsentationen
- Organisation von Praktika
- „Schubladendenken“ abbauen
- Vergabe von Stipendien
- Foren für künstlerische Darstellung einrichten
- Kunst- und Kultursponsoring
- Rahmen- und Kooperationsverträge abschliessen
- Firmenmitarbeitern mehr Gelegenheit zur Weiterbildung geben

Die Möglichkeiten, die ich selbst habe.

Ich arbeite Hand in Hand täglich mit:

- Informatikern
- Entwicklern
- Autoren
- Regisseuren
- Kameramännern
- Fachleuten für Didaktik
- Videotechnikern
- Cuttern
- Textern

- Professoren
- Studenten
- Praktikanten
- Sprechern
- Managern
- Geschäftsführern
- Produktionshäusern
- Hochschulen
- Privaten Akademien/Fortbildungseinrichtungen für neue Medien
- Journalisten
- Forschungseinrichtungen

4) Akteure und Partner

Wer mich als Kooperationspartner interessiert.

- Verbände und Organisationen
- Hoch- und Fachhochschulen
- Forschungseinrichtungen
- Künstlerische Werkstätten
- Dokumentationsstätten, Museen und Archive
- Festivals
- Komponisten, Musiker und Schriftsteller
- freie Künstler
- Multimediaproduktionshäuser
- Designer
- Multimedia und -Drehbuchautoren
- Agenturen
- Techniker
- Stiftungen
- Kulturinstitute und -förderprogramme
- EU oder andere Projektförderungen
- Ministerien

Partnerschaften, die bereits erfolgreich für mich waren.

- Verbände und Organisationen wie CARTOON (europäischer Trickfilmverband)
- ASIFA (weltweiter Trickfilmverband)
- Hochschulen für Gestaltung und Technik
- Dokumentationsstätten
- Rahmenverträge mit Firmen
- Arbeitsgemeinschaften wie AAA (Arbeitsgemeinschaft Animationsfilm der Autoren)
- Praktika (verschiedene Medienunternehmen)
- Musiker
- freie Künstler und Illustratoren/Animatoren
- Multimedia- und Drehbuchautoren

5) Aufbau neuer Strukturen für „Digitale Kultur“

Welche Organisationsstruktur ich für Kooperationen mit kreativen Kräften als wünschenswert erachte.

- Kooperationsverträge
- Arbeitsgemeinschaften
- freie Mitarbeit mit Rahmenverträgen
- feste Anstellungen
- Workshops
- Seminare
- Vernetzung peripherer Orte ins Mediengeschehen
- Inhaltlicher Austausch durch: Symposien, Kongresse, Ausstellungen, Messeauftritte, Festivalauftritte, Werkschauen
- strategische Partnerschaften von Organisationen
- strategische Partnerschaften mit Medien
- Informationsbörse
- Newsletter
- Zeitung
- Virtual Communities
- Expertenvermittlung
- Einbindung von Printmedien in die Öffentlichkeitsarbeit

Kooperationen, die ich anbieten kann.

- Gutachtenerstellung zu Bedieneroberflächen (Gestaltung, Navigation, Lesbarkeit etc.)
- Gutachtenerstellung zu künstlerischer und grafischer Ausgestaltung
- Beteiligung an Arbeitsgemeinschaften
- Mitarbeit in fester Anstellung oder mit Rahmenvertrag
- Einbindung in Kooperationsvertrag
- Vortragserarbeitung, Beteiligung an Workshops und Seminaren
- Produktion von Applikationen im Bereich neue Medien und traditionelle Medien
- Erstellung von Dokumentationen
- Einbindung in PR-Aktionen (auch Konzeption)
- Ausbildung von digitalen Mediengestaltern
- Expertenvermittlung

6) Produktions- und Ausbildungsmöglichkeiten

Interdisziplinäre Technologie-, Bildungs- und Wissenstransfers, die ich anbieten kann.

- Vorträge zu folgenden Themen: Grafik-Design, Mediendesign, Digitale Bildgestaltung, Animation, Screen-Design, interaktiver Raum, Typographie, Medienproduktion, Medienpsychologie, Strukturelle Gewalt durch neue Medien, Was ist Kunst?, Zusammenarbeit von Gestaltern/ Künstlern und Entwicklern
- Weiterbildungen/ Seminare/ Workshops in folgenden Bereichen: Siehe Vorträge
- Erstellung von: CD-ROMS, Animationsfiles, Trickfilmen, Illustrationen, Flyern, Foldern, Internet-Applikationen,

Booklets, Character-Animation (Symphatiefiguren) Storyboards etc.

- Transfers, die für mich von Interesse sind:
- Stipendien
- Preisausschreibungen
- Wettbewerbe
- Weiterbildungen
- Graduiertenstellen
- Möglichkeiten zur Promotion als digitaler Designer/ Künstler

7) Beobachtung der inter-/nationalen Entwicklung Die Form, in der ich die Aktivitäten anderer Kollegen/Firmen/ Institutionen verfolge.

1. über das Internet
2. durch Fachzeitschriften: Hightext Multimedia/ Novum/ Form/ Professional Production/ Art/ Page/ Screen Multimedia/ Werben und verkaufen (W+V)/ fiff/ horizont/ c't/ Computerwoche/ chip/ Film&TV Kameramann/ Animation World/ Computer Graphics World/ Digital Publishing/ Digital Publishing/ Medien Bulletin
3. Besuch von Messen und Festivals: Imagina/ Cebit/ Cebit Home/ Milia/ Stuttgarter Trickfilmfestival/ Internationales Animationsfilm-Festival Annecy/ Mifa Annecy/ Siggraph/ Didacta/ Frankfurter Buchmesse/ Internet-Messe Frankfurt/ Stuttgarter Medientage/ Medienbörse/ Dokumenta/ Deutscher Multimedia-Kongress/ Multimediale (ZKM)/ Ars Electronica/ Qualifikation-Messe
4. Firmenpräsentationen
5. TV-Berichte
6. Besuch von Firmen
7. Erfahrungsaustausch mit ehemaligen Kollegen
8. Besuch von Vorträgen und Kongressen

Wie ein „Kompetenzzentrum Digitale Kultur“ auf seine Aktivitäten hinweisen sollte.

- Internet-Auftritt
- Anzeigen
- Fernsehberichte
- Vorträge
- Auftritte auf Messen und Kongressen
- Organisation von Fortbildungen
- Einrichtung eines interaktiven Museums
- Präsentationen vor Ort für Studenten- und evtl. Schülergruppen
- Vergabe von Stipendien für Gestalter und Künstler (für diese Gruppe gibt es ganz wenig Einrichtungen, die Stipendien vergeben)
- Berichterstattung in Print-Medien
- Erstellung von „Give aways“

8) Standorte

Wo ich mir eine Einrichtung für „Digitale Kultur“ vorstellen könnte: Ich könnte mir als Standort besonders gut Hannover vorstellen, da der Ort die EXPO 2000-Stadt ist und die Messen „Cebit“ und „Cebit Home“ hier jedes Jahr stattfinden. Hannover ist verkehrstechnisch sehr gut angebunden, beherbergt eine sehr kreative Fachhochschule (Gestaltung/ Design + neue Medien) und liegt in der Nachbarschaft von Braunschweig. Braunschweig ist ein Wissenschaftsstandort mit vielen Forschungseinrichtungen, der Technischen Universität und der Hochschule für Bildende Künste mit Gestaltern, freien Künstlern und dem Institut für neue Medien (hier wird zum Beispiel im Studiengang Medienwissenschaft interdisziplinär gearbeitet zwischen den Unis!) warum machen Sie MARS nicht zu einem EXPO-Projekt - dies müsste doch sehr nahe liegen?! In Hannover gibt es einen der wenigen Studiengänge für Journalisten und Kommunikationswissenschaftler und den Bereich neue Medien der ZFP. Die Studios des NDR sind nicht mehr voll ausgelastet - vielleicht könnte es dort zu einer Zusammenarbeit kommen.

Die Kriterien, die ein Standort erfüllen muss:

- Gute verkehrstechnische Anbindung
- Gelebte Kunst und Kultur
- Ort mit technischer und künstlerischer Forschung und vielen Innovationen
- Umfeld, in dem zwischen verschiedenen Einrichtungen schon interdisziplinär gearbeitet wird
- Geeignete Räumlichkeiten müssten vorhanden sein
- Technische Einrichtungen müssten vorhanden sein, die MARS mitnutzen kann
- Natürlich muss die Einrichtung zusätzlich auch im Internet vorhanden sein - unwichtig für Standort

9) Einbindung

Über die Möglichkeit, ein „Kompetenzzentrum für Digitale Kultur“ in meiner Einrichtung zu beherbergen. Im Rahmen meiner derzeitigen Arbeit und in meinen Räumlichkeiten sehe ich keine Chance, ein „Kompetenzzentrum für Digitale Kultur“ zu beherbergen. Ich würde aber gern in diesem Kompetenzzentrum arbeiten - wo immer es auch eingerichtet wird.

24 Jul 1998

1.) Digitale Kultur

Wie verstehen Sie Ihre Rolle als Künstler / Wissenschaftler / Institution / Firma in der Entwicklung einer digitalen Kultur?

Die digitale Kultur und ihre Auswirkungen auf die Gesellschaft ("Informationsgesellschaft") bilden den Gegenstand unserer wissenschaftlichen Arbeiten. Dabei beschäftigen wir uns besonders mit den Arbeitsprozessen und deren Veränderungen mit digitalen Medien.

2.) Kunst-/Medienfelder, Adressaten, Tendenzen

Bitte beschreiben Sie Ihren Arbeitsbereich oder das Profil Ihrer Institution.

Es handelt sich um eine universitäre Forschungsgruppe, die sich sozialwissenschaftlich u.a. damit beschäftigt, was digitale Kultur genannt wird.

3.) Untersuchungsbereich und Kontext

Wie können Künstler, Wissenschaftler, Institutionen und Unternehmen erfolgreich miteinander kommunizieren und voneinander profitieren? - Welche Möglichkeiten sehen Sie für sich selbst?

Die Frage ist etwas pauschal gestellt. Sicherlich aber wäre eine Arbeitsteilung ratsam, in der neben der technischen Schaffung, der künstlerischen Gestaltung und der organisatorischen Betreuung von Arbeiten mit digitalen Medien auch die Beobachtung dessen nicht zu kurz kommt, was tatsächlich mit diesen Medien gemacht wird und was digitale Kultur jenseits der Programmatik heißen könnte.

4.) Akteure & Partner

Wer interessiert Sie als potentieller Kooperationspartner?

Das hängt sehr von den Interessen der potentiellen Partner ab.

Welche konkrete Partnerschaft war für Sie bereits erfolgreich?

Insbesondere die Arbeiten mit der EU.

5.) Aufbau neuer Strukturen für "Digitale Kultur"

Welche Organisationsstruktur halten Sie für Kooperationen mit kreativen Kräften wünschenswert?

(Inhaltlicher Austausch durch Symposien, Ausstellungen; Vernetzung peripherer Orte ins aktuelle Mediengeschehen; strategische Partnerschaften mit Forschungsinstituten, Hochschulen und Firmen für gemeinsame Projekte und zur Nutzung von Ressourcen)

DEFINITIV

(strategische Partnerschaften mit Massenmedien; Informationsbörse Newsletter; Virtual Communities; Expertenvermittlung; Agentur; Einbindung von Printmedien in die Öffentlichkeitsarbeit)

6.) Produktions- und Ausbildungsmöglichkeiten

Welche Förderungen für einen interdisziplinären Technologie-, Bildungs- und Wissenstransfers können Sie anbieten oder sind für Sie von Interesse?

Austauschprogramme; Graduiertenstellen (Meisterschüler / Aufbaustudium äquivalent zu Post-Doc.); Weiterbildungen / Seminare / Workshops

7.) Beobachtung der inter-/nationalen Entwicklung

In welcher Form verfolgen Sie die Aktivitäten anderer Kollegen/Firmen/Institutionen?

In der Forschungsliteratur, gemeinsamen Projekten und Forschungsk Kooperationen, Tagungen.

8.) Standort(e)

Wo könnten Sie sich eine solche Einrichtung für "Digitale Kultur" vorstellen? Internet, Berlin, Köln, München, Hamburg ...? Warum dort?

Der Ort ist zweitrangig. Wichtig scheint mir, daß es nicht im Internet allein angesiedelt ist, weil die Kooperationseffekte noch höchst bescheiden sind.

Welche Kriterien müßten erfüllt sein?

Es sollten zum einen verschiedene Disziplinen vertreten sein; zum anderen sollte aber darauf geachtet werden, daß die Disziplinen tatsächlich gemeinsame Ziele verfolgen, i.e. kooperieren.

9.) Sehen Sie Möglichkeiten das "Kompetenzzentrum für Digitale Kultur" in Ihrer Einrichtung einzubinden bzw. zu beherbergen? - Eine Einbindung ist möglich.



1. Aug. 1998

Digital Culture

What do artists, designers and scientists need? - What kind of opportunities do public institutions offer? - What is the influence of the economy? - What is missing?

First of all, it appears necessary to establish what we desire first; then the needs will follow. To me the desire is for challenging the sense of human touch, the role of community and interpretation of these conditions from a digital definition and viewpoint. The economy poses great subliminal influence, whether we like it or not; profit equates with speed and visual images equate with bytes and bytes of '0000s' and '111111s'. What is missing is the very essence of human nature, human nature to fill the soul of digital essence with some substance-it also requires a leap of great faith.

The impact of digital communication on our culture grows increasingly. Artists, scientists and designers work on complex products and evaluate new techniques. But: Do these representants of different disciplines work within the limits of their disciplines or do they form multi-disciplinary communities for a regular exchange of knowledge and experience?

To a certain extent, yes the represents of different disciplines work with the limits of their disciplines, yet for the gull benefit based on actual dialogue and feedback-no!

Look, we applaud virtual anything, home offices, and remote access, however the very word, remote, is just that-remote. In the end, it is always has great impact to meet face to face with a live physical human being. Some of this discussion was delicately avoided at a recent symposia on culture of interactivity held early in 1998 /nyc. We are aching to think outside the box, yet somehow still think that the most innovative work to date still needs a monitor/screen.

1.) Digitale Culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture?

I am an artist, a digital visionary interpreter living in real time; challenging the concept of inventions to include an inventive way to look at this digital culture. To me the notion of 'digital dialect' is simply another venue to explore how effective this medium can portray my artistic vision.

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

Since 1990, my research of the hand as a universal symbol has been the source of my work: painting onto 2 and 3 dimensional vinyl surfaces with the use of my own hand instead of a brush, the sense of touch is visually conveyed on a cellular and molecular level. This has led me to explore actual cells and molecular structures as inspirational images. My present work addresses the conflict inherent in technological developments that appear to move global societies further and further away from the basic human need and desire for the sensual connectivity dictated by touch.

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other? Which possibilities do you see for yourself?

I envision research clusters with a diversification of artists, scientists in a collaborative standard. Artists are the barometers of any society and need to be acknowledged as such. Money/Profit always seeps into this merger mentality of institutional operations and entrepreneurs (whether a research scientist or a research artist) What tends to be pushed aside is how crucial the testing and innovation that artists provide yet somehow is not compensated whether monetarily or by liberal use of high tech facilities offered by these very high powered institutions. The possibilities I see for my self are to explore digital culture/technology as a complement and tool for me work through collaborative research with like minded scientists, pathologists and the public sector.

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others? (exchange of informations at congresses, fairs, festivals; partnerships with reearch institutes, universities and companies for cooperation and exchange of resources; partnerships with mass media; digital news boards and news letters; communication within virtual communities; arrangements of experts through agencies; arrangement of other resources like ... through agencies)

What cooperation do you offer?

All of the above pending on project requirements



7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture? How should a "Competence Center for Digital Culture" present their activities to the public?

Followed primarily through email/internet access, symposia and exhibitions worldwide. A competence Center could ideally present their activities in the street market kiosks, public libraries, park kiosks and major public transit stations-as a way to enhance their quotidian tasks in a new way of thinking even if for a day...

8.) Places of Residence

Where would you place a "Competence Center for Digital Culture"(e.g. Berlin, Köln, Muenchen, Hamburg, Internet) and why? Which criteria have to be fulfilled?

Berlin. It is the best example next to a city such a Leipzig whose entire underground infrastructure is being rebuilt over an existing metropolis. Quite a metaphor for the Competence Center to follow. In addition, continue with internet access yet more as 'branch' offices/electrons-perhaps on a rotational basis to appear in various cities for real time input by the public. Say, even at the various 'Mutterzentrum' (Mothers Centers) all over Germany and the world.

9.) Would you connect a "Competence Center for Digital Culture" to a still existing institution?

Possibly, that depends on economics, of course!!

25. Aug. 1998

1.) Digital Culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture? - I am mainly a researcher. Using my knowledge in the history of science, technology and art, I analyze what is happening in our culture; how digital technology has been influencing our culture and how it is reflected in art - as well as technology and art influencing the society. Especially I focus in the role of art and artists in the society. Not just analyzing, I have been promoting a richer use of digital media for a better society and richer culture. In my case as I write, teach, and also work as committee members for museums, public associations, academic associations, local governments and ministries, I feel I have played certain role in doing so.

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities. - I am a media art curator and media researcher. Since 1983 I have worked to curate, publish, teach, and organize art projects using digital media, especially using networks. I also teach at a university. My major activities include involvement in establishing media art museums, digital artists group, starting up annual exhibitions and students competitions, etc.

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other? - Which possibilities do you see for yourself? - Art is not meant to "serve immediately for certain goal" or make money. Artists do not have to look for "the best for the most". Scientists, engineers and companies should understand it. Otherwise it doesn't work. ON the other hand, artists can analyze ones own works and ideas better and try to speak in the language that other people can understand. Then there is a wide possibility where everyone wins. (I don't know how is in Europe. This is based on what I see in Japan)

4.) agents and partners

With which of the following cooperations seem to be fruitful for you? - Some companies. In Japan there are not much public activities supported by governments in this area.

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others? - We need both physical / virtual communities, local/international communication and collaboration. We need to establish such communication system including all above mentioned elements.

I have been connecting these nodes so that artists have more chances, and art activities can be known better in other communities.

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level? - Anything that can give me more time (i.e. not working hard just to pay the rent) to concentrate. Most of young Japanese artists miss the chance because they have to work hard all the time.

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture? - Mainly by email exchanges and physically visiting festivals, symposia and others.

How should a "Competence Centre for Digital Culture" present their activities to the public? - Network is very important. But there are things and ideas that cannot be fully conveyed on the web. Programs such as artists in residence, symposium and workshops, traveling shows, publishing, network collaboration with other institutes (using broader band) would help.

8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Koeln, Muenchen, Hamburg, Internet) and why? Which criteria have to be fulfilled?

It should be located in a city where art activities exist physically, and where there is both research and educational institutes in media art, and also science. Students from different background, supervised by professional artists and/or professors would bring exciting ideas to the center.

9.) Would you connect a "Competence Centre for Digital Culture" to an already existing institution? - Institutions such as ZKM, Hochschule of Koeln, AEC.



Lanier, Jaron

6. Aug. 1998

Hello Monika,

Congratulations on the new gig!

It's not in my character to answer form questionnaires, but I would be delighted to consider some other kind of involvement.

All the best,

Jaron

(^..^..^-> Please note my current net home:

email: jaron@advanced.org

web: www.advanced.org/jaron



Lorne, Falk

28 Jul. 1998

hi monika,

i understand perfectly your wish to get people to think about culture broadly instead of narrow categories. on that count you and i think completely alike. the name aside, what you are trying to do is really great and i hope it gets full support.

i don't think we will have time to answer your questionnaire before august10th, but we would definitely be excited to collaborate.... well, we are already excited to collaborate more with you. :-) i will try to answer your questions and send them to you, even if it's late, just for the record.

it's 32C and not so humid today: the sky is very clear and we can see the island on the south china sea... all the way to china!

xxxxoo lorne

3. Aug. 1998

Digital Culture

What do artists, designers and scientists need?

BOTH NEED TRAINING IN CREATIVE COLLABORATION...HOW TO FUNCTION AS MEMBERS OF GREAT GROUPS (TEAMS) SCIENTISTS ARE MORE INCLINED TO WORK IN TEAMS THAN ARTISTS, YET WHEN IT COMES TO TRANS-DISCIPLINARY EFFORTS, THERE IS A BREAKDOWN IN LINGUISTIC ENVIRONMENTS, A LACK OF APPRECIATION FOR DIFFERENT WAYS OF 'KNOWING' AND FOR ALTERNATIVE PROCESSES, WORK HABITS, PERSONAL DISCIPLINE. THE KEY IS COLLABORATION WITH EXCEPTIONAL LEADERSHIP...NOT AS MANY TRY TO DO WITHOUT A STRONG LEADER.

DESIGNERS AND ARTISTS ALSO NEED ACCESS TO HIGH END DIGITAL TECHNOLOGIES AS WELL AS HIGH END ANALOG CHIP TECHNOLOGIES....THAT THE SCIENTIST ROUTINELY HAVE.

What kind of opportunities do public institutions offer?

PUBLIC INSTITUTIONS (SUCH AS UNIVERSITIES HAVE THE GREATEST OPPORTUNITY FOR TRANS-DISCIPLINARY COLLABORATION (AT LEAST IN THIS COUNTRY) SINCE YOU HAVE SCHOLARS ALREADY IN PLACE IN ALL DISCIPLINES, AND THE EMPHASIS IS ON SPEAKING AND COLLABORATION ACROSS DISCIPLINES. I FIND IT EASIER TO INITIATE SUCH COLLABORATIONS, NOT ALWAYS AS EASY TO MAKE THEM WORK...HOWEVER. I HAVE ESTABLISHED TRAINING PROCESSES IN COLLABORATION WITH THE COLLEGE OF ENGINEERING AND APPLIED SCIENCE AND WITH THE SCHOOL OF BUSINESS...SO PROGRESS IS BEING MADE. (SEE DOWNSIDE UNDER WHAT IS MISSING?)

WHILE SCIENTISTS HAVE BETTER SUCCESS WITH CORPORATIONS AND BUSINESSES, ARTISTS HAVE NOT BEEN SO SUCCESSFUL EXCEPT IN THOSE INDUSTRIES THAT DEAL WITH INTERACTIVE EDUCATIONAL MATERIAL DEVELOPMENT OR THE ENTERTAINMENT INDUSTRY.

What is the influence of the economy?

ECONOMY IS GOOD NOW, AND THE MADNESS OF CORPORATE MERGERS IS ACCELERATING THE PROCESS.

What is missing?

WHILE YOU HAVE THE INTELLECTUAL POWER IN THE UNIVERSITIES, FREE OF BUSINESS AND PROFIT CONSTRAINTS, YOU HAVE A POVERTY OF THE NEWEST TECHNOLOGY...MORE SO IN THE ARTS THAN SCIENTISTS. RECENTLY THE INTERNATIONAL DI-



RECTOR OF INTEL CORPORATION VISITED THE PRESIDENT OF OUR UNIVERSITY...THE PRESIDENT ASKED, "WHAT IS THE SINGLE MOST IMPORTANT THING INTEL WOULD LIKE TO SEE FOUR UNIVERSITY DOING?" AND THE RESPONSE WAS, DO ALL THAT YOU CAN TO MAKE THE BEST TECHNOLOGY AVAILABLE TO ARTISTS...THEY WILL LEAD THE WAY. NEEDLESS TO SAY IT CAME AS A SHOCK TO THE PRESIDENT, SINCE OUR UNIVERSITY GRADUATES COMPRISE ABOUT 40% OF INTEL'S NEW EMPLOYEE FORCE.

The impact of digital communication on our culture grows increasingly. Artist, scientists and designers work on complex products and evaluate new techniques.

But: Do these representants of different disciplines work within the limits of their disciplines or do they form multidisciplinary communities for a regular exchange of knowledge and experience?

TRADITIONALLY, SCIENTISTS AND ENGINEERS HAVE HAD A DISTANT APPRECIATION FOR THE ARTIST AS A "REAL" COLLABORATOR...OFTEN VIEWING THEM FOR WHAT THEY COULD DO TO MAKE THEM LOOK GOOD, (OR TO HELP THEM MAKE DATA VISABLE) THEY HAVE SUCH RIDGID TRAINING, AND THEY GRAVITATE TO THOSE PROFESSIONS BECAUSE THEY VALUE THOSE KIND OF SKILLS...SO TRYING TO GET THEM TO GO BEYOND WHAT ARTISTS CAN DO, TO HOW THEY THINK, I CALL IT "QUALITIES OF ARTISTIC MIND," IS OFTEN DIFFICULT. THIS ISN'T TO SAY MANY SCIENTISTS DON'T KNOW ANYTHING ABOUT ONE ART FORM OR ANOTHER...RESEARCH SHOWS A HIGH CORRELATION BETWEEN PRACTICE IN SCIENCE AND THE PRACTICE OF SOME FORM OF ART AMONG THE TOP SCHOLARS OF HISTORY WORLDWIDE. YET, THE ARTIST IS SELDOM BROUGHT INTO THE GROUP IN THE EARLY CONCEPTUAL STAGES AS AN EQUAL PARTNER..THAT IS CHANGING HERE SLOWLY.

I TEND TO THINK ONE IMAGE THAT HELPS IS TO THINK OF THESE COLLABORATIONS AS TRANS-DISCIPLINARY RATHER THAN INTERDISCIPLINARY. THE BUZZ WORD (THAT I HATE) IS CROSS-FERTILIZATION) BUT TRANS MEANS TO CROSS-OVER TO A THIRD DISCIPLINE, OR TO CREATE A WHOLE NEW DISCIPLINE THAT TRANSENDS THE OTHERS..I FIND THAT HELPS IN THE INITIAL DIALOG.

RATHER THAN ANSWER ALL OF THE ATTACHED QUESTIONS IN ORDER I WILL ANSWER SOME AND SKIP SOME THAT SEEM LESS THAN RELEVANT TO MY EXPERIENCE HERE, LET ME GENERALISE A RESPONSE SINCE I THINK MANY OF THE QUESTIONS ARE MORE IDENTIFIED WITH THE SORT OF NATIONAL TRENDS YOU FIND IN YOUR COUNTRY WHICH HAVE THEIR OWN IDENTITY AND PURPOSE FAR DIFFERENT THAN THE ANTONOMY THAT I OPERATE FROM IN THIS COUNTRY.

1.) Digital Culture

How would you describe your role as artist/scientist/institution/company in the development of a digital culture?

AS AN ARTIST, AND THE DIRECTOR OF A MAJOR RESEARCH INSTITUTE HERE, MY ROLE IS TO PROMOTE THE MOST LEADING EDGE RESEARCH THAT WE CAN CONCEIVE OF AND OF COURSE AFFORD. WE HAVE A HUGE NATIONAL NETWORK OF ARTS ORGANIZATIONS, GOVERNMENT FUNDING SOURCES, AS WELL AS PRIVATE AND PUBLIC FOUNDATIONS WHERE INDIVIDUALS AND ORGANIZATIONS CAN APPLY FOR SUPPORT. ADD TO THIS THE CORPORATE AND BUSINESS PARTNERSHIPS, AND YOU HAVE A VAST SET OF VARIABLES UPON WHICH TO DRAW.

I PROMOTE RESEARCH IN THREE CREATIVE RESEARCH ENVIRONMENTS: INTERACTIVE MEDIA AND HUMAN PERFORMANCE, TRANS-CULTURAL AND TRANS-DISCIPLINARY PROJECTS, AND IN NEW TECHNOLOGY DEVELOPMENT. IN EACH RESEARCH ENVIRONMENT WE HAVE RESIDENT ARTISTS ALONG WITH A CADRE OF ARTISTS/TECHNOLOGISTS WHO CONCEPTUALIZE AND CARRY OUT THE RESEARCH. WE ALSO HAVE VISITING SCHOLARS IN ART, ARCHITECTURE, ENGINEERING AND SCIENCE WHO PROPOSE AND ARE FUNDED TO PARTICIPATE IN COLLABORATIONS. WE ALSO HAVE A SPIN-OFF GROUP CALLED PRISM, (PARTNERSHIPS IN STEREO-MODELING) THAT INVOLVES COLLABORATIVE RESEARCH IN ART, SCIENCE, ENGINEERING, SPACE EXPLORATION, ANTHROPOLOGY, MEDICINE ETC.

WE PARTICIPATE IN GRANTS THAT ARE TRADITIONALLY LIMITED TO SCIENTISTS AS COLLABORATORS...OUR NATIONAL SCIENCE FOUNDATION, THE NATIONAL INSTITUTE OF HEALTH ETC.

2.) Fields of Art and Media, target groups, trends

STATED ABOVE..THE THREE RESEARCH ENVIRONMENTS

Please describe your or your institution's profile of activities.

FUND APPROX. 30 RESEARCH PROJECTS AND RESIDENCIES ANNUALLY, WITH AN INTERNAL BUDGET OF 1.3 MILLION DOLLARS, AND OF COURSE WRITE GRANTS AND APPLY FOR OTHER OUTSIDE SUPPORT FOR INDIVIDUAL PROJECTS, TECHNOLOGY PROCUREMENT ETC.



3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other? - Which possibilities do you see for yourself?

I CAN GIVE AN EXAMPLE: THIS YEAR FOR OUR TECHNOLOGY DEVELOPMENT GROUP, WE WILL BRING IN RESIDENCE JIM CAMPBELL, A INTERNATIONALLY RECOGNIZED MEDIA ARTIST FROM SAN FRANCISCO TO DEVELOP A STUDIO SOLELY FOR THE DEVELOPMENT OF RISK TAKING TECHNOLOGIES FOR THE ARTIST. JIM WORKS BY DAY AS A HIGH DEFINITION TELEVISION ENGINEER IN SILICON VALLEY, AND IS CAPABLE OF DESIGNING AND SETTING UP A WORKING STUDIO WITH OUR IN-HOUSE COMPUTER SCIENTISTS AND ARTIST/TECHNOLOGISTS. WE HAVE SET UP A COLLABORATION WITH THE ELECTRICAL ENGINEERING PROGRAM HERE WHERE FACULTY AND ADVANCED STUDENTS WILL WORK IN CREATING THE LAB, AND FABRICATING NEW TECHNOLOGIES. FOR THE ARTIST. REGIONAL AS WELL AS OTHER VISITING ARTISTS WILL COME IN DOING THE YEAR TO PLAY, AND EVENTUALLY INVENT NEW WAYS FOR COMMUNICATING. CAMPBELL WILL CREATE NEW ART WORK THAT EMERGES FROM THE NEW INVENTIONS, AND DO A RETROSPECT EXHIBITION ALONG WITH THE NEW WORK IN OUR ART MUSEUM IN THE YEAR 2000. WE WILL DO THE SAME WITH KUIVALA, A WELL KNOWN COMPOSER WHO I UNDERSTAND IS ALSO DOING A RESIDENCY THIS WINTER IN BERLIN.

4.) agents and partners

Which of the following cooperations seem to be fruitful for you? (individual persons from the field of culture and technique; companies as sponsors; universities; centers of research; foundations; cultural institutions and programmes)

ALL OF THE ABOVE, BUT IN ORDER: UNIVERSITIES, OTHER CENTER FOR RESEARCH, FOUNDATIONS...THEN COMPANIES AND SPONSORS.

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others?

FOR THIS I WOULD REFER YOU TO A PROJECT WE HAVE JUST BECOME AN AFFILIATE OF, AND ONE YOU MIGHT ALSO CONSIDER. IT IS CALLED, THE V-CENTER (OR VIRTUAL CENTER) AS IS BEING CONCEIVED BY PATRICK CLANCY AT THE ART INSTITUTE OF CHICAGO. IT IS A HUGE ON-LINE NETWORK IDEA, THAT WOULD LINK RESEARCH, RESOURCES TO INDIVIDUALS AND INSTITUTIONS, DEAL WITH INTELLECTUAL PROPERTY RIGHTS, LICENSING, HAVE A CRITICAL THEORY COMPONENT, ETC. THE SITE IS JUST BEING DEVELOPED, IS ONLY INITIALLY ON LINE FOR A GROUP WHO ARE DOING A CRITIQUE OF IT..HAS MULTIPLE



STAGES OF PROPOSED DEVELOPMENT ETC. FOR NOW THEY ARE TRYING TO KEEP IT FAIRLY CONFIDENTIAL, BUT PATRICK SAYS TO MENTION IT TO ANY GROUP WHO MIGHT BE INTERESTED...IT CAN BE FOUND AT [HTTP://WWW.VIRTUALCENTER.ORG/](http://www.virtualcenter.org/)

I TEND TO THINK THIS SORT OF INTERNATIONAL DATABASE WILL BE IMPORTANT TO ALL OF OUR EFFORTS, RATHER THAN FOR EACH OF US TO DO IT ALONE...THAT IS WHY WE HAVE JOINED AS AN AFFILIATE. IT WILL USE KNOWLEDGE X FROM IBM AND FUTURE DATABASE PROGRAMS...MUCH OF THIS WILL BE DISCUSSED AT THE "OUT OF THE BOX SUMMIT" IN BANFF IN SEPTEMBER. THE PLAN IS VERY COMPLEX AND MULTI-LAYERED, BUT I THINK VERY PROMISING. I WILL LET YOU KNOW MORE WHEN I AM AT LIBERTY TO DISCLOSE MORE. ITS PATRICKS THING, AND HE IS A LITTLE PROTECTIVE OF IT FOR THE MOMENT.

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level?

Scholarships:

WE PROVIDE SCHOLARSHIPS FOR PROMISING YOUNG GRADUATE AND UNDERGRADUATE STUDENTS

prizes/competition

exchange programs

SOME EXCHANGE PROGRAMS WITH OTHER RESEARCH INSTITUTIONS

traineeships/

TEN RESEARCH ASSISTANTSHIPS ANNUALLY FOR PROMISING YOUNG SCHOLARS IN ART, ARCHITECTURE, COMPUTER SCIENCE, ELECTRICAL ENGINEERING, AND EDUCATIONAL MEDIA.

post docs

workshops/courses for experts

WORKSHOPS RELATED TO RESEARCH, PUBLIC RESEARCH FORUMS WHERE WE REPORT ON CURRENT RESEARCH TWO TIMES A YEAR-FIVE TO EIGHT WEBSITES, PRINT AND ELECTRONIC PUBLICATIONS ETC.

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture?

YES..SUBSCRIBE TO ELECTRONIC MAGAZINES, AND EXCHANGE MATERIALS WITH RESEARCH GROUPS INTERNATIONALLY...VISIT, CONSULT AND PARTICIPATE IN INTER-INSTITUTIONAL COLLABORATIONS WHEN THEY PRESENT THEMSELVES.



How should a "Competence Centre for Digital Culture" present their activities to the public?

WE DO IT IN A VARIETY OF WAYS...INSTALLATIONS, PERFORMANCES, FORUMS, INSIDE THE UNIVERSITY AND IN REGIONAL MUSEUMS AND PERFORMING ARTS FACILITIES. AS WELL AS NATIONAL AND INTERNATIONAL CONFERENCES.

8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Koeln, Muenchen, Hamburg, Internet) and why? - Which criteria have to be fulfilled?

DON'T KNOW...ALTHOUGH HAVING JUST TRAVELED IN YOUR COUNTRY, BERLIN WAS THE MOST EXCITING CITY FOR ME...ALTHOUGH KARLSRUDE HAD THE POTENTIAL SPACE FOR SUCH A CENTER, I AM NOT SURE IT COULD HAPPEN THEIR...I DO NOT REALLY UNDERSTAND HOW THE SYSTEM WORKS THEIR...IT SEEMS LIKE A GREAT FACILITY, BUT IT IS NOT CLEAR TO ME WHAT IS GOING ON.

9.) Would you connect a "Competence Centre for Digital Culture" to a still existing institution?

SURE, IF IT SEEMED RIGHT...WHY NOT?

6. Aug. 1998

1.) Digitale Culture

How would you describe your role as artist/scientist/institution/company in the development of a digital culture?

no no. I am neither of your categories. you forget to mention culture, politics, design. what is specialist about 'artists'? or 'scientists'? there are so many different people involved in this development, both in and outside institutions. personally I am kind of an extra-academic theorist and media activist. we organize meetings, campaigns, networks, freeware, educational software, we do trainings, advice AND criticize.

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

no no. 'media art' is VERY specific, small sector, with safe state funding, that will slowly grow, institutionalize into a set of museums, festivals, schools, and smaller groups plus a limited group of artists that is identifying (labeling) itself as media/electronic artist. what is more interesting at the moment is media education in general, interaction design, the changing role of the programmer in all this and the growth of a media/digital culture, related to video, film, television, book culture, internet, cd-rom production etc.

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other?

stop using these labels and work more in teams, overcoming the huge gaps between, for example, the universe of 'contemporary art' and the much smaller 'media arts' world, or the difference between hackers and designers, between book culture and electronic culture, the scientist as an outsider and the 'field'. science should become an actor and stop doing 'research', and above all: avoid the danger of a re-introduction of high and low culture: art for the elite and AOL for the masses... conferences and book publications are not enough. what we need is a public structure of community media centers, labs, small companies etc.



Which possibilities do you see for yourself? - work with small groups, encourage people to do what they really want.

4.) agents and partners

With which of the following cooperations seem to be fruitful for you?

individual persons from the field of culture and technique : yes, highest priority companies as sponsors : fine, but starting companies is even more interesting and fighting the monopolies like microsoft, bertelsmann, AOL, UUNet etc.

universities: i am not very impressed. they have lost their initial avantgarde role and are now years and years behind. they are now mostly paranoid.

centers of research: yes and no. i do not believe in projects that take years, or phd stuff. the developments are going too fast for that. it is time to intervene.

Foundations: better, yes, some of them understand what is going on.

cultural institutions and programmes: so so. their initial role of introducing technologies is mostly over now. what now counts is implementation, public access and content, debate over ethical issues, tech policies, censorship, copyright etc.

EU or other project orientated support: mixed feelings and experiences. outcome is unsure but the dominance of multinationals like siemens, philips etc. still is way too high. they use EU in very banal way and have effectively blocked the building up of an diverse european digital culture because of the way of funding (only very large projects can get money). the outcome of the numerous attempts within the Council of Europe is still open.

federal offices: or cities, yes, things happen at the level of cities, also in Germany.

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others?

decentralized networks of critics, artists, the indy music branch, citizens initiatives and then making this visible.

exchange of informations at congresses, fairs, festivals: - yes yes, but that has entered a next stage, beyond the intro.

for cooperation and exchange of resources : - yes fine, with concrete projects, fine.

partnerships with mass media: - mixed feelings. there is a serious competition between old mass media and digital culture...

digital news boards and news letters: - and mailinglists, websites, bbs, newsgroups etc. yes, fine.

communication within virtual communities : - yes, works well if there is a clear short term goal, like setting up net.radio, support for former eastern europe etc.

arrangements of experts through agencies: - travelling theorists/projects, we are still waiting for such an agency!

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level?

- **scholarships** - no
- **prizes/competition** - yes, see browser day
- **exchange programs** - yes, people work here
- **traineeships** - kind of, yes
- **post docs** - no, not academic stuff
- **workshops/courses for experts** - yes many

Which of the categories above would be/are relevant to you for acquiring new skills? - making temporary european teams to write freeware!

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture? - through all media, but mainly through people. wetware rules!

How should a "Competence Centre for Digital Culture" present their activities to the public? - by REALIZING public digital culture, very simple.

8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Koeln, Muenchen, Hamburg, Internet) and why?

Internet of course. And by being independant from old media... I am not very enthusiast about either of these cities (too heavy, too mainstream). Why not Frankfurt? As far away from the media industry as possible, I would say. Old media have a vested interest in destroying digital culture and they are quite successfull in this, specially in Germany.

Which criteria have to be fulfilled?

people need to be motivated, not just work for the money. that is killing most of the initiatives (also because there is not yet so much money in this branch...

9.) Would you connect a "Competence Centre for Digital Culture" to an already existing institution?

no, never. I mean, if Muenster is the most active and interesting place these days, why not there?



Ludovico, Alessandro

25. Aug. 1998

1.) Digital Culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture?

company/institution with the aim of spreading Digital Culture in Italy as much as possible

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

'Neural', Italian magazine regarding the digital culture at large, that has also a bi-weekly online supplement (<http://www.pandora.it/neural>). Neural Station a weekly radio show, called, aired on Controradio, a regional radio, with an estimated figure of 30000 listeners. Ongoing projects: electronic art event and exhibition.

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other? - Which possibilities do you see for yourself?

Creating well structured center for exchange digest news, and others for talking and speculating about. We'll support as much as we can concrete effort in this direction.

4.) agents and partners

With which of the following cooperations seem to be fruitful for you?

With whom did you already cooperate successfully?

- individual persons from the field of culture and technique
- companies as sponsors
- foundations
- cultural institutions and programmes
- EU or other project orientated support

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others?

exchange of informations, contacts, and support on local basis.

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level?

workshops/courses for experts

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture?

Electronically (Internet) and Physically (when invited)

How should a "Competence Centre for Digital Culture" present their activities to the public?

With short digital digest and printed detailed mag/books.

6. Aug .1998

1.) Digitale Kultur

**Wie verstehen Sie Ihre Rolle als Kuenstler / Wissen-
schaftler / Institution / Firma in der Entwicklung einer
digitalen Kultur?**

Digitale Techniken wirken nicht per se, sondern entfalten sich im Rahmen eines dynamischen Enkulturationsprozesses. Wir haben es mit einem sozio-technischen Gestaltungsprozess zu tun, bei dem viele unterschiedliche Akteure in Kontext mit digitaler Technik ganz unterschiedliche Stroemungen bestimmen. Das sind die dynamischen digitalen Kulturen. Da wir zu Beginn des Enkulturationsprozesses stehen, ist dieser gestaltbar. Ich verstehe mich im Sinne einer gestaltenden Wirkungsforschung als jemand, der aus dem Erfahrungswissen heraus sozio-technische Enkulturationsprozesse mit gestalten moechte.

2.) Kunst-/Medienfelder, Adressaten, Tendenzen

**Bitte beschreiben Sie Ihren Arbeitsbereich oder das
Profil Ihrer Institution.**

Ich befasse mich mit der sozio-technischen Ausgestaltung mediengestuetzter, virtueller Rume. Da ist einmal die virtuelle Kooperation von Menschen mit dem Ziel eines gemeinsamen Arbeitsprodukts (Computer Supported Cooperative Work) und die Unterstuetzung gemeinsamen Lernens durch Bereitstellung einer virtuellen lernumgebung (Computer Supported Collaborative Learning).

3.) Untersuchungsbereich und Kontext

**Wie koennen Kuenstler, Wissenschaftler, Institutionen
und Unternehmen erfolgreich miteinander kommunizieren
und voneinander profitieren? Welche Moeglichkeiten se-
hen Sie fuer sich selbst?**

Foren schaffen, auf denen gemeinsam diskutiert werden kann, Kontakte anbieten, Austausch mit dem expliziten Ziel: was koennen wir voneinander lernen. Wesentlich ist jedoch, dass man sich gegenseitig ernst nimmt und eine Daseinsberechtigung anerkennt.

4.) Akteure & Partner

**Wer interessiert Sie als potentieller Kooperations- part-
ner? - Die Burger, die Betroffenen.**

**Welche konkrete Partnerschaft war fur Sie bereits er-
folgreich? - Hochschulen**

5.) Aufbau neuer Strukturen für "Digitale Kultur"

Welche Organisationsstruktur halten Sie für Kooperationen mit kreativen Kräften wünschenswert?

ja, sehr wichtig : Inhaltlicher Austausch durch Symposien, Ausstellungen, Messeauftritte ...; Vernetzung peripherer Orte ins aktuelle Mediengeschehen

ja, wichtig: strategische Partnerschaften mit Forschungsinstituten, Hochschulen und Firmen fuer gemeinsame Projekte und zur Nutzung von Ressourcen strategische Partnerschaften mit Massenmedien; Informationsboerse; Newsletter; Virtual Communities; Expertenvermittlung; Agentur; Einbindung von Printmedien in die Oeffentlichkeitsarbeit

Welche Kooperationen koennen Sie anbieten? - s.o.

6.) Produktions- und Ausbildungsmoeglichkeiten

Welche Foerderungen fuer einen interdisziplinaren Technologie-, Bildungs- und Wissenstransfers koennen Sie anbieten oder sind fuer Sie von Interesse?

wichtig: Weiterbildungen/Seminare/Workshops; Umschulungsprogramme

7.) Beobachtung der inter-/nationalen Entwicklung

In welcher Form verfolgen Sie die Aktivitaeten anderer Kollegen/Firmen/Institutionen?

Internet, Massenmedien

Wie sollte ein "Kompetenzzentrum Digitale Kultur" auf seine Aktivitaeten hinweisen?

Aufbau eines Netzwerkes von Interessierten nach dem Schneeballsystem. Das wird aber nur bei interessanten Inhalten leben.

8.) Standort(e)

Wo koennten Sie sich eine solche Einrichtung fuer "Digitale Kultur" vorstellen?

Internet, Dafuer darf es keinen lokalen Raum geben, digitale Kultur ist virtuell

9.) Sehen Sie Moeglichkeiten das "Kompetenzzentrum fuer Digitale Kultur" in Ihrer Einrichtung einzubinden bzw. zu beherbergen?

nicht in meinem Verfuegungsrahmen



Herzlichen Dank fuer die Beantwortung dieser Fragen und fuer dieinvestierte Zeit. Darf ich Sie in der BMBF Studie zitieren?

Ja

Falls Sie ueber den Stand der Entwicklung informiert werden moechten,teilen Sie uns bitte eine Postadresse mit.

Oh,Oh,Oh,
eine Postadresse braucht man also in der digitalen Kultur. Also dasliest sich nachtraeglich wie der Versuch, auf sich aufmerksam zu machen. Soll es ein deutsches Institut zur kreativen Gestaltung digitaler Briefmarken geben :-)

17. Sep. 1998

What is Digital Culture ?

Of course about this question alone one could write a whole book. in A narrow sense digital culture comprises of works of art or culture produced with an extensive use of digital production techniques in a broader sense however digital culture can be seen as the result of digital technologies impact on society as a whole. for me (and my work with telepolis) this second definition is of more importance.

How does it change our future live?

it already has changed a lot and will continue to do so. but on the other hand i strongly oppose any techno-deterministic interpretation of technology. for example it is often said that better communication technologies will inadvertently bring upon a better - in sense of more free, better informed and more democratic - world. but in the real world there is hardly any proof found for this thesis. technology does not automatically change the world to the better or the worse, it is the use that can be made of it. and technology is also not a fixed thing, it should be much more thought of as a process of social negotiations and decisions. in the last decades one driving force behind the development of digital technologies was the reduction of labour costs. many people got unemployed (just think of the printers in the late seventies, early eighties). But now there are clear signs that any further increase of productivity through more IT will be very hard to achieve. societies might collectively decide that now the main goal for development of IT should not be more efficiency but being able to fulfill more complex tasks in a more socially diversified manner.

What do artists, designers and scientists need to work for the future society of knowledge?

first of all the interdisciplinary collaboration between above mentioned groups is still an issue in itself. there are some institutions who can claim they promote and proliferate the interdisciplinary work, but however their goals are often very narrowly focussed and there are too few too elitist institutions to create a broader basis. Interdisciplinarity could well start in education, training art students in programming techniques for example or, better, maybe not teaching them programming languages but some principles and methods of concepts of programming. secondly, so it might still be a problem for some sorts of projects, the availability of high end computer hardware is not an



issue anymore. when special effects in films like titanic can be rendered on a network of pc's running linux it is time for investing much more in social skills and labour time than in hardware

What kind of opportunities do public institutions offer?

not much, if you are asking me:(

What is the influence of the economy?

Oops, waren das gar nicht die fragen. war ich uebereifrig? CUT

1.) Digitale Culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture?

I have to split this answer because - as an editor of the online magazine telepolis I see my main task in providing professional quality journalism in this field, informin the public and watching developments in a critical but not prejudiced way (by critical referring to the method of "critique" not merely as negative but as constructive and engaged reflexion)

- as an organiser i am sometimes involved in communications to coordinate interests of an emerging network culture. most recently together with manu luksch we organised the conference "art servers unlimited" <http://asu.sil.at> looking at how "servers" function not as mere technical providers but also as providers of a creative environment and social structure
- as practitioner and dillettant i am about to learn linux, perl and to improve my skills in digital editing of sound and video

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

As counting for telepolis my main interest is in the broader definition of digital technology (see above) and our audience is really virtually everyone with a computer and internet access in my other activities the affiliations of a loose emerging scene of various independent and small groups is my fragmented "home playground".in this sense i see the already existing networks of small groups individuals and so on as more support worthy than the idea of creating new big "centers" for digital culture. digital culture in the closer, cultural sense, already exists and existing initiatives should be supported.

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other? Which possibilities do you see for yourself?

this is still a question of economics and power. the artists are lacking behind in terms of financing and credibility. on the side of companies and governmental institutions the need for more collaboration and opening up very often still has to be discovered yet. artists who are given no other choice are looking for "sponsorships" to fund their projects. but even if achieved this only enables short term projects. more long term collaborations are needed. our society and how we look at things is very hardware oriented. art, as a soft technology (remember, in old greek the words art and technik meant the same) can become an important tool to create a digital culture which is no just a highly efficient way of organising production but also a society in which "non solid goods" are understood better and diversification leads to more sophistication.

the possibilities that i see for myself are to keep doing what i am doing: talk, listen, write, research, publish, think, create

4.) agents and partners

all collaborations can be fruitful. however, i cannot see any of these groups as homogenic entities with a fixed meaning or practice. i think especially for all bigger institutions the art of networking becomes a crucial question. networking not only defines outer relations with partners, but also how the "network" is mirrored in the own organisational structures - how hierarchical they are, how the communication flows between hierarchies and departments goes, and so on.

on the whole i can see only more collaboration and mediation necessary, so i really will not single out one single form. rather i would propose, that any new organisation that wants to stimulate digital culture should also see itself as a center than as a network node. who can know how many possibilities are out there, how many scholarships, commissions, research grants, laboratory internships, prizes, and so on. a kind of clearing house institution could find existing but little used resources and connect those with people looking for that kind of support. instead of new centralities it could co-manage the distributed system of already existing places, projects and so on

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others?

exchange of informations at congresses, fairs, festivals: yes
partnerships with reearch institutes, universities and companies for cooperation and exchange of resources : yes
partnerships with mass media : occasionally digital news boards and news letters: not more please, i am on too many lists communication within virtual communities: does not work yet, or are mailinglists virtual communities?
arrangements of experts through agencies: yes
arrangement of other resources like ... through agencies : yes

What cooperation do you offer?

expertise in the overlapping areas of culture and technology, consultation, participation. more refined answers are only possible through more refined questions. for example what telepols could offer as an online medium, but also what could help us.

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level?

none of the above, but we can offer collaboration with institutions who do offer.

Which of the categories above would be/are relevant to you for acquiring new skills?

workshops, competitions/prizes

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture? - email

How should a "Competence Centre for Digital Culture" present their activities to the public?

through all available channels. printing a boook can still be as valuable as using the newest dvd technologies

8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Koeln, Muenchen, Hamburg, Internet) and why? Which criteria have to be fulfilled?

If there had to be a center it should in berlin. as already mentioned i would favour more decentralism. the newly formed cen-

ter could look: which institutions do exist in those cities with whom collaboration might be possible and what is the specific advantage of the environment they can offer? the "center" which is no center could then finance studios in collaborating organisations dedicated to selected trainees, professionals, artists.

9.) Would you connect a "Competence Centre for Digital Culture" to an already existing institution?

Not one, but many. to explain it a bit more: artists who need a lot of 3D computer power could be sent to places like art.com, gmd, fraunhofer scientists in search of a community to test their new virtual community tool could log on to existing but yet un- or little -wired up art schools or university departments.



10. Aug. 1998

1.) Digital Culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture?

Contributing to a better understanding of the new features of (digital) artifacts and designing new CSCW systems in accordance to the above understanding.

I have recently written a book (in Italian) on the subject: Aperto, Molteplice, Continuo - Gli Artefatti alla fine del Novecento (Open, Manifold, Continuous - The Artifacts at the End of Nineteenth Century), Dunod, Milano, 1998.

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

I am working at the Department of Information Sciences of the University of Milano, where I lead the Cooperation Technologies Laboratory. My Lab is developing prototypes of CSCW systems and developing research projects together with Industrial Design Schools and hardware and software companies. (see: CSCW: the journal of collaborative computing and CSCW94, ECSCW97, Group97 for some references).

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other?

They should work together in the development of new systems and prototypes and/or in the study of creative work practices.

Which possibilities do you see for yourself??

I am strongly convinced that design driven innovation is one of the most promising opportunities of european software industry and research. I am actively cooperating with Domus Academy (a leading industrial design school in Milano) and the Design School of the Politecnico di Milano in this field.

4.) agents and partners

Which of the following cooperations seem to be fruitful for you?

All of them may be useful. The relevant aspect is developing real cooperative projects where all the involved partners are interested in real outcomes.

With whom did you already cooperate successfully?

- individual persons from the field of culture and technique
- companies as sponsors and/or partners
- universities
- centers of research
- EU or other project orientated support
- Industrial Design Studios and Schools

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others?

with the following:

- exchange of informations at congresses, fairs, festivals
- partnerships with research institutes, universities and companies for cooperation and exchange of resources
- digital news boards and news letters
- a new interdisciplinary foundation of the development of a digital culture

What cooperation do you offer?

exchange of visits and young researchers/designers; joint projects; joint development of a vision

6.) Opportunities for Production and Education

What kind of support do you offer for a exchange of ideas on an individual level?

the following:

- scholarships
- exchange programs
- traineeships
- post docs
- workshops/courses for experts

taking into account my limited resources (money, space, time).

Which of the categories above would be/are relevant to you for acquiring new skills? - the same.

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture?

Participating to meetings, conferences, etc. Using the email.
Being member of i3net.

How should a "Competence Centre for Digital Culture" present their activities to the public?

with any available communication media and with a clear and strong continuity in its activities.

8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Koeln, Muenchen, Hamburg, Internet) and why?

In the cities where software art and design are best developed.
Internet will connect those cities each other and with the rest of the world.

Which criteria have to be fulfilled?

see above

9.) Would you connect a "Competence Centre for Digital Culture" to a existing institution?

Only if it has a strong tradition in terms of interdisciplinarity.
Otherwise it would declare the predominance of its own culture on the other ones.

1. Oct. 1998

Here are the answers for the Digital Culture questionnaire.

1) On one side I am committed in stressing the crucial importance (it is a real revolution!) of a digital culture development for both individuals and organisations. At the same time I am also very committed to undercutting the mounting digital conformism, the superficial, acritical acceptance of a trend, due in most of the cases to an inner ignorance of the topic and its implications.

2) As a new media consultant I have worked in the last two years mainly with RAI (Italian public broadcasting service) producing Internet-based international events. At the moment my interests are focused on the relationship between radio-tv and the Internet and the way broadcasters are coping with this.

3) This shouldn't be a problem: there are plenty of opportunities both bilateral and multilateral. At an organisational level it is only a matter of individuating common interests and using a bit of creativity in proposing exchanges. But at a concrete level the major problem in communicating and sharing experiences lies in the minds of the individuals. In other words, to me digital culture should mean open-minded people and organisations, aware that, in most cases, the real added value is not given by a suspicious safeguarding of the so-called "segreti di Pulcinella" but by the original elaboration that any specific individual or organisation can produce. Personally I work this way.

4) All the items listed seem interesting in terms of developing fruitful forms of cooperation.
I have already cooperated successfully with:
individual persons from the field of culture and technique;
companies as sponsors; universities; cultural institutions and programmes; non-governmental international organisations; broadcasting organisations at an international level.

5) exchanges of information at congresses, fairs, festivals;
partnership with research institutes, universities and companies; partnership with mass media; communication within virtual communities

I offer my cooperation in the same situations listed above.



6) already offered: prizes/competition; workshops/meetings for experts

relevant for me: prizes/competition; exchange programs; workshops/meetings for experts

7) Personal contacts, Internet, congresses, festivals, tv, specialised international press, etc.

A "Competence Centre for Digital Culture" should present the activities of the members on the Internet opening its own web site.

15. Oct. 1998

1.) Digitale Kultur

Kann man sagen als Künstlerin, um einfach zu antworten. Aber bitte, fragen Sie mich nicht was eigentlich Kunst ist!

2.) Kunst-/Medienfelder, Adressaten, Tendenzen

Ich arbeite gerade mit Neuen Technologien. Meine Forschung stützen auf die Gratwanderung zwischen was ich will, was die Technik ist, was Kunst ist, was die Wissenschaft in der Neuen Technologien sind.

3.) Untersuchungsbereich und Kontext

Wie können Künstler, Wissenschaftler, Institutionen und Unternehmen erfolgreich miteinander kommunizieren und voneinander profitieren?

Es gibt Künstler, Wissenschaftler, Mechaniker, Programmier u.s.w, die technisch sind und es gibt Künstler, Wissenschaftler, Mechaniker, Programmier u.s.w, die schöpferisch sind. Wenn unterschiedene Schöpfer arbeiten zusammen, eine neue Kunstwerk geboren wird, die nie das gleiche wäre, ob es nur ein Künstler oder ein andere allein gemacht hätte geworden .

Welche Möglichkeiten sehen Sie für sich selbst?

Ich suche Schöpfer und frage ich mich ob ich bin. Wer kann es sicher wissen?

4.) Akteure & Partner

Wer interessiert Sie als potentieller Kooperationspartner? Welche konkrete Partnerschaft war für Sie bereits erfolgreich?

Vor 4 Jahre war eine Stipendium von der Ministerien. Gerade in ein international Projekte sind EU (Caleidoscopio Programm) und unterschiedene Kultursponsoring.

8.) Standort(e)

Wo könnten Sie sich eine solche Einrichtung für "Digitale Kultur" vorstellen? Internet, Berlin, Köln, München, Hamburg ...?

In Barcelona



Warum dort?

Weil dort ist Connect-arte (<http://connect-arte.com>)

Welche Kriterien müssten erfüllt sein?

Gute Ideen, gute Vorschläge.

9.) Sehen Sie Möglichkeiten das "Kompetenzzentrum für Digitale Kultur" in Ihrer Einrichtung einzubinden bzw. zu beherbergen?

Liebe Monika, was ist "Kompetenzzentrum für Digitale Kultur".
Es tut mir leid wegen mein Deutsch. Wahrscheinlich es wird nicht zu nützlich.

24. Juli 1998

1. Digitale Kultur

Die Kunst, als ursprünglichstes Vehikel der Kommunikation, steht vor unerforschten digitalen Kommunikationsräumen, deren Dimensionen unabsehbar sind. Raum, Zeit und Aktion eines Kunstwerkes reflektieren sich in einem virtuellen Vergrößerungsspiegel, zeigen sich zugleich wie unter dem Mikroskop. Das reale Ereignis findet statt in einem sich ständig vergrößernden öffentlichen wie zunehmend privaten Bereich. Denken wir nur an den mittlerweile banalen virtuellen Raum einer CD im digitalen Walkman. Die Kräfte hinter dieser Entwicklung brauchen und verbrauchen Kunst als Treibstoff. Möchte die Kunst sich nicht musealisiert finden oder ihre Zeichen "immer weltberühmter, für immer kürzere Zeit, liegt es am Künstler, die Strukturen dieses Prozesses als sein originäres Rohmaterial zu erkennen, mit dem Auge der Kunst wahrzunehmen, zu bearbeiten und zu verändern, diesen Raum, seine Weite und seine technologischen Möglichkeiten über kurzfristige monetäre Erwägungen hinaus gesellschaftlich nutzbar zu machen.

2. Kunst-/Medienfelder.....

Komponist und Musiker, akustische/mediale Kunst.
Wenn wir bedenken, daß der Erfindung des Telefons von Seiten des Erfinders der Gedanke an eine mögliche Übertragung von Musik vorausging, erübrigt sich die tiefergehende Erörterung der Frage, inwieweit Künstler, Wissenschaftler, Institutionen und Unternehmen voneinander profitieren können.

4. Akteure & Partner

Als potentielle Kooperationspartner interessieren mich alle aufgeführten Möglichkeiten- if you got the money- I've got the time and idea! Also würde ich der Liste noch den Begriff "Industrie", sprich: Kommerzielle Verwertbarkeit einer Idee, hinzufügen. Der Elfenbeinturm der Kunst ist ein fragwürdiges Konzept deutscher Romantik. Leonardo Da Vinci als Städteplaner der Renaissance erscheint mir in diesem Zusammenhang handfester.

5. Aufbau von Strukturen für "Digitale Kultur"

Ich halte jede der hier aufgeführten Möglichkeiten für nützlich und wünschenswert. Die Frage könnte höchstens sein, welche weiteren Möglichkeiten noch denkbar sind?

6. Produktions- und Ausbildungsmöglichkeiten.

Ich kann anbieten: Seminare/Workshops; Mich interessieren: Wettbewerbe/Preisausschreibungen

7. Beobachtungen der internationalen Entwicklung

Durch eigene Konzerte, Aktionen, Produktionen und Workshops mit Künstlern weltweit. Über das Internet und alle sonstigen herkömmlichen Medien.

Ein Kompetenzzentrum Digitaler Kultur wird sich zuallererst natürlich im virtuellen Raum des WWW darstellen müssen. Darüberhinaus sollte es sich mit eigenen Produktionen die Print-, Radio- und Fernsehmedien zunutze machen, zumindest kompetent die eigene Darstellung in diesen Medien übernehmen und vermitteln können. Erfahrungsgemäß erweisen sich hierbei zyklische Feste oder Veranstaltungen, Vorstellungen künstlerischer Produktionen für Multiplikatoren oder auch ein größeres Publikum als wirksam für eine erfolgreiche Öffentlichkeitsarbeit.

8. Standort

Berlin. Berlin entwickelt sich zur einzigen deutschen Weltstadt mit den für viele Jahre noch erhaltenen Möglichkeiten für eine künstlerische, kreative Subkultur, aus der junge Talente und neue Ideen nach oben dringen. Berlin bietet ausreichend Rückzugsnischen und Biotope, in denen Künstler, ohne beispielsweise die horrenden Mieten einer gutbürgerlichen Stadt wie München aufbringen zu müssen. Dies ist zwar nur ein sekundärer, dennoch wichtiger Aspekt, dem sich sicherlich noch eine ganze weitere Reihe hinzufügen liesse, die alle zumeist mit dem chaotischen, neuen und beginnenden Zustand dieser Stadt zu verbinden sind.

9. Sehen Sie Möglichkeiten.....

Ich sehe die Möglichkeit, daß Frau Fleischmann und Herr Strauss, wenn sie nach München kommen, einmal auf der Couch im Arbeitszimmer oder bei Jamie im Bett schlafen können, wenn der bei Oma ist. In Italien ist natürlich viel mehr Platz und ein großes Bett für beide. Da können wir dann die ganze Nacht durchs Netz surfen.

30. July 1998

DIGITALE KULTUR

1. How would you describe your role as artist/ scientist/ institution / company in the development of a digital culture?

1. dedicated over 15 years to writing a book on the subject;
2. contributed concepts now in use by artists, designers, scientists, companies;
3. educated people who now lead in the digital culture
4. initiated new programs and research projects

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

myself:

- introduced computational programs in many universities and colleges in the USA, Europe, Asia;
- published and lectured in scientific, art oriented, culture devoted publications and contexts
- consulted with major companies making the digital culture happen b. my program in Germany:
- Computational Design affects the change to digital culture. From this program already 2 companies emerged (Existenzgründung)
- we cooperate with artists, designers, scientists, educators, public institutions, etc. in order to support the new culture
- Of special interest: computer graphics, visualization, animation, virtual reality, Internet (in particular new forms of interaction and publication/dissemination)

3.) Field of Research and Context

I repeat: computer graphics, visualization, animation, virtual reality, Internet (in particular new forms of interaction and publication/dissemination)

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other?

We need a NETWORK of interaction with following components:

- repository of work, methods, programs. This is very URGENT since many resources are re-invented each day, and many more are lost

- framework for continuing education. People need support in the never ending learning process involved in the dynamics of the visual
- forum of public exposure and feedback. This forum is locally maintained and supported but of GLOBAL nature.

Which possibilities do you see for yourself??

I could:

- support educational efforts, especially in post-graduate education and creative studio-like events;
- support the forum of public exposure (the oncoming Colloquium from the Bauhaus to the Denkhouse is an example, significant locally, but addressing a global public)
- contribute new concepts and help in the evaluation of new initiatives

4.) agents and partners

I worked with all of them. But in order to further this element, something has to change, i.e. the bureaucratic structures need to be re-evaluated. Interaction has to happen digitally, and the entire process needs to be streamlined. Evaluation should be made transparent, cooperation should be real and not politically motivated. I worked very well with state government (Ministerium für Forschung, etc. NRW), DFG, local companies. I worked really badly with Federal Ministeriums, because they expect things that belong to the past and to the future.

5.) Shaping of New Structures for "Digital Culture"

Everything mentioned is useful However, my notion of such a Digital Culture Network, and this is the title I would suggest, in order to avoid even the term Centre (reminescent of pre-digital centralism!!!), is based on distribution of tasks, parallelism, self-organization according to a dynamics nobody can forecast. In this Networks, some Knots/Nodes could emerge. For instance, a new direction could lead to such a KNOT, recognized by peers and supported in order to effectively disseminate the new direction. Example: stereoscopic monitors are conceived and tested in Dresden. They have a potential for many applications. In the Network this should lead to a concentrated effort in

- dissemination of information
- development of applications
- public work
- INTENSIFIED INTERNATIONAL CONTACT

A dynamic assigning of weights (factors reflecting the importance of a theme at a given moment) will facilitate allocation of network resources. This changes as new ideas are developed. Instead of research grants that do. not change over the grant time, I prefer a more dynamic model. Those who belong to the Di-

igital Culture Network decide themselves upon resources and distribution.

6.) Opportunities for Production and Education

Every form mentioned. The Digital Culture Network could act as a broker in this respect.

Which of the categories above (scholarships, prizes/competition, exchange programs, traineeships, post docs, workshops/courses for experts) would be/are relevant to you for acquiring new skills? ALL! But more than these.

For me the best method is participation in projects. Project oriented interaction is the only one that will help us learn in the digital culture.

7.) Information on inter-/national development

Working both in the USA and Europe I am in touch with new developments. He NET is my main source. However, participation in projects is the only method I can rely upon in order to maintain my level of competence.

8.) Places of Residence

NET. No doubt about this. Let us not make another institution out of something that has to be alive!!!! - But, we could, following the model of the net, allow for dynamic allocation of weight in various situations requiring decisions and evaluations.

9.) Would you connect a "Competence Centre for Digital Culture" to a still existing institution?

NO!!!! Unless you want to destroy the idea before it became reality.



Naimark, Michael

25. Aug. 1998

1.) Digitale Culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture?

Interval - to explore the digital future in the context of commercial applications (see www.interval.com) Naimark - to do arts and media projects which stimulate and provoke discourse around digital culture.

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

See www.interval.com

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other? - Which possibilities do you see for yourself??

First, I think it's important to be honest about expectations. Artists and scientists and business people all are different and have different motivations and expectations. I've found it helpful to acknowledge that each other's motives are different and work to making them complimentary rather than pretending that they are the same.

4.) agents and partners

With which of the following cooperations seem to be fruitful for you?

Things have changed very much but very gradually in the US in terms of media arts funding. Government and foundation grants are almost nonexistent. I've now spent almost 6 years seeing if an enlightened corporation would be a good match, and so far it has been. It's been important to me to set a good model so that other coporations would find value in funding arts projects. Universities have been showing increasing promise recently, since digital and media arts centers seem to be proliferating around the world.

I find working with a project orientation most satisfying. (A project may be defined as anything with a beginning, a middle, and an end.) I like the excitement, even the tension, of making something real. I also like the collaborative spirit.

With whom did you already cooperate successfully?

From 1980-1992 I was an independent media artist and researcher. I consulted for Atari, Paris Metro, Apple, National Geographic Society, Lucasfilm, Panavision, Mattel, Microsoft, Disney; taught at MIT, CalArts, SF State University, SF Art Institute; and exhibited at several dozen museums and art spaces.

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others? What cooperation do you offer or need?

Interval has active relations with several universities including MIT media Lab, Stanford, NYU Interactive Telecommunication Program, and the Royal College of Art. Both students visiting Interval and Interval researchers visiting these schools have been invaluable.

Most conferences have low signal-to-noise ratios, particularly the big ones, but nevertheless provide means for communication. The Web has taken over as the primary source of getting specific information.

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level?

Interval has tried several experiments along these lines. We organized "New Voices/New Visions" (originally with Voyager Press and Wired) as an open competition to encourage regular people not "in" the arts communities to enter. Though it was successful on many levels, Interval felt it got what it could out of it after 3 years. See www.nvvn.org .

Interval also ran a college design competition called "University Workshop" (can find it on the Interval website), where several universities from around the world sent students here to present their solution to an assigned design problem.

We also have several post-docs.

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture?

Because Interval is a very diverse place (clothing designers, filmmakers, cognitive psychologists, engineers, computer scientists, ...) two things happen: 1) I need to keep in touch with



"my" community which I share with my colleagues and 2) my colleagues do the same thing for the rest of us.

How should a "Competence Centre for Digital Culture" present their activities to the public?

Public exhibition!

8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Koeln, Muenchen, Hamburg, Internet) and why? Which criteria have to be fulfilled?

Don't know.

9.) Would you connect a "Competence Centre for Digital Culture" to an already existing institution?

No.

4 Aug 1998

1.) Digitale Kultur

Wie verstehen Sie Ihre Rolle als Kuenstler / Wissenschaftler / Institution / Firma in der Entwicklung einer digitalen Kultur?

Ich bin Wissenschaftler an einer Universitaet (Informatik) mit starken Tendenzen (und theoretischen wie praktischen Arbeiten) zu Kunst/Kultur/Medien. Meine Rolle?

Kultur wird nie besser, auch selten schlechter, nur immer anders. Derzeit findet ein solcher etwas tieferegreifender Wandel statt, nachdem die technische Infrastruktur waehrend der letzten 30 Jahre umgewaelzt worden ist und nun mit dem instrumentalen Medium Computer eine Technologie neuer Art zur Veruegung steht. Naemlich: fuer die Maschinisierung von Kopfarbeit, fuer algorithmische Semiosen. Meine Rolle darin muss aufklaererisch sein, skeptisch und kritisch. Als Wissenschaftler muss ich stets Fragen stellen, unbequeme Fragen, radikale Fragen und darf mit dem Fragen nie aufhoeren. Insbesondere muss ich gegen den herrschenden Strich anfragen, muss provozieren. Soweit ich selbst gestalte, muss ich nach hoechster Qualitaet streben, muss mich von der oekonomischen Seite fernhalten, zu Beispielen kommen und Vorschlaegen, nicht zu marktgaengigen Produkten. Ich ganz es sehr angestaubt sagen: die Dialektik des Wahren, Guten, Schoenen zur Entfaltung bringen! Das ist meine Aufgabe, auch dann, wenn die Kultur einen digitalen Schlenker tut.

**2.) Kunst-/Medienfelder, Adressaten, Tendenzen
Bitte beschreiben Sie Ihren Arbeitsbereich oder das Profil Ihrer Institution.**

Informatik-Studiengang an einer Universitaet. Also Studierende und Doktoranden. Darin grafische Datenverarbeitung und interaktive Systeme. In den letzten zwei Jahren zwei Installationen von Hypermedien in einem kleinen Stadtmuseum. Auf dieser Linie werde ich in den naechsten Jahren weitere theoretische und praktische Arbeiten vorlegen. Ausserdem Hypermedien in Lernumgebungen, in der Universitaet und Schule. Auch hierzu praktische Projekte. Konstruktivistisches Grundverstaendnis. Mit dem, was man frueher "linke" Tendenz genannt haette. Ohne ein Verstaendnis von Dialektik, von Semiotik, von postmodernem Denken kann man sich in die digitale Kultur nicht hineinbegeben.

3.) Untersuchungsbereich und Kontext

Wie koennen Kuenstler, Wissenschaftler, Institutionen und Unternehmen erfolgreich miteinander kommunizieren und voneinander profitieren? Welche Moeglichkeiten sehen Sie fuer sich selbst?

Es muss Freiraume geben im Tages- und Jahresablauf. Es braucht Zeiten der heftigen Anspannung auf ein Projekt (und sonst nix) und dann wieder solche der grossen Entspannung, des Diskutierens, Besuchens, Reisens. Dafuer muss die Universitaet (mindestens in Teilen) auf einfach zu ueberblickende modulare Strukturen und Angebote umgepolt werden. Die Einheit von Lehre und Forschung ist nicht veraltet, als Prinzip. Aber ihre Organisationsformen muessen neu bestimmt werden.

Ich habe jetzt erstmals zwei Monate in einer Firma zugebracht. Die mich dafuer nicht bezahlen musste. Solche Moeglichkeiten gehoeren auch dazu. Man kann Interdisziplinaritaet nicht erzwingen. Man kann (und soll) Moeglichkeiten dafuer erleichtern. Vielleicht auch Anreize.

4.) Akteure & Partner

Wer interessiert Sie als potentieller Kooperationspartner? Welche konkrete Partnerschaft war fuer Sie bereits erfolgreich?

Es interessieren mich:

einzelne Personen (die ich kennenlerne, zu denen sich ein Vertrauen, eine gemeinsame Wellenlaenge aufbaut) / Hochschulen ja, aber kaum einmal als ganze Institution, eher ueber einzelne Personen dort / Forschungszentren, klar, mit dem gleichen Zusatz, auch mit der Moeglichkeit, dort eine Zeit zu verbringen / Stiftungen sind interessant, weil sie oft gute Bedingungen haben / Ebenso Kulturinstitute

Erfolgreich fuer mich sind Kooperationen mit einzelnen Personen in Institutionen, die nicht auf Profit oder europaeische Riesenprojekte aus sind. Kooperation muss in meinen Augen ueberschaubar und inhaltlich gepraeagt sein, nicht von der Organisation her

5.) Aufbau neuer Strukturen fuer "Digitale Kultur"

Welche Organisationsstruktur halten Sie fuer Kooperationen mit kreativen Kraefte wuensenswert?

Wuensenswert: Symposien, Ausstellungen / Partnerschaften, wo sie auf persoelichen Kontakten aufbauen / Newsletter haben ihren Nutzen, begrenzt / Vernetzung und virtuelle Gemeinschaften sind nicht schaedlich und werden sich in den Haenden von wirklichen Menschen gut entwickeln. Kooperationen, die ich anbieten kann: persoeliche Kontakte, Besuche, gern auch was gemeinsames in Projektart, insbesondere durch Aufenthalte hier und da. Aber ich habe halt kein Geld.

6.) Produktions- und Ausbildungsmoeglichkeiten

Welche Foerderungen fuer einen interdisziplinaren Technologie-, Bildungs- und Wissenstransfers koennen Sie anbieten oder sind fuer Sie von Interesse?

Gelegentlich eine Stelle, die ich ausschreibe oder fuer die ich Mittel eingeworben habe / Seminare und Workshops, fuer die mich jemand engagiert, immer im Rahmen universitaerer Pflichten, aber gern / Bremen ist dabei, Studienangebote zu digitale Medien zu entwickeln / Ich bemuehe mich mit anderen um ein Graduiertenkolleg "Digitale Medien", muss aber noch viel dazu geleistet werden

7.) Beobachtung der inter-/nationalen Entwicklung

In welcher Form verfolgen Sie die Aktivitaeten anderer Kollegen/Firmen/Institutionen? Wie sollte ein "Kompetenzzentrum Digitale Kultur" auf seine Aktivitaeten hinweisen?

Ich bin in Kontakt mit ein paar wenigen Institutionen in USA und Personen in England und Skandinavien. Dazu liesse sich gewiss mehr machen, wenn Zeit und Geld hinreichen. Ich bin im Beraterkreis einer einschlaegigen Zeitschrift (Leonardo) und im Board eines daenischen Forschungszentrums fuer interaktive Systeme. Ich lese also, was man so liest und treffe mich, arbeite gelegentlich im Ausland. Hinweisen selbst? Auf allen bekannten Wegen.

8.) Standort(e)

Wo koennten Sie sich eine solche Einrichtung fuer "Digitale Kultur" vorstellen?

Hui, das ist eine politische Frage. Wer immer sie kriegt, hat eine Nase vorn. Alle Genannten kommen in Frage. Vielleicht ist es wirklich am schicksten, aus intrinsischen wie extrinsischen Gruenden, den Ort als Internet zu waehlen. Und ansonsten an etwas Bestehendem anzusetzen. Koeln!?! Ich bin da zu unbedarft und habe keine Lust, mich einzumischen.

9.) Sehen Sie Moeglichkeiten das "Kompetenzzentrum fuer Digitale Kultur" in Ihrer Einrichtung einzubinden bzw. zu beherbergen?

Bremen waere naturgemaess schick. Aber wir wuerden uns uebernehmen. Dennoch: ernsthaft vorgetragen, wuerde gewiss vieles moeglich gemacht werden. Bremen will doch Medienstadt werden. Wenn ich es ueberlege und daran denke, mit Monika Fleischmann und drei weiteren Leuten das machen zu koennen, es wuerde mich schon kribbeln. Aber alle anderen auch. Immerhin, wir haben uns in den letzten zwei Jahren sehr bewegt in diese Richtung. Aber halt universitaer. Naja.

3. Sep. 1998

1.) Digitale Kultur

Als freier Journalist und Kuratorin von Medienkunstausstellungen verstehe ich meine Rolle vor allem als Vermittler zwischen dem Künstler, seiner Arbeit und dem Publikum. Dies schliesst sowohl Öffentlichkeitsarbeit im Kommunikationsbereich, präzise Ausstellungskonzeption als auch "Verteidigung" der Mediekunst innerhalb öffentlicher und privater Institutionen mit ein.

2.) Arbeitsbereich

- Redaktion von Texten für Tageszeitungen, Fachzeitschriften, Radio- oder Fernsehprogramme, speziell zum Thema Medienkunst.
- Konzeption und Organisation von Ausstellungen, Medienkunstprogrammen, Seminaren, oder Konferenzen.
- Vermittlung und Unterstützung spezieller Künstlerprojekte, die Produktions- oder Ausstellungsmittel suchen.

3.) Untersuchungsbereich und Kontext

Die Voraussetzung einer erfolgreichen Kommunikation ist Offenheit, Verständnis, gegenseitiger Respekt, mögliche Ausklammerung rein egozentrischer angelegter Objektivität, Kooperationsfähigkeit statt Kompetitivität und gegenseitiges Vertrauen in die Persönlichkeit und Professionalität der Partner.

Umso weniger Hindernisse man sich dabei in den Weg legt, umso mehr kann man voneinander profitieren; immer dann, wenn man gleichzeitig die "Spielregeln", d.h. der Rahmen einer Zusammenarbeit/Kommunikation übereinkommend festlegt wird und man sich auch möglichst daran hält.

4.) Akteure und Partner

Der jeweilige Kooperationspartner ist bedingt durch die jeweiligen Projekten und Arbeitsbereiche.

Meine erfolgreichen Partnerschaften waren bisher:

- Finanzierung: Ministerien, Kulturinstitute, Stiftungen und private Firmen.
- Konzeption und Organisation von Ausstellungen: einzelne Personen und Firmen aus Kultur und Technik, Ministerien und Museen.
- Vorträge und Seminare: Hochschulen, Kulturinstitute.
- Projektentwicklung: EU und andere öffentliche Förderungen.

5.) Strukturen

Ein koordiniertes und optimisiertes Zusammenspiel all der von Ihnen angegebenen Punkte halte ich für äußerst wünschenswert. Folgende Kooperation könnte ich dazu anbieten:

Inhaltlicher Austausch durch:

- Vernetzung mit der on-line Kulturszene speziell in Spanien;
- Vermittlung strategische Partnerschaften mit den; verschiedensten Institutionen innerhalb Spaniens;
- Expertenvermittlung;
- Presseberichte in spanischen Medien.

6.) Produktions- und Ausbildungsmöglichkeit

Augenblicklich kann ich dazu nichts anbieten, jedoch werde ich vor Ende 1999 in zwei Projekten mitarbeiten, die einen internationalen Wettbewerb und Projektförderpreis mit beinhalten.

Interessiert bin ich an Seminaren/Workshops/Weiterbildung.

7.) Beobachtung internationaler Entwicklung

Die Aktivitäten verfolge ich im: Internet, Zeitschriften, Fernsehen, Studio-Ausstellungs-und Festivalsbesuch, persönlichen Gesprächen.

Das KDK sollte alle nur möglichen Kommunikationswege in Anspruch nehmen, ganz wichtig ist eine gezielte Adressenliste on-line und eine attraktive, einladende homepage.

8.) Standort

Abhängig von einer optimalen und direkten nationalen und internationalen Verkehrsverbindung, lokaler/regionaler/nationaler Unterstützung und kulturpolitischer Stabilität.

9.) Ab 1999 sehe ich die Möglichkeit Ihr Zentrum in unserer augenblicklich in Konstitution befindlichen Foundation mit einzubinden.

Anmerkung: Mich irritiert der Ausdruck "Kompetenz"zentrum. Zum einen ist er mir überflüssig und zum anderen nicht wünschenswert. Sollte mich jemand vom Gegenteil überzeugen können, so bin ich gerne bereit dazuzulernen.



29 Jul 1998

1.) Digital culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture?

Als Architekt hat das digitale Medium unterschiedliche Einflüsse: als rein praktisches Werkzeug der Planung, als Medium der Präsentation in Form von virtuellen Modellen, als Denkmodell (im Entwurf). Die Vor- und Nachteile liegen jeweils auf unterschiedlichen Ebenen. Die Architektur als real erfahrbares, funktionales Objekt wird als Gegensatz zu den virtuellen Objekten gesehen. Der Grad der Virtualität in beiden ist als Herausforderung zu sehen. Eine Gefahr liegt häufig in der "technischen Verführung" des Computers, der mit Leichtigkeit Prozesse und Formen generiert, deren Bedeutung man aber durch eine gewisse Spektakularität nicht mehr kontrolliert.

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities. - not yet set up!

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other? Which possibilities do you see for yourself?

Bei der schnellen Entwicklung der Software ist ein Austausch wichtig und sinnvoll und erspart Zeit. Das Internet als Ort des Austausches ist häufig mühsam, ein direkter Kontakt einfacher.

4.) agents and partners

With which of the following cooperations seem to be fruitful for you?

companies as sponsors: ja, in der Architektur aber häufig nur auf technologischen Fortschritt begrenzt

universities: ja, als Ort der "Ausprobierens", der "Forschung"

With whom did you already cooperate successfully?

without experience yet

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others?

am besten ist ein schneller direkter Austausch, also weniger ueber Kongresse (im grossen Rahmen interessant), als eher über "communities". Das internet würde sich natürlich anbieten, ist aber wie gesagt manchmal eher mühsam.

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level? Which of the categories above would be/are relevant to you for acquiring new skills?

Stipendien/Austauschprogramme (wie zur Zeit), workshops mit Experten

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture? How should a "Competence Center for Digital Culture" present their activities to the public? - via internet, aber auch durch "reale" Ausstellungen

8.) Places of Residence

Where would you place a "Competence Center for Digital Culture"(e.g. Berlin, Köln, München, Hamburg, Internet) and why? Which criteria have to be fulfilled?

internet + Berlin (als Ort des Ausprobierens) oder Köln (Ort der Medien)

9.) Would you connect a "Competence Center for Digital Culture" to a still existing institution?

Nein, zu "behäbig".



What is Digital Culture ?

A name given to recent activities centered around humans working with digital computers of the current type (circa 1990s). It is a culture in the sense that human activities are coordinated around computers that are called "digital" because that is their computational basis. It is less "digital" (based in discrete logic whose values are forced to be 0,1) than it is "mechanistic" in that all popular and commercial models of human/computer interactions misunderstand the role of language in communication (it is a trigger, not a transport) and conflate stimulus/response with conversation among goal-directed systems.

How does it change our future live?

Impossible to know. How it changes our present lives is of greater interest.

What do artists, designers and scientists need to work for the future society of knowledge?

To do what they have always done (the creative ones, at least), which is to avoid/ignore/refute the "limitations" of any given medium or paradigm and yet still create something new.

What kind of opportunities do public institutions offer? - What is the influence of the economy? - What do we miss? - How can we finance to work on it?

The impact of digital communication on our culture grows increasingly. Artist, scientists and designers work on complex products and evaluate new techniques.

But: Do these representants of different disciplines work within the limits of their disciplines or do they form multidisciplinary communities for a regular exchange of knowledge and experience?

The critical skills of designers is not for the creation of a specific result but rather the "design of design", or the ability to solve a problem that "has no solution." Conversation of the form of trans-disciplinary exchange (as was ripe in the early days of cybernetics) is appropriate, but a common language must be available, or a common problem-to-be-solved must be available to foster shared understanding in the doing, rather than in the talking.

The German Ministry of Education, Science, Research and Technology has asked to examine the chances of a "Competence Centre for Digital Culture". For this reason we want to find out how a network of individuals and groups could function in the most effective way.

An exciting and important idea, so long as little is pre-defined. Individuals who are gregarious, open-minded, "creative" and dynamic in a wide variety of areas would be good to have. Their variety is important - at each step a question might be, if this individual is added, is the conversation made new? The combination of (1) variety with flexible individuals and (2) a common problem space to focus on, is essential.

Our idea is to found a competence center as an archive for data and services, as a place of exchange and as network for the developing digital culture.

"Archive", at least to my ears, implies a static storehouse for some future to refer to. The rest of the description above is fine. Note, though, that "digital culture" or whatever it is called will exist and thrive and evolve with or without such a centre. Therefore, what is the purpose of the Centre? This question must be carefully examined.

**We would like to ask you to take some time for the following nine topics. Please help us in identifying the requirements a "Centre for Digital Culture" needs!
[.....]**

I would say further only that such an organization must experience the constraints and value of "digital culture" itself, and hence cannot exist separate from the functional channels that digital technologies afford. Therefore it must exist via Internet connections, e-mail, and whatever other digitally based techniques it chooses to attend to. Otherwise there will be nothing to say.

22. Sep. 1998

1.) Digital Culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture?

UNESCO is the only international organization openly interested in digital culture. Other international organizations focus more on economic or technical aspects. UNESCO intends to be a major transnational player in cyberspace, with a unique role as an interface and deliberating body between its 186 member states. The " cyber era " will particularly need int. bodies like UNESCO.

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

The main areas of UNESCO's action in this context (information society) are : InfoEthics (ethics for information age such as privacy issues), promotion of a global cyber " commons " (worldwide public domain of information), promotion of free- wares and open source softwares, pilot projects for innovative use of telematics for development, multipurpose community telecenters (in particular for rural areas), non-profit and public service users consortia, distance learning, multilingualism and multiculturalism on Internet, virtual reality and on-line techniques for distance learning.

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other? Which possibilities do you see for yourself?

I think that an on-line " clearing house " with state of the art knowledge management system hosted by one or several inter-linked really global organisations (such as UNESCO, or NGO's like Goethe Institut) working for the " public good " should be a good starting point.

4.) agents and partners

With which of the following cooperations seem to be fruitful for you?

- **individual persons from the field of culture and technique** : yes, but not really sustainable in the long term. However artists are extremely precious. They should be more involved with organizations like UNESCO.
- **companies as sponsors** : more and more difficult. Besides, it does not always correspond to our strategy (for instance in public domain areas).
- **universities** : yes, good enough. But much more could be done if we created a world network on key projects. For instance developing very user-friendly interfaces or text editor/processor for LINUX o.s. or other freewares.
- **centers of research** : yes. Especially to test in the field ideas that they develop. UNESCO started good projects like TeleIn Vivo with Fraunhofer Darmstadt;
- **foundations** : sometimes good;
- **cultural institutions and programmes** : sometimes good;
- **EU or other project orientated support** : very good relations with EU have been initiated. But some working difficulties in day-by-day work (paperwork hassle)

With whom did you already cooperate successfully?

EU and universities.

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others?

exchange of informations at congresses, fairs, festivals : of course;
partnerships with research institutes, universities and companies : very welcome;
partnerships with mass media : always welcome;
digital news boards and news letters : yes but not too much : it's time consuming;
communication within virtual communities : idem. But interested in new forms of virtual communities (virtual lab, virtual classrooms);
arrangements of experts through agencies : very useful. We'd like to develop world wide repertoire of contacts of experts. We started some efforts in this respect.

-What cooperation do you offer or need?

Let's start an address book of all experts and interested active persons. We are open to all other suggestions.

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level?

- **scholarships** : no ;
- **prizes/competition** : yes : the UNESCO web Prize looks for partners. Let's reinforce each other with similar ideas (like Prix Italia, Cyber Star);
- **traineeships** : we do many things in this area with Africa, Central Asia. I'd like to develop more;
- **post docs** : only in specific areas of direct interest to our missions;
- **workshops/courses for experts** : we do many things in this area.

Which of the categories above would be relevant to you for acquiring new skills?

Courses for experts, post-docs.

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture?

This is more and more difficult each day. I rely on a number of sources. But the best are : newspapers (!), friends, conferences

How should a "Competence Centre for Digital Culture" present its activities to the public?

Of course !

8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Koeln, Muenchen, Hamburg, Internet) and why? Which criteria have to be fulfilled?

It should be mirrored on Internet anyway. But the " physical center "could be in Germany or in France.

9.) Would you connect a "Competence Centre for Digital Culture" to an already existing institution?

- Yes. UNESCO is interested in becoming a partner if there are other institutions involved.

26. Juli 1998

Digitale Kultur

Wie verstehen Sie Ihre Rolle als Künstler /...

als kunstler möchte ich dazu beitragen das der inhalt avant garde bleibt, aber ich finde die representation flachen sehr kalt

.../ Wissenschaftler / Institution / Firma in der Entwicklung einer digitalen Kultur?

ich finde es als wissenschaftler interessant, quanten mechanik, relativität, biologie un chemie auf eine visuelle art zu gebrouchen un auch das gegeben bild wissenschaftlich zu analysieren; als intitution finde ich es serh nötig so druckfrei wie möglich zu bleiben, ohne corporate stress experimentieren zu können lassen;

**2.) Kunst-/Medienfelder, Adressaten, Tendenzen
Bitte beschreiben Sie Ihren Arbeitsbereich oder das Profil Ihrer Institution.**

BILD perception, was ist des klang eines volumes, und wie dreht die welt um ihre axe ohne den mench, von wass sind die dinge die metamorphosen... intitut: infotainment center, art science and technology

**3.) Untersuchungsbereich und Kontext
Wie können Künstler, Wissenschaftler, Institutionen und Unternehmen erfolgreich miteinander kommunizieren und voneinander profitieren? - Welche Möglichkeiten sehen Sie für sich selbst?**

eigentlich sehr klassisch, kunstler bringen das experiment zusammen mit den wissenschaftlern, das betrieb gibt und macht das geld mit den producten, gibt den kunstlern neü producte womit experimentiert können, und im jeden bereich gibt es spinn offs die nur in dem bereich gebroucht werden können...

**4.) Akteure & Partner
Wer interessiert Sie als potentieller Kooperationspartner? (Einzelne Personen aus Kultur und Technik; Projektförderung durch Kultursponsoring; Hochschulen; Forschungszentren; Stiftungen; Kulturinstitute und -förderprogramme; EU oder andere Projektförderungen; Ministerien)**

eigentlich alle, so wenig politik wie möglich, solange positiv weitergearbeitet werden kann und die kunstgeschichte weiter evoluierten kann...

Welche konkrete Partnerschaft war für Sie bereits erfolgreich? - alle

5.) Aufbau neuer Strukturen für "Digitale Kultur"

Welche Organisationsstruktur halten Sie für Kooperationen mit kreativen Kräften wünschenswert?

so wenig virtuelle communities wie möglich, sehr ungesund...

Welche Kooperationen können Sie anbieten? - alle

7.) Beobachtung der inter-/nationalen Entwicklung

In welcher Form verfolgen Sie die Aktivitäten anderer Kollegen / Firmen / Institutionen? - Wie sollte ein "Kompetenzzentrum Digitale Kultur" auf seine Aktivitäten hinweisen?

ich habe kontakte weltweit, kenne leute weltweit, ich denke in jedes land muss ein representant sein, der sein land und die internationalen kontakte uberblicken kann. ich weiss noch nicht ob ich den begriff "kompetenzzentrum voll verstehe.... könnte man das mir genauer erklären

8.) Standort(e)

Wo könnten Sie sich eine solche Einrichtung für "Digitale Kultur" vorstellen? Internet, Berlin, Köln, München, Hamburg ...? Warum dort? Welche Kriterien müssten erfüllt sein?

ich denke berlin, viel kunster mus es geben, viele institute, viel traffic von leuten und viel nicht electronische activität, sonst zu einseitig und inzucht, und auf dem internet of course eine gute klare helle website (zkm ist ein schlestes beispiel, zu abgelegen ...)

9.) Sehen Sie Möglichkeiten das "Kompetenzzentrum für Digitale Kultur" in Ihrer Einrichtung einzubinden bzw. zu beherbergen?

gerne, wir könneten den belgischen mirror tragen...ich würde auch gerne auf der höhe bleiben wie es weiter geht ich spreche 5 sprachen...

29. Juli 1998

1.) Digitale Kultur

Wie verstehen Sie Ihre Rolle als Künstler / Wissenschaftler / Institution / Firma in der Entwicklung einer digitalen Kultur? - Teilnehmer, Explorierer, Experimentator

2.) Kunst-/Medienfelder, Adressaten, Tendenzen Bitte beschreiben Sie Ihren Arbeitsbereich oder das Profil Ihrer Institution. Wie beeinflußt Ihre Arbeit und Ihre Produkte unser zukünftiges Leben?

Ich bin Redakteur der ZEIT-Reformwerkstatt; wir haben einen beinahe täglichen Newsletter zum Thema "Reformen". Zweierlei Funktionen hat dieser Newsletter: (1) Verbreiten von Reformideen. (2) Aufbau eines am Thema interessierten Kreises von Leuten. Auf diese Weise haben einige unserer Teilnehmer bereits züinander gefunden und arbeiten an gemeinsamen Projekten - zB an einem Sim.-Spiel "Virtülle Bundesrep. Deutschland" (VRD)

4.) Akteure & Partner

Wer interessiert Sie als potentieller Kooperationspartner? - Einzelne Personen aus Kultur und Technik JA

- Projektförderung durch Kultursponsoring NEIN
- Hochschulen JA
- Forschungszentren JA
- Stiftungen JA
- Kulturinstitute und -förderprogramme NEIN
- EU oder andere Projektförderungen NEIN
- Ministerien JA

Welche konkrete Partnerschaft war für Sie bereits erfolgreich? - Koop. mit Bertelsmann-Stiftung

5.) Aufbau neuer Strukturen für "Digitale Kultur"

Welche Organisationsstruktur halten Sie für Kooperationen mit kreativen Kräften wünschenswert?

- Newsletter - JA; Expertenvermittlung - JA, BESONDERS; Einbindung von Printmedien in die Öffentlichkeitsarbeit - JA!

Welche Kooperationen können Sie anbieten?

Frage ist mir zu abstrakt. Für das Kompetenzzentrum fehlen mir noch Vorstellungen, sorry.



19. Aug. 1998

1.) Digitale Kultur

Wie verstehen Sie Ihre Rolle als Künstler / Wissenschaftler / Institution / Firma in der Entwicklung einer digitalen Kultur?

Tanz Performance Köln ist Kontaktstelle, Vermittler, Produzent und Veranstalter für die Verbindung von Tanz, Film und Computertechnologien.

2.) Kunst-/Medienfelder, Adressaten, Tendenzen

Bitte beschreiben Sie Ihren Arbeitsbereich oder das Profil Ihrer Institution.

Tanz Performance Köln ist ein eingetragener, gemeinnütziger Verein, der 1989 in Köln von einer Gruppe von Choreographen zur Förderung des zeitgenössischen Tanzes gegründet wurde. Tanz Performance Köln arbeitet unbürokratisch, projektorientiert und mit einem kleinen Team von hochmotivierten Mitarbeitern.

Neben einer Reihe von langfristig angelegten Förderprojekten für junge Choreographen im internationalen Austausch (DANCE ROADS, REPÉRAGES u.a.) veranstaltet Tanz Performance Köln das Internationale Festival für Tanz, Film und Neue Medien PICTURES OF (E)MOTION. Das Festival wurde 1995 von Tanz Performance Köln in Kooperation mit der Kunst- und Ausstellungshalle der Bundesrepublik Deutschland gegründet und widmet sich den künstlerischen Zwischenwelten, die in der Auseinandersetzung des Tanzes mit Film, Video und Computertechnologien entstehen. Die Verbindung der Körperlichkeit des Tanzes mit der Körperlosigkeit digital erzeugter Bilderwelten soll dem Publikum die Möglichkeit bieten, sich sinnlich mit audiovisuellen Technologien zu befassen.

3.) Untersuchungsbereich und Kontext

Wie können Künstler, Wissenschaftler, Institutionen und Unternehmen erfolgreich miteinander kommunizieren und voneinander profitieren? - Welche Möglichkeiten sehen Sie fuer sich selbst?

In unserer projektbezogenen Arbeit haben wir von Anfang an den interdisziplinären und internationalen Austausch mit Künstlern, Produzenten und Institutionen gepflegt. Meiner Meinung nach ist der praxisbezogene Austausch im Rahmen von gemeinsamen Projekten die beste Basis für eine fruchtbare Kommunikation.

Unser Kontakt mit privaten Unternehmen ist eher rudimentär.

Wer interessiert Sie als potentieller Kooperationspartner?

Ja - Einzelne Personen aus Kultur und Technik

Ja - Projektfoerderung durch Kultursponsoring

Ja - Hochschulen

Ja - Forschungszentren

Ja - Stiftungen

Ja - Kulturinstitute und-foerderprogramme

Ja - EU oder andere Projektfoerderungen

Ja - Ministerien

Und: Festivals, Theater und unabhängige Produktionszentren wie

z. B. INTERARTES in Essen

Welche konkrete Partnerschaft war für Sie bereits erfolgreich?

Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, INTERARTES, Stiftung Kunst- und Kultur des Landes NRW, Kulturstiftung der Deutschen Bank, Siemens Kulturprogramm, Kaleidoskop-Europäische Kommission, eine Vielzahl von ausländischen Kulturinstituten und internationalen Theater/Festivals im Bereich, Tanz, Film und Medienkunst.

Welche Organisationsstruktur halten Sie für Kooperationen mit kreativen Kräften wünschenswert?

Ja - Inhaltlicher Austausch durch Symposien, Ausstellungen,
Ja - strategische Partnerschaften mit Forschungsinstituten, Hochschulen und Firmen fuer gemeinsame Projekte und zur Nutzung von Ressourcen

Ja - Newsletter

Ja - Virtual Communities

Ja - Expertenvermittlung

Ja - Einbindung von Printmedien in die Oeffentlichkeitsarbeit

Welche Kooperationen koennen Sie anbieten?

Informationen über Künstler sowie Planung und Durchführung von Projekten im Bereich Tanz, Film und Computertechnologie

6.) Produktions- und Ausbildungsmöglichkeiten

Welche Förderungen fuer einen interdisziplinären Technologie-, Bildungs- und Wissenstransfers können Sie anbieten oder sind für Sie von Interesse?

Ja - Austauschprogramme

Ja - Praktika/Hospitanz

Ja - Weiterbildungen/Seminare/Workshops

**7.) Beobachtung der inter-/nationalen Entwicklung
In welcher Form verfolgen Sie die Aktivitäten anderer
Kollegen/Firmen/Institutionen?**

Fachpresse, Kongresse, Festivals, email-Listen

**Wie sollte ein "Kompetenzzentrum Digitale Kultur" auf
seine Aktivitäten hinweisen?**

Internet, Fachpresse, Präsenz bei fachspezifischen Veranstaltungen...

8.) Standort(e)

Wo könnten Sie sich eine solche Einrichtung fuer "Digitale Kultur" vorstellen? Internet, Berlin, Köln, München, Hamburg ...? - Köln

Warum dort?

Konzentration einer Reihe von möglichen Partnern in Köln und in der Region: Hochschule für Kunst und Medien, Sendeanstalten, interartes, Tanz Performance Köln u.v.a.

Welche Kriterien müßten erfüllt sein?

Wichtig ist eine zentrale Stadtlage, die es für den durchreisenden Künstler, Produzenten etc. leicht macht im Kompetenzzentrum vorbeizuschauen. Der persönliche Kontakt ist auch in der Digitalen Kultur essentiell.

9.) Sehen Sie Möglichkeiten das "Kompetenzzentrum fuer Digitale Kultur" in Ihrer Einrichtung einzubinden bzw. zu beherbergen?

Leider nein, da wir weder Platz noch Geld haben

1.) Digitale Kultur

Wie verstehen Sie Ihre Rolle als Künstler / Wissenschaftler / Institution / Firma in der Entwicklung einer digitalen Kultur?

Als Institution: der Studienbereich Neü Medien und das Institut für digitale Kommunikation der Hochschule für Gestaltung und Kunst Zürich versteht seine Rolle als:

1. Ausbilder von GestalterInnen und KünstlerInnen im gesamten Feld der digitalen Medien, die sich insbesondere mit Fragen medienadäquater digitaler Ästhetiken auseinandersetzen (vgl. unser Konzept auf <http://www.hgkz.ch/neü-medien>).
2. Forschungsbetrieb (Grundlagenforschung und angewandte Forschung) für die
3. Entwicklung digitaler Ästhetiken für die Kunst und für die "Massenproduktion".
4. Wissenschafts- und Technologietransferstelle.

Als Person (Wissenschaftler/Theoretiker): Erarbeitung des "Eigensinns des Digitalen", Herstellung künstlerischer Produktion in interdisziplinärem Prozess, Reflexion der digitalen Kultur als Teil des gesamtgesellschaftlichen Prozesses.

2.) Kunst-/Medienfelder, Adressaten, Tendenzen Bitte beschreiben Sie Ihren Arbeitsbereich oder das Profil Ihrer Institution.

Felder: Mediendesign, Medienkunst

Adressaten: Studierende, Künstlerinnen, Universitäten, Wirtschaft. Tendenzen (unvollständig): Lehre und Forschung in den Bereichen: Datawarehousing, -retrieval, -mining; Netzkultur, Interaktive Installation und Environments, VR, Aufbau Netzstruktur mit Partnern vor Ort und international (s.u.)

3.) Untersuchungsbereich und Kontext

Wie können Künstler, Wissenschaftler, Institutionen und Unternehmen erfolgreich miteinander kommunizieren und voneinander profitieren? - Welche Möglichkeiten sehen Sie für sich selbst?

1. Durch einerseits Trennung und andererseits Verknüpfung von Lehre und Forschung, bei uns in den Studienbereich Neue Medien (Lehre) und das Institut für digitale Kommunikation (Forschung),
2. Durch strategische Partnerschaften (dh. Partnerschaften, in denen kontinuierliche Zusammenarbeit fest vereinbart werden) aus den Feldern Hochschulen, Kunst und Wirtschaft,

regional, national und international (besteht bei uns), mit denen einzeln aber auch in einem Netzwerkverbund gearbeitet wird (bei uns z.B. als "digitaler Arbeitsplatz Zürich" mit den international renommierten Abteilung Architektur der ETH und dem Institut für Medienkommunikation und -management der Uni St. Gallen realisiert).

3. Durch das Zusammenbringen von Inhalten, Medientechnologie, Medienmanagement, Mediendesign/Medienkunst.

4.) Akteure & Partner

Wer interessiert Sie als potentieller Kooperationspartner?

Strategische Partnerschaften (zum Begriff s.o.) bestehen zur Zeit zu: an Universitäten: Institut für Hygiene und Arbeitsphysiologie, Abteilung Architektur und Weiterbildungszentrum (alle ETH Zürich), Institut für Medien - und Kommunikationsmanagement (Universität St. Gallen), Hochschule für experimentelle und künstlerische Gestaltung Linz; in der Wirtschaft: Ascom, CompuServe, Apple, Adobe, im Kunstbereich: Ars Electronic Center Linz, Viper Luzern. Über weitere strategische Partnerschaften wird zur Zeit verhandelt. Grundlegend für strategische Partnerschaften und weiteren Kooperation sind für uns Kernwissen der "Informationsgesellschaft" (wie Weiterbildung, Veränderung Arbeits- und Lebensformen, Gestaltung von Informationsräumen etc.) Vorrangiges Interesse besteht zudem an: Staatliche Stellen: Sowohl schweizerische Stellen wie die Kommission für Technologie und Innovation (KTI), als auch an EU-Projekten (an denen wir offiziell nur mitbeteiligt sein können) Wirtschaft: Vor allem Telekommunikations- und Computerindustrie, weil dort die Sensibilitäten für digitale Ästhetiken am grössten sind und weil sie teilweise als Leasing- und Sponsorpartner interessant sind. Einzelne Personen: Verschiedene aus der ganzen Welt, die als Lehrende für Seminare, Kongresse etc. nach Zürich geholt werden sollen (als Voraussetzung für die angestrebte internationale Qualität von Lehre und Forschung und als Knotenpunkte neuer bzw. verdichteter Netze).

Welche konkrete Partnerschaft war für Sie bereits erfolgreich?

Alle unter 3. genannten strategischen Partnerschaften, ausserdem: Siemens, Fachhochschule Köln.

5.) Aufbau neuer Strukturen für "Digitale Kultur"

Welche Organisationsstruktur halten Sie für Kooperationen mit kreativen Kräften wünschenswert?

Inhaltlicher Austausch durch Symposien, Ausstellungen, Messeauftritte: - Unbedingt.

Vernetzung peripherer Orte ins aktuelle Mediengeschehen : Unbedingt.

Strategische Partnerschaften mit Forschungsinstituten, Hochschulen und Firmen für gemeinsame Projekte und zur Nutzung von Ressourcen : Siehe oben.

strategische Partnerschaften mit Massenmedien : Nicht primär.

Informationsbörse: - Ja.

Newsletter: - Ja.

Virtual Communities: - Ja.

Expertenvermittlung: - Ja.

Agentur: - Nicht primär.

Welche Kooperationen können Sie anbieten?

Zusammenarbeit in den oben genannten Forschungs- und Ausbildungsfeldern, z.T. unter Einbezug unserer strategischen Partner.

6.) Produktions- und Ausbildungsmöglichkeiten

Welche Förderungen für einen interdisziplinären Technologie-, Bildungs- und Wissenstransfers können Sie anbieten oder sind für Sie von Interesse?

Stipendien: - Nein.

Preisausschreibungen/Wettbewerbe: - Noch nicht.

Austauschprogramme: - Ja.

Praktika/Hospitanz: - Ja.

Graduiertenstellen (Meisterschüler/Aufbaustudium äquivalent zu Post-Doc.): - Noch nicht.

Umschulungsprogramme: - Im Aufbau.

7.) Beobachtung der inter-/nationalen Entwicklung

In welcher Form verfolgen Sie die Aktivitäten anderer Kollegen/Firmen/Institutionen?

Internet, Kongresse, Veröffentlichungen, persönliche Kontakte.

Wie sollte ein "Kompetenzzentrum Digitale Kultur" auf seine Aktivitäten hinweisen?

Internet, periodische Kongresse, Veröffentlichungen.

8.) Standort(e)

Wo könnten Sie sich eine solche Einrichtung für "Digitale Kultur" vorstellen? - Internet, Berlin, Köln, München, Hamburg ...? Warum dort? - Welche Kriterien müssten erfüllt sein?

1. In Deutschland: Köln (Grund: das Bundesland und der Ort mit den meisten Aktivitäten, der besten Infrastruktur und der besten Perspektive).
2. Im deutschsprachigen Raum: Zürich (Grund: mit ETH, Universität St. Gallen zwei weltweit renommierte Institutionen mit entsprechend renommierten Teilinstituten vor Ort, Präsenz aller global Player der Telekommunikations- und Computerindustrie mit zum Teil grossen Forschungsinstitutionen vor Ort).
3. Parallel zu 1 und 2: Internet (Grund: Über lassen sich nicht alle Aspekte von digitaler Kultur - z.B. interaktive Environments und Installationen bzw. alle digitalen off-line-Produktionen - abhandeln).

9.) Sehen Sie Möglichkeiten das "Kompetenzzentrum für Digitale Kultur" in Ihrer Einrichtung einzubinden bzw. zu beherbergen?

Wir sind dabei, genau das zu tun, mit Unterstützung der erwähnten Kommission für Technologie und Innovation.

18. Aug. 1998

1.) Digital Culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture?

An artist with a social and scientific consciousness.

2.) Fields of Art and Media, target groups, trends

Please describe you or your institution's profile of activities.

I am a Media Artist, working with ideas firstly and then choosing any interactive media to best express these ideas.

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other?-Which possibilities do you see for yourself??

It would help to form organizations which encourage the production and viability of prototypes, particularly those which could help to encourage and fund collaboration between Artists, the Scientists and Industry. These should be based on commissioned proposals.

Technology is not separate from us it is us-if we change it will also change. Artists have new metaphors to offer, new fusions where knowledge and communication can be co-dependent. This new society needs to form a group of resistance and criticism from within-acting from an informed base can be very important.

Artistic collaboration can contribute to alternative economic structures which are based on systems theory.

4.) agents and partners

With which of the following cooperations seem to be fruitful for you? -With whom did you already cooperate successfully?

With Centers for Research. (ZKM. Karlsruhe)
With Universities. (Bauhaus University Weimar)
With Kunsthochschule. (Saarbrücken.)

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others?

I try to do all of the above but have difficulty keeping up with it all simultaneously.

What cooperation do you offer or need?

I offer to collaborate with Science and with Industry, I need help to find corporations with both.

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level?

When I am at an institution I am interested in offering and organizing the following -
exchange programs; post docs; conferences and symposia

Which of the categories above would be relevant to you for acquiring new skills?

All three, that is why I am interested in them.

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture?

Via meetings, via personal e mail or the net , via exhibition, via research.

How should a "Competence Centre for Digital Culture" present their activities to the public?

Offering workshops, Creating think tanks of experts which meet regularly; Creating conferences open to the general public; Sponsoring Virtual telepresence exchanges between institutions. Providing an on-line and off-line database for Digital Culture

8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Koeln, Muenchen, Hamburg, Internet) and why?

I would suggest Berlin - I still think a "Competence Centre for Digital Culture" should have a physical database in a big city, as well as presence on the net.

Which criteria have to be fulfilled?

For me a Digital Culture is a relational network, including the embodiment of experimental ideals, the questioning of digital representation, cultural and virtual exchange and shared environments.

9.) Would you connect a "Competence Centre for Digital Culture" to an already existing institution?

Yes, perhaps it may be a good idea to begin with, particularly if the institution already has a mediatech and a database. However, it should have autonomy and a separate dedicated staff.



19. Aug. 1998

1.) Digital Culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture?

i would say that simply i am an artist, using computers as a medium to create abstract artwork. my role is thus defined as an explorer of new media.

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

i am interested in conceptualizing, creating, and realizing artistic visions, often involving computers.

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other? - Which possibilities do you see for yourself?

there is a need for assistance from companies such that artists are able to realize their visions without financial boundaries. this includes festivals, grants, awards, collaborative efforts, joint projects, residencies.

i have received several grants, awards, and residencies (alias/wavefront, SGI, san diego supercomputing center, art+com) without these i would be seriously impeded in my ability to create art with the tools that i enjoy using.

4.) agents and partners

With which of the following cooperations seem to be fruitful for you?

traditionally, companies as sponsors, centers of research. in the future i hope EU and reconstruction of berlin funding, and more private and public competitions.

With whom did you already cooperate successfully?

organizations, trading skill and public art projects for equipment access

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others? - all of the above !

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level? - i am an individual artist and unable to offer support (i look for support myself)

Which of the categories above would be/are relevant to you for acquiring new skills?

good question. i would say at the moment exchange programs, (a sort of continuation of what i am doing currently, which is a sort of self-initiated exchange program) and prizes / competitions (for self-motivational goals and experience gained in the pursuit thereof)

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture?

browse the internet, occasionally, in 24hour immersive chunks. attend most digital culture festivals try to visit all the digital culture hotspots for art and creation of digital-mediated graphics read relevent publications and journals

How should a "Competence Centre for Digital Culture" present its activities to the public? - not sure. library, scholarships, fellowships, grants

8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Koeln, Muenchen, Hamburg, Internet) and why? Which criteria have to be fulfilled?

city is not so critical but i would choose berlin as it is the largest metropolis and greatest chance of success for a digital centre. internet is important to any digital studies.

9.) Would you connect a "Competence Centre for Digital Culture" to a still existing institution?

yes, it is were a non-profit institution or an institution without potentially conflicting ties to commerce or politics.



2. Aug. 1998

1.) Digitale Kultur

Wie verstehen Sie Ihre Rolle als Künstler / Wissenschaftler / Institution / Firma in der Entwicklung einer digitalen Kultur?

Als Vertreter des Goethe-Instituts sehe ich es als unsere Rolle auf dem Gebiet richtungsweisend zu sein, indem man a) neue Formen ausprobiert, die Techniker, Künstler und Wissenschaftler zusammenführt.

**2.) Kunst-/Medienfelder, Adressaten, Tendenzen
Bitte beschreiben Sie Ihren Arbeitsbereich oder das Profil Ihrer Institution.**

Ich denke, das Goethe-Institut ist bekannt. In San Francisco, mit der Nähe zu Silicon Valley und des enormen Potentials vor Ort kommt eine neue wichtige Dimension in der Profilbeschreibung hinzu.

3.) Untersuchungsbereich und Kontext

Wie können Künstler, Wissenschaftler, Institutionen und Unternehmen erfolgreich miteinander kommunizieren und voneinander profitieren? - Welche Möglichkeiten sehen Sie für sich selbst?

Vor Ort gibt es eine konkretere Möglichkeit mit der Eröffnung des Multimedia Centers am San Jose Museum nächsten Jahres. Hier ist die Zusammenführung von Expertise, Geld, Recherche gegeben. Da arbeiten wir mit.

4.) Akteure & Partner - Wer ist als potentieller Kooperationspartner interessant?

Einzelne Personen aus Kultur und Technik; Projektförderung durch Kultursponsoring; Hochschulen; Forschungszentren; Stiftungen; Kulturinstitute und -förderprogramme; EU oder andere Projektförderungen; Ministerien
Wir arbeiten projektabhängig immer mal mit allen o.g. Kategorien.

Welche konkrete Partnerschaft war für Sie bereits erfolgreich? - s.o.

5.) Aufbau neuer Strukturen für "Digitale Kultur"

Welche Organisationsstruktur halten Sie für Kooperationen mit kreativen Kräften wünschenswert?

Experten -on line chats....zum brainstorming, zur Sammlung und Fokussierung von Ideen

6.) Produktions- und Ausbildungsmöglichkeiten

Welche Förderungen für einen interdisziplinären Technologie-, Bildungs- und Wissenstransfers können Sie anbieten oder sind für Sie von Interesse?

Diese Frage sollte mit unserer Medienabteilung, Frau Regina Wyrwoll, besprochen werden.
wyrwoll@göthe.de

7.) Beobachtung der inter-/nationalen Entwicklung

In welcher Form verfolgen Sie die Aktivitäten anderer Kollegen / Firmen / Institutionen? - Wie sollte ein "Kompetenzzentrum Digitale Kultur" auf seine Aktivitäten hinweisen?

Mir gefällt der Titel noch nicht "Kompetenzzentrum" es ist nicht klar, wessen noch wozu...

8.) Standort(e)

Wo könnten Sie sich eine solche Einrichtung für "Digitale Kultur" vorstellen? - Internet, Berlin, Köln, München, Hamburg ...? Warum dort?

Ich denke, es sollte im Internet sein, verschiedene Institutionen könnten reihum die Betreuung und Überwachung übernehmen, die sehr kostenintensiv sein wird, sollte das Experiment funktionieren. Ich plädiere für verschiedene Ableger und dann nicht so national gedacht, warum nicht in verschiedenen Ländern, es hängt doch lediglich von der Kontaktperson, bzw Kontaktinstitution ab....

Welche Kriterien müssten erfüllt sein? - s.o.

9.) Sehen Sie Möglichkeiten das "Kompetenzzentrum für Digitale Kultur" in Ihrer Einrichtung einzubinden bzw. zu beherbergen?

- Ich kann das gern mit hiesigen Partnern und Institutionen angehen, i.e. Museumslandschaft, Lucas, Internet Tours usw.



Siegfried, Walter

9. Aug. 1998

1.) Digitale Kultur

Wie verstehen Sie Ihre Rolle als Künstler / Wissenschaftler / Institution / Firma in der Entwicklung einer digitalen Kultur?

Ich versuche, die aus wissenschaftlicher und künstlerischer Beschäftigung gewonnenen ästhetischen Grundeinstellungen mit Möglichkeiten der Neuen Medien weiter voranzutreiben. Die Wechselwirkung hat schon verschiedentlich katalysatorische Kräfte freigesetzt.

2.) Kunst-/Medienfelder, Adressaten, Tendenzen

Bitte beschreiben Sie Ihren Arbeitsbereich oder das Profil Ihrer Institution.

Freischaffender Künstler mit wissenschaftlicher Vergangenheit. Vorträge, Performances, Gesangsaktionen, Experimentelle Kunst, Situative Arbeiten. Vgl. auch On-Line-Reader meiner Homepage: <http://www.geocities.com/Paris/Rue/6912/>

3.) Untersuchungsbereich und Kontext

Wie können Künstler, Wissenschaftler, Institutionen und Unternehmen erfolgreich miteinander kommunizieren und voneinander profitieren? Welche Möglichkeiten sehen Sie für sich selbst?

Man muss die Abschottung der Kultur- Design- Kommunikationsabteilungen innerhalb der Grossindustrie vermeiden. Die zuständigen KulturorganisatorInnen sollten etwas von der Basis des eigenen Betriebes wissen und diese an die angeheuerten Künstler vermitteln. Nicht immer wissen leider die für die Kultur abgestellten Damen und Herren, was in ihrem Hause sonst noch so passiert. Sie kennen den Kulturapparat viel besser als die eigenen Werkstätten.

4.) Akteure & Partner

Wer interessiert Sie als potentieller Kooperationspartner?

- Einzelne Personen aus Kultur und Technik und Forschungszentren

Natürlich braucht man für die Finanzierung dann auch die anderen Ihrer Liste, aber für das Transportieren der Idee, sind für mich die beiden oben ausgewählten Gruppen entscheidend.

Welche konkrete Partnerschaft war für Sie bereits erfolgreich?

- Siemens Kulturprogramm
- Schweisfurth Stiftung
- Evangelische Akademie Tutzing
- Stiftung Blindenanstalt
- Gasthaus "Zur Post" Wessobrunn
- PROHELVETIA
- Haus der Kulturen der Welt
- Lauterbacher Mühle
- Hypobank

5.) Aufbau neuer Strukturen für "Digitale Kultur"

Welche Organisationsstruktur halten Sie für Kooperationen mit kreativen Kräften wünschenswert?

- Inhaltlicher Austausch durch Symposien, Ausstellungen
- Vernetzung peripherer Orte
- Newsletter
- Virtual Communities

Welche Kooperationen können Sie anbieten?

Ich arbeite kontinuierlich an verschiedenen Projekten, die hie und da mal eine Frage aufwerfen, die vielleicht irgendjemanden interessieren könnte. Also ich könnte ein paar Fragen stellen.

6.) Produktions- und Ausbildungsmöglichkeiten

Welche Förderungen für einen interdisziplinären Technologie-, Bildungs- und Wissenstransfers können Sie anbieten oder sind für Sie von Interesse?

Interessant ist Ihre ganze Liste, aber anbieten kann ich nur

- Berichte über meine Arbeiten
- Seminare

7.) Beobachtung der inter-/nationalen Entwicklung

In welcher Form verfolgen Sie die Aktivitäten anderer Kollegen/Firmen/Institutionen?

- Korrespondenz
- Internet
- Ausstellungen
- Besuche vor Ort
- Kongresse

Wie sollte ein "Kompetenzzentrum Digitale Kultur" auf seine Aktivitäten hinweisen? Über eine kompetente Mailingliste

8.) Standort(e)

Wo könnten Sie sich eine solche Einrichtung für "Digitale Kultur" vorstellen? Internet, Berlin, Köln, München, Hamburg ...? Warum dort? Welche Kriterien müssten erfüllt sein?

Da bin ich nicht zuständig - zuerst müsste ich auch noch mehr wissen, wodurch für Sie "Digitale Kultur" definiert ist und warum ständig der Begriff 'strategisch' auftaucht. Der gefällt mir gar nicht im Kontext Kultur.

9.) Sehen Sie Möglichkeiten das "Kompetenzzentrum für Digitale Kultur" in Ihrer Einrichtung einzubinden bzw. zu beherbergen? - Nein

25. Juli 1998

1.) Digitale Kultur

Wie verstehen Sie Ihre Rolle als Künstler / Wissenschaftler / Institution / Firma in der Entwicklung einer digitalen Kultur?

Ich arbeite als Medienkünstler an einem Wissenschaftsinstitut für Telekommunikationsforschung in Kyoto Japan. Die enge Zusammenarbeit mit Forschern aus den unterschiedlichen interdisziplinären Bereichen sehe ich als wichtige Inspiration zur Entwicklung neuer innovativer medialer Systeme, wie etwa virtueller Räume, interaktiver Environments und neuer Kommunikationssysteme.

2.) Kunst-/Medienfelder, Adressaten, Tendenzen

Bitte beschreiben Sie Ihren Arbeitsbereich oder das Profil Ihrer Institution.

ATR Advanced Telecommunications Research Lab ist ein Forschungslabor zur Entwicklung und Grundlagenforschung im Bereich Telekommunikation, Human Interface Design, Speech Translation, Gesture Recognition etc.

Als Medienkünstler arbeite ich an der Entwicklung interaktiver Environments in denen non-verbale Kommunikation, künstlerischer Ausdruck und innovative und intuitive Interface Techniken entwickelt und erforscht werden.

3.) Untersuchungsbereich und Kontext

Wie können Künstler, Wissenschaftler, Institutionen und Unternehmen erfolgreich miteinander kommunizieren und voneinander profitieren? Welche Möglichkeiten sehen Sie für sich selbst?

ATR Research Labs ist ein Beispiel dafür wie diese Kollaboration bereits, erfolgreich praktiziert wird. Bitte genaue Details zu ATR meinem Buch [Art@Science](#) (Springer Verlag Wien/New York) oder der ATR Home Page (<http://www.atr.co.jp>) zu entnehmen.

Es wäre wünschenswert, dass international und speziell in Europa Forschungslabors offener werden, Medienkünstler (wie am Beispiel ATR's) verstärkt und als gleichwertige Partner in den Forschungsprozess einzubinden

4.) Akteure & Partner

Wer interessiert Sie als potentieller Kooperationspartner?

- ATR Advanced Telecommunications Research Kyoto, Japan
- ICC InterCommunication Center (NTT), Japan
- NTT Japan
- ZKM Mediamuseum Karlsruhe, Germany
- Multimedia Association Japan
- NCSA National Center for Supercomputing Applications, IL USA
- University of Illinois in Chicago, USA
- Institut für Neü Medien Frankfurt
- IAMAS International Academy of Media Arts and Science, Gifu Japan

5.) Aufbau neuer Strukturen für "Digitale Kultur"

Welche Organisationsstruktur halten Sie für Kooperationen mit kreativen Kräften wünschenswert? (Inhaltlicher Austausch durch Symposien, Ausstellungen, Messeauftritte ...; Vernetzung peripherer Orte ins aktuelle Mediengeschehen; strategische Partnerschaften mit Forschungsinstituten, Hochschulen und Firmen für gemeinsame Projekte und zur Nutzung von Ressourcen; strategische Partnerschaften mit Massenmedien; Informationsbörse; Newsletter; Virtual Communities; Expertenvermittlung; Agentur; Einbindung von Printmedien in die Öffentlichkeitsarbeit)

alle oben erwähnten

Welche Kooperationen können Sie anbieten?

Internationales Symposium "ART-Science-ATR",
<http://www.mic.co.jp/~christa/Aindex.html>
Internationale Ausstellungen und Vorträge
Publikationen z.B. "Art@Science" (Springer Verlag Wien/New York)
Messebeteiligungen (Siggraph, Ars Electronica, ISEA, Imagina..)

6.) Produktions- und Ausbildungsmöglichkeiten

Welche Förderungen für einen interdisziplinären Technologie-, Bildungs- und Wissenstransfers können Sie anbieten oder sind für Sie von Interesse? (Stipendien; Preisausschreibungen/Wettbewerbe; Austauschprogramme; Praktika/Hospitantz; Graduiertenstellen; Meisterschüler / Aufbaustudium äquivalent zu Post-Doc.); Weiterbildungen / Seminare / Workshops; Umschulungsprogramme :

alle oben genannten & Doktoratsstudien auch für Medienkünstler, Post Doc Stellennetzwerk auch für Medienkünstler, mehr Kompetenzvermittlung an Kunsthochschulen/Akademien

**7.) Beobachtung der inter-/nationalen Entwicklung
In welcher Form verfolgen Sie die Aktivitäten anderer
Kollegen / Firmen / Institutionen?**

Ich bin direkt mit internationaler Wissenschafts- und KunstCommunity verbunden und vernetzt; durch Ausstellungen, Vorträge, Symposien, Publikationen, Newsgroups ...

Wie sollte ein "Kompetenzzentrum Digitale Kultur" auf seine Aktivitäten hinweisen?

durch alle oben genannten Aktivitäten, durch Organisation von Symposien, Vortragsreihen, interdisziplinäre Forschungsaufträge, durch Medienproduktionen, durch internat. Publikationen, durch feste Einbindung in Forschung, Kunst und Medienkultur

8.) Standort(e)

Wo könnten Sie sich eine solche Einrichtung für "Digitale Kultur" vorstellen? Internet, Berlin, Köln, München, Hamburg ...? Warum dort? - Welche Kriterien müssten erfüllt sein?

Berlin als deutschsprachige neü (Kultur-) Hauptstadt Kriterien: Einbindung ins Hochschul-und Forschungsnetz Deutschlands; Internet Präsenz natürlich ebenfalls.

9.) Sehen Sie Möglichkeiten das "Kompetenzzentrum für Digitale Kultur" in Ihrer Einrichtung einzubinden bzw. zu beherbergen?

eine Kollaboration mit ATR Kyoto Japan und IAMAS Japan wäre sicherlich möglich; eine Anbindung an wichtige internationale Forschungslabors und Universitäten unbedingt wichtig

5. Aug. 1998

1.) Digitale Kultur

Wie verstehen Sie Ihre Rolle als Künstler / Wissenschaftler / Institution / Firma in der Entwicklung einer digitalen Kultur?

Ich verfolge und recherchiere Trends, aktuelle Veranstaltungen und Produkte und berichte darüber für die Öffentlichkeit in versch. Publikationen

2.) Kunst-/Medienfelder, Adressaten, Tendenzen

Bitte beschreiben Sie Ihren Arbeitsbereich oder das Profil Ihrer Institution.

Kommunikation, Networking/Kontakte, Informationsbeschaffung, Qualifizierung, Extrahierung, Komprimierung

3.) Untersuchungsbereich und Kontext

Wie können Künstler, Wissenschaftler, Institutionen und Unternehmen erfolgreich miteinander kommunizieren und voneinander profitieren? - Welche Möglichkeiten sehen Sie für sich selbst?

Bisher war es meist auf div. Konferenzen / Events beschränkt, resp. auf die alltäglichen Formen der Komm. (E-Mail, Telefon...) dies dient jedoch eher kurzen Abklärungen. Für wirklich erfolgreiche Kommunik. ist m.M. zumindest gelegentl. persönl. Treffen m. intensiver Komm. notwendig. Hierfür gibt es wenig Rahmen/Orte. Längerwährende Gastprofessuren / Stipendien / gemeinsame, interdisziplinäre Projekte sind sehr förderlich. Über deren Ergebnisse kann ich sowohl berichten, als auch viell. einmal selbst dazu beitragen.

4.) Akteure & Partner

A) Wer interessiert Sie als potentieller Kooperationspartner?

1 Einzelne Personen aus Kultur und Technik; 2 Projektförderung durch Kultursponsoring; 3 Hochschulen; 4 Forschungszentren; 5 Stiftungen; 6 Kulturinstitute und -förderprogramme; 7 EU oder andere Projektförderungen; 8 Ministerien;

B) Welche konkrete Partnerschaft war für Sie bereits erfolgreich? - A) Als Journalist eigentlich alle; B) 1, 3, 4, 6

5.) Aufbau der Strukturen für "Digitale Kultur"

A) Welche Organisationsstruktur halten Sie für Kooperationen mit kreativen Kräften wünschenswert?

1 Inhaltlicher Austausch durch Symposien, Ausstellungen, Messeauftritte ...; 2 Vernetzung peripherer Orte ins aktuelle Mediengeschehen; 3 strategische Partnerschaften mit Forschungsinstituten; 4 strategische Partnerschaften mit Massenmedien; 5 Informationsbörse; 6 Newsletter; 7 Virtual Communities; 8 Expertenvermittlung; 9 Agentur; 10 Einbindung von Printmedien in die Öffentlichkeitsarbeit

B) Welche Kooperationen können Sie anbieten? - Alle - je nach Bedarf; B) 1, 4, 5, 6, 10 - müssen, mehr oder weniger aktiviert werden.

7.) Produktions- und Ausbildungsmöglichkeiten.

Welche Förderungen für einen interdisziplinären Technologie-, Bildungs- und Wissenstransfers können Sie anbieten oder sind für Sie von Interesse? - Kein Angebot. Von Interesse: Weiterbildungen/Seminare/Workshops

8.) Beobachtung der inter-/nationalen Entwicklung

In welcher Form verfolgen Sie die Aktivitäten anderer Kollegen / Firmen / Institutionen? - Wie sollte ein "Kompetenzzentrum Digitale Kultur" auf seine Aktivitäten hinweisen?

A) In den div. Medien, im Internet, durch Telefonate oder pers. Treffen; B) Durch eigene gezielte Öffentlichkeitsarbeit via versch. Medien. Durch eine eigene Web-Site, E-Maillisten, Info-Events

8.) Standort(e)

A) Wo könnten Sie sich eine solche Einrichtung für "Digitale Kultur" vorstellen? - Internet, Berlin, Köln, München, Hamburg ...? Warum dort? - B) Welche Kriterien müßten erfüllt sein?

A) Im Internet und in München. Hier fehlt, als eine der grössten deutschen Hi-Tech Städte eine deutliche Aktivität / Einrichtung im diskutierten Themenkreis. Ausserdem liegt die Stadt gesamt-europäisch gesehen auch sehr zentral (div. Nachbarländer sind schnell zu erreichen). Kulturelle Angebote sowie Freizeitwert sind sehr hoch.

B) Bayrische Richter sollten sich unterstehen sich einzumischen :-)

4. Aug. 1998

1.) Digital Culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture?

I am a composer, an artist creating musical works for digital media.

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

I compose and perform works for interactive real time digital music systems. I work with the live relationship between sound and image. I work with bio-sensors as human input to make human-machine interaction more organic - I look at these systems as musical instruments.

I am member of a sensorinstrument ensemble (trio), Sensorband, giving concerts and releasing CD's of music created using sensor-instruments in a group context. I have been in residency at different technology arts centers in Europe, Japan, and North America to realize my work.

I share my knowledge with others by collaborations, conference talks, and by teaching. The collaboration work has included installation work. I conduct research to investigate new possibilities for musical expression in this digital culture. Current research includes the dynamic of musical performance and articulation on networks.

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other? - Which possibilities do you see for yourself?

Artists, scientist, institutions and companies should be able to communicate in a free and open way, to realize that their activities are not so far from one another. Currently, these different bodies already communicate, but it is often in a very dry and businesslike way: an artist needs ascertain technology and asks an engineer. An arts center needs funding for an exposition, so they as a company.

It would be nice if there could be a freer forum for these different bodies to understand better what they each do. A space where they can dream together. Instead of asking someone for something, a place where reciprocal exchange could take place. To get

to this state, some basic minimum knowledge must exist in each party - then meaningful exchange can happen.

4.) agents and partners

Which of the following cooperations seem to be fruitful for you? With whom did you already cooperate successfully?

Individuals are always very very important, and have been for my development to this point. In a time when we are increasingly reduced to data, human contact becomes more and more valuable. In a time when democratization and distribution mean more and more numerous capable bodies, still individual vision is strong.

For sponsorship, I will talk about Companies, Cultural Institutions, EU and federal offices together. For me as an artist, funding and sponsorship as essential to realizing my work. I have lived and worked in the U.S., France, and Japan, and have seen different cultures and mechanisms for supporting the arts in each of these countries. Europe is a special place for arts on the inter-national scene thanks to the generous government subsidies that exist. Based on my experience working in places that do not have these subsidies, I can say that we must work to keep this. At the same time, it is clear that the world economic situation is changing, and there are less government subsidies for the arts in Europe than before. So in face of these changes, we must act not just to keep and maintain the support that we have, but also to be prepared to look elsewhere. The American and Japanese models are based on corporate support of the arts. We must make European companies sensitive of our need, and prepare them to participate in activities that will promote culture. The EU becomes interesting as following the federal cultural support model, but on a higher level. As the EU becomes a reality in world economy, it should act to support european arts - the EU should represent not just a monetary currency, but also work to cultivate arts at the continental level.

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others?

exchange of informations at congresses, fairs, festivals my work is exhibited and performed at technology arts and music festivals internationally. I have also given talks at conferences and congresses. I have even given demos at fairs. We must be careful not to confuse these different types of events. They each serve a different purpose.



partnerships with reearch institutes, universities and companies, for cooperation and exchange of resources

I have conducted basic research for my projects at different technology arts centers. At the same time because technology has become democratized, I can do much of my work on my own. At university, I have taught as Visiting Professor. At companies, I have been consultant, bringing my competences from the arts to hopefully give a depth to commercial projects. I have also been Artistic Ambassador to Apple France.

communication within virtual communities

I have been active in the arts and music communities on BBS's and Internet since 1986.

What cooperation do you offer?

As an artist, I feel that my job is not only to realize my work, but also to communicate the technique, concept, and process behind the work. I am happy to share this in different forums: in media, in interviews, in conferences, in online discussions, in special committees.

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level? -exchange programs

I can possibly help to arrange exchange between Europe with the U.S. or Japan.

workshops/courses for experts

I am available to give workshops and talks.

Which of the categories above would be/are relevant to you for acquirung - new skills?

scholarships - prizes/competition - exchange programs these are all important for me as opportunities to discover new people and new technologies.

7.) Information on inter-/national development. How do you follow the activities of others working in the field of digital culture?

Through direct contact. Through online postings, discussions, and sites

How should a "Competence Centre for Digital Culture" present its activities to the public?

Here, the print medium remains very valuable. A quarterly magazine is still the most readable, pleasant way to learn. A magazine that is somehow connected to dynamic information on the web could be a very good channel of mixed mode communication.

8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Koeln, Muenchen, Hamburg, Internet) and why? - Which criteria have to be fulfilled?

Berlin + Internet. It must be a place that is already active. It must be a place where many cultures cross paths - both geographically, but also in urban activities. It must be a place with existing information infrastructure. It must be a place with easy global transportation access. And internet of course, but in a way that it is not merely the home page of a physical center, but a reference site that really becomes a place – a shared workspace, a place to go for members who are always not geographically nearby. Something that reflects the structure of the organization.

9.) Would you connect a "Competence Centre for Digital Culture" to a already existing institution?

Yes - there are two possibilities - as an institute truly connected with an existing institution. Or to be an independent body, with strong ties to several institutions.



What is Digital Culture ?

Digital Culture is:

First off, it is culture in the wider European sense of the word, not the restricted American sense. The American sense addresses only the arts; the European sense goes beyond the arts to embrace society, history, lifestyle, political and philosophical thought - basically, everything that humans do with each other.

More explicitly, digital culture is that part of culture that is mediated through digital technology. I actually tend to think of it more in terms of "tech-culture" though: how are computers and the Internet changing our lives, but also the technical gadgets that become part of our cyborg identity - personal computers, faxes, cell phones, email accounts, personal websites. As far as the arts go, those activities that use technology either as medium or content, that is, as expressive vehicle or as topic of discussion.

How does it change our future life?

That, or the question "How SHOULD it change our future life?" is the question that a Media Arts Research Center should ask as its primary mission, while trying to guide the technology in socially positive directions. Any technology can be used to destroy life; a media arts research center could be a force working to develop the positive, life-and-culture-enhancing possibilities of technology.

What do artists, designers and scientists need to work for the future society of knowledge?

They need to learn how to talk with each other. They need to learn that there are other ways to think about and approach the same problems. Technology is too important to be left to the technologists, and artists and designers have to understand how technology is changing society in order to be able to contribute to emerging society.

What kind of opportunities do public institutions offer?

A chance to meet people you would not otherwise meet. A chance to see things you would not otherwise see. A chance to work together in ways that you would not be able to arrange privately. A chance to learn about technology or ideas that you could not access otherwise. A chance to engage in public dialog with each other - and indeed with "the Public" as well.

What is the influence of the economy?

The economy when it is doing well allows us to focus on the outside, the big picture, the future, our dreams and ideals. We take risks, try new ventures, fund the arts. When it is doing badly we focus on defending our territory, our livelihoods, we search for scapegoats to act out our fears on. We cut "unnecessary" programs (i.e. cultural funding) but also try and look at what the really essential needs are, and how to do more with less. But if the arts (and this media center) can be set up to they are seen as an essential part of the economy, a think tank and driving mechanism for helping the country/the world be able to deal better with problems that come in the future, then they won't be seen as expendable fluff that can only be supported when the coffers are full.

What do we miss?

We miss the opportunity to make arts a part of life, an important part of everyone's development rather than a rarified pastime for people either rich or crazy enough to pursue it.

How can we finance to work on it?

I think the only answer here is to work with industry and work with continuing education so that a broad base of people feel that they profit from the center. A place they go to in order to broaden their horizons, whether that means taking a class, attending a lecture, viewing an exhibition.

1.) Digitale Culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture?

I have always worked as an artist/designer dealing with cutting edge technology products or media. Having both engineering and art degrees I can speak both languages and see both visions. My work has always been to use technology to express human dreams, desires and hopes, whether I was helping articulate the dreams of technologists or using technology to fulfill archaic dreams of humanity.

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

- I have degrees in product design, human machine interfaces and art (Stanford University, MIT and the Munich Academy of Fine Art.)
- I have done the visual design for the form of the first parallel



supercomputer, the Connection Machine, for Thinking Machines Corporation and its chief scientist Danny Hillis.

- I use video and non-linear video editing techniques to develop abstract video choreographies of the human body, a form of video Butoh dance, shown in Japan, Europe, and the USA.

- I have designed an on-line virtual playspace for hospitalized children, Starbright World, working with Steven Spielberg.

- I am creating a site-specific piece about a Japanese-American internment camps in virtual reality, in order to use the surrealistic qualities of the medium to discuss the terrible tearing of loyalties when your two countries are at war with each other.

- I am developing a generalized theory of dramatic structure that can be applicable to all time-dependent media.

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other? Which possibilities do you see for yourself??

It is a difficult task because there are so many different languages and value systems involved, but I think the best way is to work together on common projects and to have cross-disciplinary workshops. I was just at the "Out of the Box" Summit on interactive and immersive arts at the Banff Center in Canada. There were about 40 people - engineers, scientists, visual artists, dancers, musicians and composers, CEOs of technology companies. Everybody presented their work, everybody discussed everybody else's work. We all spoke different languages and often that was a barrier to communication, but in such a relatively small group there was the chance to engage each other, to argue about our language, our definitions, our values and our mindsets.

We all usually move entirely in worlds where everybody thinks the same way about the same problems with the same goals in mind. Being in a concentrated atmosphere with people who were working with the same technology towards very different goals with very different value systems was incredibly refreshing. I think we all came away from that weekend with the feeling that our horizons had been stretched in a way we didn't realize was possible. I would definitely look at the Banff Center's approach.

4.) agents and partners

With which of the following cooperations seem to be fruitful for you?

All of these can be fruitful avenues for collaboration. It really depends on the people involved - are they open and willing to think in different ways? Are they flexible enough to try new things and take risks? Do they have enough power in their organization that they can convince the more conservative or fearful to take risks - or to at least leave well enough alone?

What is DEFINITELY needed is VERY good technical support. Anyone can talk theory 24 hours a day, but no one can do any projects unless the machines are working, the network is always up and there are some crack technicians who can make the impossible come true. Skimp on anything else, but pay the technicians well and keep them happy!

Whith whom did you already cooperate successfully?

- With the computer scientist Danny Hillis and the physicist Richard Feynman on the Connection Machine. With Danny's company Thinking Machines, because he created a climate there that was open to doing new things.
- With machinists, technicians and secretaries everywhere. Don't ask me why, but I as a woman have NEVER had any trouble working with any technicians, male or female. Perhaps because if they know their field I respect and value them highly, and they can feel that from me.
- With Steven Spielberg, the Starbright Foundation and the hospitals involved in the initial study for Starbright World. Because he gave me carte blanche to come up with the best my team could deliver, and because we all respected the viewpoints, however different, and the contributions of each institution.
- With artists, theater directors, musicians, dancers, composers and architects with whom I have been able to develop a common language and understanding. Note: first you have to see if you can develop a common understanding. If that happens, you can try to do a cooperative project. If there is no understanding, the project will not work either.

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others?

As I have mentioned above I believe the best exchanges are in relatively small groups that meet face to face at least at the beginning, to establish relationships, and every so often afterwards while keeping in touch with email, telephone and other interactive media. The amount of progress that can be made face to face is still tremendously higher than can done with any other media - the possible bandwidth is immense ;-)

What cooperation do you offer?

I can see and translate for different sides: technology and art, but also business since I have often worked on commercial projects that have combined high tech and art. My strongest contribution is in the artistic side, but because I understand the realities of technology and the practicalities of the business world I can be effective in balancing the needs of all sides.

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level?

I personally cannot offer any money, in fact I am constantly looking for sources of it myself. But I can be a teacher, a trainer, a lecturer, a participant, a facilitator, a team leader... I am fluent in English (my mother tongue), German (I worked as a technical translator while going to art school in Germany), my Italian is passable, and with a bit more study I could do Russian, Japanese and Spanish. I can also work between cultures - my understanding of Japanese and their culture is greater than my proficiency with the language, for instance, because I lived there while a child.

-Which of the categories above would be/are relevant to you for acquiring new skills?

My personal goal in life is to create incredible works of art using technical media. I also have to eat, pay rent and worry about what happens in my old age. Anything that fits together with these goals is relevant to me.

> 7.) Information on inter-/national development

-How do you follow the activities of others working in the field of digital culture?

Ideally I would fly around the world to all the media art conferences, but I can't afford that so I go to the ones that are nearby, talk to my friends who are involved in the same field, subscribe to a couple of media art mailing lists and hope for the best.

How should a "Competence Center for Digital Culture" present their activities to the public?

Exhibitions, lectures but also work to destroy the division between public and elite creators: classes and programs so the "public" can become the creators. I'm not saying "everyone is an artist" just as I don't say "everyone is a nuclear physicist." But there are many different levels between being a lay person and being an expert, and everyone should be able to see how far they want to go along the path to becoming an expert. Even if they don't all become artists (or nuclear physicists), they will have a deeper appreciation of what it takes to become an expert, and a deeper feeling of involvement in seeing the work of people who had the ability and the desire to take the field a step further forward.

8.) Places of Residence

Where would you place a "Competence Center for Digital Culture"(e.g. Berlin, Koeln, Muenchen, Hamburg, Internet) and why? Which criteria have to be fulfilled?

I personally would put it close to the Alps and to Italy. Or at least some place with hills.

Definitely not in Hamburg. Did you know that Hamburg has 100 FEWER days of sunshine per year than Munich??? Although being close to the water is a big plus.

This is a tough one. Munich has a lot of the software industry so you would have more participation of industry if it was located there, but the place is so expensive to live that it would be hard to get the artists to come. Still, it's very centrally located to many places in Europe.

The Internet is a necessity anyway, so that you can reach people who can't travel to the physical site.

Berlin is probably the best site, since it will become the one real metropolis in Germany and everybody will be interested in having a presence there. But it is so flat there, and the food is not as good as it is in Munich. and it is bleak in the winter. And I don't know about the skinheads (I look Asian, so it is an issue.) And it is so far from Italy and Spain and France ...

9.) Would you connect a "Competence Center for Digital Culture" to an already existing institution?

Perhaps, if there is an institution that has successfully implemented a part of the program already (for instance already has set up education classes, or has a very good relationship to industry, etc.) and its goals fit right in with the goals of the program. But there are bound to be power conflicts ...



13. December 1998

The links underlying IT and the technological advancement are altering both the limits human beings have between themselves (as a cultural custom), and the limits between human and machines. It is chaotically changing our way of perceiving the world. Does it really belong to our evolution the way we adapt ourselves to this new techno-habitat? IT means new relations among body and human identity, bodies and bodies, bodies and machines.

IT proposes with vehemence, in the information era, the major issue of connections. New media act on the environment, on the surroundings, on the landscape. Creativity can mainly be expressed by its capability of adapting to environmental surroundings. Arts support the human vocation of experimenting. Arts are inclined to shape life, just alike science and history, carrying out (as Ernst Cassirer says) a symbolic transformation of the experience. Does the machine perceive for itself, or does it do with another "organism" with which the machine is symbiotically connected with?

IT gives more opportunities and also make much more complex the long term relation between play and culture (see the "Homo ludens" by Johan Huizinga). The cognitive and symbolic role of the game is part of the labyrinthical layout, by now taken for granted, of the nets. Is the metaphor of a labyrinthical status today overcoming the post-modern one?

Artists, by producing their artworks, are covariant elements of the community they become part of. They have to be more and more capable of creating connected ecosystems in a biosphere which is both symbolic and technically functioning. Art for artists is an aim. Artists have to give a critical contents to the new media. As in the kinetic model, the behavior of masses is only probable, not certain. Many media artists know that well.

Being impossible to establish a German Centrum for Digital Culture in a socially and culturally dramatic place like Königsberg, ex-Prussia, ex Soviet Union town, but still the town where Kant was born... (it is difficult to forget that a work of art is a sensuous object, based on an aesthetic sensibility, a symbol, something representing something else: a moral principle?), why not Rostock?

30. Juli 1998

Hallo Monika,
leider stehe ich wieder mal unter ziemlichem Zeitdruck und habe nicht die Muse, den doch sehr umfangreichen Fragenkatalog detailliert zu beantworten.

Ich habe aber eine keine Datei angehängt, die einige meiner Standpunkte zur Vernetzung von Kunst und Wissenschaft beinhaltet.

Das kleine Paper war der Leitfaden für einen Vortrag, den ich in Boppard auf Einladung des Innenministeriums gehalten habe zum Thema "Kunst und Kultur in der Informationsgesellschaft".

Herzlich, Georg

Neue Medientechnologien als Nahtstelle zwischen Kunst und Wissenschaft?

Künstlerische Praxis, die die neuen Informations- und Kommunikationstechnologien (Internet, Multimedia, Interaktive Medien, etc.) nutzt, erforscht und durch ihre eigene Arbeit vorantreibt, ist noch relativ jung und instabil. Erst seit wenigen Jahren gibt es künstlerisch akzentuierte akademische Einrichtungen die Ausbildungen, Fellowships und andere praktische Arbeitsmöglichkeiten in diesen Bereichen anbieten. Politik und Industrie beginnen gerade erst die Bedeutung der Medienkünstler und ihrer Arbeit für "das Projekt Informationsgesellschaft" zu erkennen. Nie in Frage gestellt und schon immer als förderwürdig erachtet wurde die Funktion der Künstler als Warner und ausgleichendes Gegengewicht zu gesellschaftlichen und technologischen Hauptströmungen. Künstler stellen andere Fragen an die Technologie als Ingenieure, Wissenschaftler und Betriebswirte. Sie stehen rein kommerziellen Projekten von Natur aus kritischer gegenüber und verhindern so, daß Kultur ausschließlich als Unterhaltung und Geschäft verstanden wird, sondern als politisches, soziales und sinnliches Anliegen. Auch die ästhetische Kompetenz der Künstler und deren Bedeutung für die Entwicklung der neuen Technologien ist weitgehend unumstritten. Industrie und Forschungseinrichtungen richten immer häufiger Kooperationsangebote an technisch versierte Mediengestalter und -künstler um Interfaces, Netzapplikationen und VR-Technologien mit ihnen gemeinsam zu entwickeln. Sie beginnen wahrzunehmen, daß Medienkünstler fortgeschrittene Anwender von neuen Technologien sind und ihre Ideen, Erfahrungen und Arbeitmethoden sehr wertvoll für Hard- und Softwareentwickler sein können. Umgekehrt haben viele junge Kreative erkannt, daß angesichts des technischen Fortschritts

veränderte ästhetische Strategien in der Kunst erforderlich sind und sie als Künstler aktiv an der Entwicklung der neuen Medien teilnehmen müssen, um gesellschaftlich relevante Felder nicht den auf Massenwirksamkeit, Gewinn und Entertainment ausgerichteten Kartellen zu überlassen. In der Konsequenz - und dies ist für mich das eigentlich Bemerkenswerte - meldet sich eine wachsende Zahl von Künstlern zu Wort, die die neuen Informations- und Kommunikationstechnologien nicht nur ernst nehmen und sie als ihr persönliches künstlerisches Ausdrucksmittel sehen, sondern sich mit der Rolle des untergeordneten Kollaborateurs der Wirtschaft nicht zufrieden geben und selbst versuchen technische und wissenschaftliche Entwicklungsziele zu formulieren und sie mit eigenen Mitteln zu erreichen. Erste kleine und teilweise private Medienlabore finden Anerkennung von künstlerischen Kollegen, erfahren aber gleichzeitig reges Interesse aus Industrie und Wirtschaft.

Kunst und Wissenschaft sind zwei in langer Tradition stehende, gesellschaftlich wie politisch etablierte und geförderte Bühnen des Experiments. Die durch die wirtschaftlich forcierten Medientechnologien gerade neu entstehende Berührungsfläche zwischen beiden sollte als Chance verstanden werden, diese beiden grundsätzlich verschiedenen Modalitäten des Experimentierens in ein neues Verhältnis zueinander treten zu lassen. Natürlich gibt es klare Unterschiede in den jeweiligen Zielsetzungen und Vorgehensweisen und diese Differenz soll weder aufgelöst noch verwischt werden. Moderne Wissenschaft versucht, mehr Klarheit und benennbares Wissen in die Welt zu bringen und verfizierbare bzw. rekonstruierbare Gesetzmäßigkeiten der Natur aufzudecken, die dann - so zumindest die Hoffnung - in ihrer Applikation in beherrschbare und zuverlässige Methoden und technische Produkte umgesetzt werden können. Während in der Wissenschaft das Ideal der Vorhersagbarkeit bzw. der Beherrschbarkeit im Vordergrund steht, ist das künstlerische Experiment weder zweckgerichtet noch ist es auf die Wiederholbarkeit eines meßbaren Ergebnisses ausgelegt. Medienkunst und Medienwissenschaft sind aber vage verbunden im Anliegen und den Objekten ihrer Forschung. Beide ringen mit dem Geheimnisbehafteten und den unerklärten Phänomenen unserer Wahrnehmung. Die Wissenschaft versucht die Geheimnisse zu lüften, d.h. sie gewissermaßen zu entzaubern, die Kunst dagegen sie zu generieren oder mit den Mitteln der Ästhetik und der Sinnlichkeit zu erforschen und zu transformieren. Mehrdeutigkeiten und nicht Identifizierbares werden in der Kunst nicht eliminiert, sondern notfalls verstärkt, um sie auf neue Weise wahrnehmbar zu machen.

Die Industrie erfindet, auf der Basis wissenschaftlicher Erkenntnisse und oft in direkter Zusammenarbeit mit Wissenschaftlern, neue Technologien und stellt damit prinzipiell auch künstlerisch interessante Experimentierfelder und Räume bereit. Jedoch werden vielversprechende Ansätze und Ideen häufig sofort industriell vereinnahmt und sehr früh einseitig kommerziell vorangetrieben. Freiraum für künstlerisches Experi-

ment und interdisziplinäre Auseinandersetzung bleibt die Ausnahme. Hier setzt die Kritik der Medienkünstler an den neuen Medientechnologien und den dahinterstehenden wissenschaftlichen Paradigmen an. Aus diesem Grund sind in den letzten Jahren eine Reihe von interessanten, auf privaten Initiativen gegründete Labore entstanden, die versuchen, sich neben den akademischen Institutionen oder kommerziell orientierten Unternehmen zu behaupten. Während die am wirtschaftlichen Erfolg orientierten Projekte und Fragestellungen in den Bereichen Multimedia, Kommunikationstechnologie und Entwicklung neuer Mensch-Maschine-Schnittstellen nach meiner Einschätzung sowohl in wissenschaftlicher, als auch wirtschaftlicher Hinsicht durch akademische und industrielle Förderprogramme enorme finanzielle und infrastrukturelle Unterstützungen erfahren, bleiben diese künstlerischen Initiativen trotz ihrer Erfolge bisher weitgehend unbeachtet.

Damit Medienkünstler die neuen Medientechnologien im skizzierten Sinne, d.h. kulturell, technologisch und ästhetisch mitgestalten und prägen können, müssen verschiedene Rahmenbedingungen erfüllt und vielschichtige Ressourcen bereitgestellt werden.

Erstens: die Ausbildung im Bereich der neuen Medien muß gestärkt und bisherige Schwerpunkte in der Lehre müssen verlagert werden.

Zweitens: für Künstler müssen ausreichend Zugangsmöglichkeiten zu den neuen Technologien geschaffen werden.

Drittens: künstlerische Projekte, auch außerhalb der akademischen Institutionen, müssen verstärkt finanziell gefördert werden.

Viertens: das künstlerische Urheberrecht muß, um unnötige Behinderungen zu beseitigen, an die neue Situation angepaßt werden.

Zu Erstens: Ausbildung

Das Problem der Ausbildung in den neuen Medientechnologien ist nicht vorrangig eine Frage der Bedienung von Werkzeugen und Geräten, sondern eine Frage der Inhalte, Ideen und der Fähigkeit zur kritischen Reflexion. Gefördert werden darf nicht länger die bloße Bereitstellung von Computern, Software oder mäßig kompetenten Lehrpersonal, dessen Hauptaufgabe der Abbau der Computerscheu und Technikfeindlichkeit von Schülern jenseits der vierzig ist. Die Aufgabe der Vermittlung von Medienkompetenz, die sich in der Bedienung von Werkzeugen und der Verringerung von Technikängsten erschöpft, wird sich bei der gegenwärtig heranwachsenden Generation von Kindern und Jugendlichen in dieser Form nicht mehr stellen. In Zukunft muß der kreative und kritische Umgang mit Computern ins Zentrum der Lehre rücken. Wissenschaft und Kunst müssen auf neue Weise bei der Ausbildung in den neuen Medientechnologien zusammenfinden. Es gilt, Lehrkonzepte zu entwickeln, die die Vermittlung technisch/wissenschaftlicher Kompetenz jenseits

der Bedienung einzelner Programme verbinden mit künstlerisch/kreativen Arbeits- und Denkweisen.

Die neuen Medientechnologien stellen sich aber nicht nur als Lernproblem dar, sie fördern umgekehrt auch neue Wege des Lernens (bzw. die Besinnung auf alte Wege). Der Einsatz von Multimedia und Netzdiensten in Schulen und Universitäten kann Ressourcen freimachen für die wirklich wichtigen Aufgaben der Lehre. Eineinhalbstündige Vorlesungen, in denen lediglich Buchwissen auf Tafeln rekapituliert wird, sind vollkommen anachronistisch. Durch wissenschaftlich sorgfältig und pädagogisch korrekt aufbereitetes, multimediales Lehrmaterial sind solche Veranstaltungen in Zukunft weitgehend obsolet. Das heißt im Umkehrschluß nicht, daß Professoren und Lehrer überflüssig sind, sondern im Gegenteil, daß dies als Chance verstanden werden muß, Lehre wieder direkter und persönlicher zu gestalten. Begeisterung, Leistungsbereitschaft und Kritikfähigkeit werden im direkten Kontakt und der persönlichen Auseinandersetzung mit den "Meistern des Fachs" viel stärker gefördert als durch die Unnahbarkeit, die Mammutvorlesungen ausstrahlen.

Zu Zweitens: Zugang zu den Technologien

Die Investition von Geld und Energie in die Ausbildung von Medienkünstlern ist Verschwendung, wenn nicht geeignete Anschlußkonzepte entwickelt werden. Solange die Künstler in der Ausbildung stehen, d.h. in den Instituten arbeiten und lernen, haben sie wahlfreien Zugriff auf Pools von teuren und modernen Medienwerkzeugen. Computer, Software, Drucker, Scanner, Kameras, Schnittplätze und vor allem die technisch kompetente und kontinuierliche Wartung, Pflege und Betreuung der Maschinen und Programme sind dort ganz selbstverständlich gewährleistet. Nach Beendigung der Ausbildung verlieren die jungen Künstler dann abrupt jeden Zugang zu den Werkzeugen ihrer Arbeit. Bereits jetzt sind viele Künstler, die begonnen haben sich auf die neuen Technologien einzulassen und nun von den digitalen Geräten abhängig sind, in der Situation, Medienkünstler ohne Medien zu sein. Die Künstler werden damit entweder gezwungen in die Medienindustrie zu gehen, mit allen Konsequenzen die das für die künstlerische Freiheit bedeutet, oder können bestenfalls die Projektideen mit minderwertigen Werkzeugen und den einhergehenden Qualitätseinschränkungen realisieren. Meist müssen geplante Projekte jedoch ganz aufgegeben werden. Aus diesem Grund versuchen viele Medienkünstler solange wie möglich in den Instituten verankert zu bleiben oder sind Wanderer zwischen den wenigen Medieninstituten mit künstlerischem Fokus. Es gibt allerdings keine Institute die permanenten Aufenthalt zulassen, der aber nötig ist, damit die Künstler ihre Arbeit und ihre Ausstellungen längerfristig planen und durchführen können.

Ein erster Schritt könnte die Öffnung der Rechenzentren für Künstler und künstlerische Projekte sein. Diese in der Regel gut ausgestatteten Einrichtungen mit breitbandigen Netzzugängen haben ohnehin einen Teil ihrer ursprünglichen Aufgaben durch

die Dezentralisierung der Rechenkapazitäten verloren. Damit würde zwar nicht sichergestellt, daß alle künstlerischen Projekte realisierbar werden, da oft Spezialequipment für die Realisierung unkonventioneller Projektideen erforderlich ist. Jedoch würde bereits der freie Zugang zu den Netzen und Informationstechnologien für die Künstler eine bedeutende Verbesserung der jetzigen Situation darstellen.

Ein weitergehender Schritt ist die Förderung privater Initiativen von Künstlern. Projekte, die den längerfristigen Zugang und die Partizipation von Künstlern an den Medientechnologien zum Ziel haben, sollten dabei stärker gefördert werden als einmalige Events. Vielerorts entstehen in Reaktion auf die schwierige Situation kleine private Medieninstitute abseits des akademischen Betriebs, in denen freie Künstler und Wissenschaftler an Netzprojekten, VR-Applikationen oder neuen Interfaces arbeiten. Diese Zusammenschlüsse sind aus verschiedenen Gründen sinnvoll und förderungswürdig. Viele teure Geräte oder auch Software lohnen nur die Anschaffung, wenn sie gemeinsam genutzt werden. Computer, Peripheriegeräte und Software brauchen Betreuung und Wartung die teuer ist und Spezialkenntnisse abverlangt. Die Geräte veralten sehr schnell und müssen in relativ kurzen Zyklen erneuert werden, usw. Neben der Bereitstellung des Maschinenparks muß vor allem der Betrieb dieser Labore durch Fachkräfte gefördert werden, damit die Künstler sich auf ihre kreative Arbeit konzentrieren können. Viel wichtiger aber ist, daß in diesen Laboren künstlerische und kulturelle Fragestellungen mit technischen und wissenschaftlichen Positionen durchsetzt sind. Künstler, Gestalter, Wissenschaftler, Musiker, Programmierer arbeiten zusammen und bringen ihre jeweils spezifischen Kenntnisse und Arbeitsmethoden ein, um unkonventionelle und wirksame Modelle der Kooperation, Interaktion und Kommunikation zwischen Mensch und Maschine zu entwickeln. Damit sind wir bereits bei Drittens, der Förderung künstlerischer und interdisziplinärer Projekte.

Zu Drittens: Förderung künstlerischer Projekte
Künstlerische Projekte brauchen mehr Förderung und Unterstützung durch die öffentliche Hand. Wichtig und als Ergänzung zu Punkt zwei gilt, daß nicht nur die Maschinen und Technologien gefördert werden sollten, sondern vor allem auch die Menschen. Wir erleben derzeit häufig die groteske Situation, daß zur Deckung der technischen Anforderungen künstlerischer Projekte, die erforderlichen Mittel ohne große Anstrengung eingeworben werden können, die Künstlerinnen und Künstler, die die eigentliche Arbeit ausführen, aber keine finanzielle Unterstützungen erhalten.

Neben der Etablierung politischer Rahmenbedingungen und geeigneter Förderstrukturen, sollte ein neues Verhältnis zwischen Kunst, Wissenschaft und Wirtschaft gesucht werden. Wünschenswert wären, (1) sich gegenseitig verstärkende Beziehungen, in denen Kunst, Wissenschaft und auch Industrie voneinander lernen und Vorteile aus den Fähigkeiten und Fort-

schritten des anderen ziehen. (2) Produktive Konstellationen, in denen alle Parteien autonom bleiben und nicht vom jeweils stärkeren Umfeld versklavt werden. (3) Experimentelle Freiräume für Künstler, aber derartig, daß der industrielle Partner nicht nur als Geldgeber und Bereitsteller des technischen Know-Hows gesehen wird, sondern aufgefordert wird, Beiträge zu den Inhalten zu leisten.

Zu Viertens: Urheberrechte

Internationale Vernetzung und globale Informationsdienste eröffnen neue Chancen des kulturellen Austausches. Netzkünstler zu sein bedeutet aber vor diesem Hintergrund, daß das Werk an jedem beliebigen Ort und jederzeit ohne Wissen des Urhebers kopiert und kommerziell verwertet werden kann. Auch hier zeigen sich neue Parallelen zwischen Kunst und Wissenschaft. Künstler finden sich hier in einer den Wissenschaften vergleichbaren Situation. Sobald eine Arbeit publiziert ist, gilt sie in gewisser Weise als Allgemeingut und kann von allen verwendet werden. Für Künstler ist diese Erfahrung neu und wird deshalb kontrovers diskutiert. Einigkeit besteht bei allen Beteiligten darin, daß das gegenwärtige Urheberrecht unzureichend ist. Nationale Lösungen, die vielleicht schnell erreichbar wären, nützen hier allerdings wenig. Die Globalität des Netzes und der neuen Informationsdienste erfordert internationale Vereinbarungen.

27. Aug. 1998

1.) Digital Culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture?

I design images, bodies and spaces in virtual environments which try to communicate and question with real life and people within organic forms.

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

I start teaching Media Design at Technical Fachhochschule in Berlin. I research about representations and avatars in VR and Multimedia, gender related.

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other?

Which possibilities do you see for yourself?

Media arts and design salon online with examples of work in specialized topics and fields.

4.) agents and partners

Which of the following cooperations seem to be fruitful for you? With whom did you already cooperate successfully?

companies (NTT, Mercedes Benz), VPRO television (CU Seeme session online with David Blair in NY), ISEA, Siggraph ..

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others?

avatar related research (need, and soon offer)



6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level?

exchange programs, post docs, workshops, courses

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture?

Internet, design and art related sites, I.D. mag and others, Books, Imagina, Ars Electronica, Siggraph, ISEA etc.

How should a "Competence Centre for Digital Culture" present its activities to the public?

discussion forum online, workshops from Experts, and updated CD Roms with work samples once every half year.

8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Koeln, Muenchen, Hamburg, Internet) and why? Which criteria have to be fulfilled?

criteria: a cultural city with more than just the center, to attract visitors from everywhere, the center should be a bit outside the city though for workshops to take place. Berlin would be a good choice. Of course the Internet is the place anyhow.

9.) Would you connect a "Competence Centre for Digital Culture" to an already existing institution?

One should use the already existing centers, institutions for support and knowledge, but the center should develop its own identity and character.

7. Aug. 1998

1.) Digital Culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture?

Being a netizen since 1988, active in several Internet related affairs writing about the Internet and Digital Culture for both online and offline media and working as a New Media consultant my role oscilates between scanning the current state of digital cultures and pushing forward the evolving digital lifestyles to new frontiers.

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

Working as a Media Agency we analyse trends of digital culture, publish our findings in print- media and tv, give reports to conferences etc. Working as New Media/Internet consultants we provide research on these trends for companies and institutions and engage in all kinds of online communication with a strong focus on online/virtual communities.

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other?

From all their respective points of view and fields of activities more "common playgrounds" are certainly needed, e. g. all kinds of forums, networked community centers are necessary, mailing lists, online conferences and maybe even "F2F" real world focal points like an annual conference could be helpfull.

Which possibilities do you see for yourself??

all of the above

4.) agents and partners

Which of the following cooperations seem to be fruitful for you?

- individual persons from the field of culture and technique -> Yes
- companies as sponsors -> Yes
- universities

- centers of research -> Yes
- foundations -> Maybe
- cultural institutions and programmes -> Maybe
- EU or other project orientated support -> Yes

With whom did you already cooperate successfully?

individuals, companies, research institutes etc.

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others?

- exchange of informations at congresses, fairs, festivals -> Yes
- partnerships with mass media -> Maybe
- digital news boards and news letters -> YES
- communication within virtual communities -> YES
- arrangements of experts through agencies -> Maybe
- arrangement of other resources like ... through agencies

What cooperation do you offer or need?

Mailing lists, active part in online/offline conferencing

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level?

- exchange programs -> Yes
- traineeships -> Yes
- workshops/courses for experts -> Yes
- ... Reports, articles etc.

Which of the categories above would be relevant to you for acquiring new skills?

All kinds of researchable information

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture?

Through mailing lists, news groups, personal mails and meetings, websites and conferences.

How should a "Competence Centre for Digital Culture" present their activities to the public?

Online: website, mailing lists, discussion groups
Offline: annual conference

8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Koeln, Muenchen, Hamburg, Internet) and why?

Internet for any reason; Köln as an evolving center for media-activities in Germany.

Which criteria have to be fulfilled?

Independence from political and commercial interests, experience in online communication, financing of adequate workspaces (e. g. up-to-date workstations, sufficient connectivity / bandwidth) and personnel by public and/or private sponsors.

9.) Would you connect a "Competence Centre for Digital Culture" to an already existing institution?

NO, well, maybe to the Goethe institutes ...

Nachtrag

WHERE IS A PLACE FOR A CAT?

Internet for any reason; Köln as an evolving center for media-activities in Germany. Which criteria have to be fulfilled? Independence from political and commercial interests, experience in online communication, financing of adequate workspaces (e.g. up-to-date workstations, sufficient connectivity/bandwidth) and personnel by public and/or private sponsors.



Vaccarino, Giorgio

31. Aug. 1998

Hi Monika,

sorry for my retard in answering. Thank you for having involved me in the Center for Digital Culture project. I'll try to answer to your very interesting questions as soon as possible. Bye,

Giorgio

PROGETTO CYBERARSLAB
Giorgio Vaccarino

5. Sep. 1998

What is Digital Culture ? - A culture centered around communication technologies.

How does it change our future live? - We become acutely aware of our interdependence and our need to be connected.

What do artists, designers and scientists need to work for the future society of knowledge? - We should work on breaking down disciplinary boundaries and develop a system that actively asks questions rather than seeking to formulate definite answers.

What kind of opportunities do public institutions offer? - access to technology and culture.

What is the influence of the economy? - Economy defines how we function in society.

What do we miss? - TIME.

How can we finance to work on it? - No an easy answer.

1.) Digitale Culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture?

I work actively on developing a multidisciplinary research environment in which artists are respected equally to other research disciplines.

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

University of California has a number of people in various disciplines who are starting to work together outside of their disciplines yet contribute to it. The strength of the institution is that it is possible to extend out and work collaboratively across disciplines. The weakness is that it is too large and sometimes too bureaucratic.



3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other? - Which possibilities do you see for yourself?

I find that an idea can act as a catalyst to bring people together to discuss the impact from different perspectives. If multidisciplinary research and creative activities were supported more, there would be much more of this kind of work.

4.) agents and partners

Which of the following cooperations seem to be fruitful for you? -With whom did you already cooperate successfully?

Universities, Sponsors and Centers of Research. I find cultural institutions (in this country) to be the slowest to support work that is not clearly defined as "art".

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others?

I am working on a research project that is trying to address this problem through development of an online mobile agent technology. See: www.arts.ucsb.edu/meme

6.) Opportunities for Production and Education

What kind of support do you offer for an exchange of ideas on an individual level? (Scholarships; prizes/competition; exchange programs; traineeships ; post docs; workshops / courses for experts)

- All of the above. (modest scale)

Which of the categories above would be/are relevant to you for acquiring new skills?

- scholarships and workshops

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture?

- Through international conferences and the net. (word of mouth)

How should a "Competence Centre for Digital Culture" present their activities to the public?

In all forms of media: Internet, TV, paper press.

8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Koeln, Muenchen, Hamburg, Internet) and why? Which criteria have to be fulfilled?

Berlin/Internet. Berlin has played an interesting historic role and seems to me to be the most appropriate physical place for such an institution/center. The Internet is a logical extension of this endeavour.

9.) Would you connect a "Competence Centre for Digital Culture" to an already existing institution?

Yes, to as many as possible who are striving to achieve a similar goal --this is critical!



2. Sep. 1998

General Point

It might be helpful to preface my response with an impression I have of the way things have developed in Britain over the past ten years. My point of view is that of an artist - a painter in my case - who got involved in computer graphics by accident, is self-taught, and independent of any state body or committee (e.g. the Arts Council) that offers its wisdom in this field. Because of lack of exhibiting opportunity in the UK, for the last ten years I have got involved with overseas organisations such as ISEA, Siggraph, and the Computerkunst exhibition series. I have also been writing articles on this subject for ten years, initially because of the hostility towards any kind of 'computer' art, but now find myself more often than not disagreeing with the developing official consensus about 'new media'.

My point is essentially that phrases such as New Media, Digital Culture, Electronic Art presuppose that we are dealing with a separate species of art, needing separate institutions to look after it, train students in it, and I suppose issue instructions (via competition themes) for what artists should do. While it may be true that there are new art forms, like art theme parks (Andre Heller's Meteorite centre in Essen is one I have visited, Images of the Future in Montreal is another), which are worthwhile, I don't think their claim to represent Future Art should be taken lying down. I feel the work being done in animation (e.g. Landreth, Beriou) where there is much less of a self-conscious 'futurology' and much more of an open approach to 'traditional' structure (narrative, character, theatre, song) is more significant.

In other words, as soon as an official body takes control, and more or less defines what is or isn't a significant category, we are in big trouble. In Britain a series of such bodies - FACT, ICA, LEA, each receiving a variety of public-funding/ commercial sponsorship sometimes seem to define this category as installation plus expensive video projector plus interactive plus Big Issue. The assumption is that what you see in the gallery comes to you courtesy of the funding people - who are advised by expert non-practitioners. What gets written out of the picture is the activity of the individual creator. Anyone who knows the field of what used to be called 'computer art' knows that many of the pioneers made their work on virtually home-made equipment. Artists such as Myron Krueger or Roman Verostko (to take two names at random) have inspired others not through their technology but through the refreshing idealism that accompanied it, the passion, the images.

Ironically, none of the pioneers recently shown at Siggraph, or who have featured in many other exhibitions overseas, will have been seen in England because their work now isn't Electronically Correct. (Doesn't involve cutting-edge equipment, or VietCong web sites). We have lost the open tolerance - these funding bodies don't favour animation or 2D electronic art because it confuses the question by being too like 'traditional' art. If they were seen to sponsor regular art they might lose their government backing. Equally, because artists, students have never seen a true variety, unedited by curators, of what is possible, 'electronic art' retains a bad reputation in the regular art world - to quote the Guardian's art critic, having less imagination than a dead light bulb. This makes the job of those of us who like to integrate and experiment with cross-over forms all the harder.

The forthcoming ISEA98 in Manchester/ Liverpool has already seen some of this conflict between anonymous, funded theme-setting committees (here the theme is Revolution and Terror) and individual artists coming out in the open. At an ISEA meeting at Siggraph in Florida last month the same question arose, of artists and their work feeling they were being marginalised by the promotion of 'theory', of academic 'research priorities. If institutions - in the case of ISEA98 newly-formed English universities - take control of festivals, conferences, it's probable that a superficial concept of 'radical art' will prevail.

To be more positive about the 'computer arts' in Britain I should stress that a magazine of that title has a massive circulation, far greater than any art magazine. It doesn't go very deep, and has PhotoShop tips, but indicates where any 'revolution is really coming from - I like to think it's coming up through the carpet. I write a regular column for a high-end computer graphics magazine (CGI, computer generated imaging) read by over 20,000 in the industry, (animators, effects, games, 3D, etc), and am often struck by the creativity of this field. Instead of pronouncing on high, or being patronising about 'popular' culture, official bodies should pay attention to the world of PlayStation. (I say this because several visitors to our house in London, supremely expert artist/programmers from the USA or Japan, were just overawed by my nine-year old's fluency... a common anecdote I'm sure).

At the very least, any centre of expertise in this field should have a set of principles pinned to the wall. First, to undertake not to define the field; to keep the door open to a variety of possible forms; to fight prejudice, not enforce it. Second, to admit that it's as clueless as anyone else about the future... never use a phrase such as 'bridge to the future' because that implies you're already there. Third, somehow to avoid talking about funding, and admit that great art has been done with a pencil; avoid going exclusively for high prestige big budget proposals. Fourth, respect the independence of the artist. Five,



when you have to judge what's good and what's bad, have no system or formula. just go on how it feels. Sixth, be patient.

Specific questions and answers if not already covered:

1.) Digital Culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture?

As a marginal prospector, following my nose. I write on the subject too, often to challenge some definition of 'digital culture' that closes this or that door.

2.) Fields of Art and Media, target groups, trends

Please describe you or your institution's profile of activities.

Painting with the computer. I am also writing a book on painting and the computer for a popular audience.

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other? - Which possibilities do you see for yourself?

I am UK branch representative for ISEA, but haven't achieved anything significant in that role. Big conferences work best, and at present Siggraph seems the best. Email is essential now, but I feel that physical magazines have a large role too... give permanence, authority, and illustrate work. What is badly needed is a decent international magazine in this field, one that isn't too 'intellectual' and that taps into the amateur market, mentioned above.

4.) agents and partners

Which of the following cooperations seem to be fruitful for you?

With whom did you already cooperate successfully?

As mentioned above I think it's possible and sometimes necessary to fly solo here. The best work I see is usually essentially the work of one person, often without sponsorship of any kind. Definitely the worst has been the funded work (e.g. ISEA97 Chicago). I am currently negotiating still with major UK TV company, for still image installation in their offices. I much prefer dealing with 'real-world' situations, with real criteria, requirements, rather than 'cultural' or university agendas.

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others?

What cooperation do you offer?

The Colville PLace Gallery in London is a new gallery for digital art, almost an agency, and what I would like to see is a way that work could be more easily circulated in Europe from gallery to gallery. Also a magazine (which they have mentioned as a possibility). Also easier communication/exchange from university to university in Europe, sharing of visitors from the USA for example. (e.g. Joan Truckenbrod in London late October for show at Colville PLace, could do lectures..)

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level?

I could do 2D workshops. The problem (I teach p/time UCE, Birmingham) is the lack of supportive context. If I want to teach animation, v. basic. My non-computer colleagues think that 1 day about covers it.

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture? How should a "Competence Centre for Digital Culture" present its activities to the public?

Through magazines like Rhizome, though it hasn't interested me much recently, being mostly about web art and funding issues. I think 'digiterati' can make the mistake of thinking that virtual meeting-places are a substitute for the kind of chance encounters you get at a conference. Again, I think a physical, multi-lingual magazine, well-illustrated, would do a lot of good.

8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Koeln, Muenchen, Hamburg, Internet) and why? Which criteria have to be fulfilled?

Koeln - lovely museums.



DIGITALE KULTUR

Wie arbeiten Künstler und Techniker an der Entwicklung der digitalen Kultur?

Sie stellen Kulturgüter her (Kunstwerke, Techniken). Beide Berufsgruppen geben ihren kritischen Beitrag zu Kultur und Technik ab.

Was brauchen Künstler, Gestalter und Wissenschaftler?

Lebensunterhalt, Arbeitsmittel, eine anregende Arbeitsumgebung

Welche Rolle nimmt die Wirtschaft ein?

Na, die soll das Ganze bezahlen, natürlich.

Was fehlt?

Oft fehlt gegenseitiges Verständnis.

Unsere Kultur wird immer stärker durch digitale Kommunikation geprägt. Künstler, Wissenschaftler und Gestalter arbeiten an Produkten und Reflexionen neuer Techniken. Aber arbeiten die Vertreter der unterschiedlichen Disziplinen innerhalb ihrer eigenen Fachgrenzen oder bilden sie interdisziplinäre Gemeinschaften, die regelmäßig Wissen und Erfahrung austauschen?

Es gibt nur sporadisch Austausch, etwa in bestimmten Kreisen auf Medienkunstfestivals, Symposions, etc.

1.) Digitale Kultur

Wie verstehen Sie Ihre Rolle als Künstler / Wissenschaftler / Institution / Firma in der Entwicklung einer digitalen Kultur?

Als Wissenschaftler und Techniker stehe ich im Dialog mit Künstlern und gestalte mit ihnen digitale Medien. Als universitärer Lehrer vermittele ich Erkenntnisse und Grundlagen.

2.) Kunst-/Medienfelder, Adressaten, Tendenzen
Bitte beschreiben Sie Ihren Arbeitsbereich oder das Profil Ihrer Institution.

Fach Kulturinformatik im Studiengang Kulturwissenschaften der Uni Lüneburg, im Zusammenhang mit dem Rechenzentrum der Universität Lehre und Forschung regelmäßige Kontakte zu Künstlern über das Fach Kunst im kulturwiss. Studiengang, diverse Kunstprojekte mit digitalen Medien

3.) Untersuchungsbereich und Kontext

Wie können Künstler, Wissenschaftler, Institutionen und Unternehmen erfolgreich miteinander kommunizieren und voneinander profitieren? - Welche Möglichkeiten sehen Sie für sich selbst? - Im Rahmen von universitären Projekten ist dies bereits geschehen. Es bedarf dazu der Projektfinanzierung.

4.) Akteure & Partner

Wer interessiert Sie als potentieller Kooperationspartner? (Einzelne Personen aus Kultur und Technik; Projektförderung durch Kultursponsoring; Hochschulen; Forschungszentren; Stiftungen; Kulturinstitute und -förderprogramme; EU oder andere Projektförderungen; Ministerien) -ja

Welche konkrete Partnerschaft war für Sie bereits erfolgreich?

- Kontakte mit den Künstlerinnen und Künstlern
- Renée Green
- Arnold Dreyblatt
- Anna Oppermann

5.) Aufbau neuer Strukturen für "Digitale Kultur"

Welche Organisationsstruktur halten Sie für Kooperationen mit kreativen Kräften wünschenswert?

1. Inhaltlicher Austausch durch Symposien, Ausstellungen, Messeauftritte ... ja
 2. Vernetzung peripherer Orte ins aktuelle Mediengeschehen ja
 3. strategische Partnerschaften mit Forschungsinstituten, Hochschulen und Firmen für gemeinsame Projekte und zur Nutzung von Ressourcen ja
 4. strategische Partnerschaften mit Massenmedien: eher nein
 5. Informationsbörse ja
 6. Newsletter ja
 7. Virtual Communities eher nein
 8. Expertenvermittlung ja
 9. Agentur eher nein
- Einbindung von Printmedien in die Öffentlichkeitsarbeit manchmal

Welche Kooperationen können...

Symposien, strategische Partnerschaften, Expertenvermittlung,
Drittfinanzierte Projekte

6.) Produktions- und Ausbildungsmöglichkeiten

Welche Förderungen für einen interdisziplinären Technologie-, Bildungs- und Wissenstransfers können Sie anbieten oder sind für Sie von Interesse?

Austauschprogramme; Praktika/Hospitanz; Weiterbildungen/Seminare/Workshops

7.) Beobachtung der inter-/nationalen Entwicklung

In welcher Form verfolgen Sie die Aktivitäten anderer Kollegen / Firmen / Institutionen?

Presse und Newsletter, Gespräche

Wie sollte ein "Kompetenzzentrum Digitale Kultur" auf seine Aktivitäten hinweisen?

Durch Ankündigung von Wettbewerben, Stipendien, Arbeitsmöglichkeiten

8.) Standort(e)

Wo könnten Sie sich eine solche Einrichtung für "Digitale Kultur" vorstellen? Internet, Berlin, Köln, München, Hamburg ...? Warum dort?

Einen Teil davon könnte ich mir in Lüneburg vorstellen, weil dort Ressourcen (Rechen- und Medienzentrum), Interesse und Kompetenz vorhanden sind.

Welche Kriterien müßten erfüllt sein?

Finanzierung müßte sichergestellt sein

9.) Sehen Sie Möglichkeiten das "Kompetenzzentrum für Digitale Kultur" in Ihrer Einrichtung einzubinden bzw. zu beherbergen? - ja, s.o.

2. Oct. 1998

1.) Digital Culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture?

I work as a scientist in the research lab of a consumer electronics company (philips). I'm particularly interested in those factors that affect pleasure and ease-of-use users have in products. At the moment more and more products get digital components and substantial amounts of software, so the flexibility to adapt the products to personal and popular taste will increase. Thus it will be possible for digital products to follow personal tastes in (digital) culture.

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

I mainly do research into the possibilities to enhance the ease-of-use and pleasure users have with consumer electronics products. We try to come up with creative ideas for user interfaces in cooperation with our colleagues from the design department, evaluate their usability and acceptability. We also try to assess which of the creative ideas is feasible now in a consumer product, which will be in the near future, and which seem impossible for quite some time.

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other? - Which possibilities do you see for yourself?

I found that the only way artists and scientist can communicate is if they work on one project, and even then it is difficult, because of the diverse frames of mind they have been trained to use. Personally, as I'm a typical scientist, I'm interested in cooperating with the artists, as I acknowledge the visionary role of the creative ideas. Also for the down-to earth topic of consumer electronics, I think products can greatly benefit if they carry bits of culture as well as bits of electronics... and there is another -now strictly personal- interest of mine: I'm still intrigued by the different approaches scientists and artists take to the same issue, and I'm curious to learn more about that, because in my view, these different approaches should be able to complement each other in a very beneficiary way.

4.) agents and partners

Which of the following cooperations seem to be fruitful for you?

1. individual persons from the field of culture and technique
2. cultural institutions and programmes

With whom did you already cooperate successfully?

successfully, but at the cost of a lot of misunderstanding: my colleagues from the design department.

successfully: with various research institutions and businesses in various EC-funded projects

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others?

- exchange of informations at congresses, fairs, festivals
- partnerships with research institutes, universities and companies for cooperation and exchange of resources

What cooperation do you offer?

Within EC projects, we maybe could help investigate how bits of digital culture can be brought to everyday life in everyday products.

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level?

we might be able to offer a interesting environment for students' internships

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture?

Through mass media; some spills out to the conferences i happen to visit.

How should a "Competence Centre for Digital Culture" present their activities to the public?

Through exhibitions and festivals, a highly interactive website, with announcement of events with the help of mass-media.

8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Köln, München, Hamburg, Internet) and why?

Köln, Internet

Which criteria have to be fulfilled?

- (V) preferably physically close to where i happen to live
(of course, why not)
- (VI) should have a good university nearby
- (VII) should be attractive for artists to live in

9.) Would you connect a "Competence Centre for Digital Culture" to a still existing institution?

no a priori objections, but care should be taken that neither scientists nor artists feel they are a minority...

28 Jul 1998

1.) Digitale Kultur

**Wie verstehen Sie Ihre Rolle als Kuenstler / Wissen-
schaftler / Institution / Firma in der Entwicklung einer
digitalen Kultur?**

Prof. Dr. Andreas Wiesand - Prof. fuer Kulturmanagement Uni
Hamburg, Leiter des Zentrum fuer Kulturelle Forschung, Bonn
und Generalsekretaer des ERICArts - Europaeisches Institut
fuer vergleichende Kulturforschung, Bonn (zukuenftig Amster-
dam/Strassburg/ oder Baden ?)

<http://www.artec.org.uk/ERICArts/>

<http://www.artec.org.uk/ERICArts/index2.html>

2.) Kunst-/Medienfelder, Adressaten, Tendenzen

**Bitte beschreiben Sie Ihren Arbeitsbereich oder das
Profil Ihrer Institution.**

...is an independent European institute with partners in all Eu-
ropean regions which undertakes comparative research in four
main areas: arts, cultural policy, the media and cultural deve-
lopment. Its mission is to use its research results, in-depth
analyses and documentation to: improve transparency for
transborder co-operation in European cultural affairs;
ensure systematic consideration of cultural dimensions and is-
sues in diverse policy areas such as social affairs, employment,
economics and competition, agriculture, communication, foreign
policy and education; provide more reliable links and tools for
applied and basic comparative research in the fields of the arts,
culture and the media and raise awareness of the contribution of
the arts and culture towards greater recognition of universal
principles and tasks such as equality, diversity and productivity.
ERICArts carries out its mission through the following main ac-
tivities:

1. ERICArts specialises in the impartial co-ordination of inter-
disciplinary and cross national research teams. The institute is
currently co-ordinating three major European wide studies for
the European Union:

Women in Arts and Media Professions: European Comparisons
for DG V (Employment, Industrial and Social Affairs) and the
Ministry for Family Affairs, Senior Citizens, Women and
Youth (BMFSFJ) and ELEA: Producing and Consuming Olives. A
Contribution to European Culinary Cultural Heritage for DG X
(Information, Communication, Culture and Audiovisual). This
is recognised as a sub-activity of the Institute's larger rese-
arch, "Intergration through the Kitchen: The European Project

"Compendium of Basic Facts and Trends in European Cultural Policy" (Council of Europe, in preparation).

2. The Institute initiates or assists empirical and qualitative comparative research in the arts, cultural policies and cultural development. Such research projects aim to produce practical results in diverse fields such as:

the future of labour markets in the arts, culture industries and the media; the socio-professional situation in the arts and media (including research on special groups such as women artists, young talents etc.); cuisine as an important element of cultural identity; language and minority (cultural) rights and; mechanisms and models of co-operation in Europe with an impact on culture (e.g. the "Cultural Awareness Clause" of the Maastricht Treaty (Art. 128, 4)).

3. ERICArts encourages a dialogue and exchange among researchers in Europe and with counter parts around the world, by means of conferences, publications, support to exhibitions and media programmes. For examples, the Institute co-organising the first North-South Conference on Cultural Research and Development, October 1998 in La Plata/Buenos Aires and supports the editing of the Handbook of Cultural Affairs in Europe (Baden-Baden: Nomos 1998). ERICArts was founded in 1993 and receives patronage from European and international institutions as the EU, the Council of Europe and the UNESCO as well as the national and regional governments, foundations and associations. The institute is supported by more than 60 researchers and institutions constituting the "Scientific Board" (non-profit association). Its work is co-ordinated by a Secretariat currently located in Bonn, Germany. Other experts and institutions from all European regions co-operate closely with the Institute.

Member's Expertise cultural heritage/history cultural policy documentation economy education/training international relations law linguistics/languages literature management studies media studies/communication performing arts

3.) Untersuchungsbereich und Kontext

Wie koennen Kuenstler, Wissenschaftler, Institutionen und Unternehmen erfolgreich miteinander kommunizieren und voneinander profitieren? Welche Moeglichkeiten sehen Sie fuer sich selbst?

Virtuelles Netz vorhanden! Experten vernetzen sich selbst, nicht aber die Wirtschaft. Sie ist auf Expertenratschlaege angewiesen. Vorschlag dt. Beraterzentrum fuer Ministerium fuer Bildung, Forschung, Kultur, Wissenschaft (und andere Ministerien)!

Politikberatung ist nicht moeglich mehr ohne multimediale Vernetzung - deshalb beispielsweise die Gruendung von ERICArts e.V.

Anforderungen an ein Kompetenzzentrum:

I. Allgemeine Arbeitsmarktsituation muss durch Multimedia/Zentrum fuer digitale Kultur verbessert werden!

II. Alle Genies/Supercracks muessen sich dort melden / registriert sein!

III. Erweiterung der Auftragsfelder fuer Kuenstler durch digitale Medien!

Kuenstlerspezifische neue Marktfelder muessen gefunden werden, die es noch nicht gibt: z.B. Siemensberater.

4.) Akteure & Partner

Wer interessiert Sie als potentieller Kooperationspartner? - Alle

Welche konkrete Partnerschaft war fuer Sie bereits erfolgreich? Ministerium/EU ect.

5.) Aufbau neuer Strukturen fuer "Digitale Kultur"

Welche Organisationsstruktur halten Sie fuer Kooperationen mit kreativen Kraeften wuensenswert?

Kompetenzzentrum fuer digitale Kultur ist ein Ort wo Kompetenz ueber neue Medien/Digitales sich buendelt. Muss verbunden sein mit Kultur, Industrie, High Tech, Globalisierung. Es muss eine Auflistung ueber vorhandene europaeische/deutsche Ressourcen geben. Es muss vermitteln - als Vermittler taetig sein. Es muessen flexible Teams (Kuenstler / Techniker / Wirtschaft) zeitweilig projektabhengig zusammenbringen. Es muss internationale Schulen/Hochschulen - Projektbedingt - vernetzen. Sinnlos ist eine fiktive Medienindustrie wie High Tech Center Babelsberg oder Trickfilm Oberhausen -> zu gross, zu unflexibel

1 x jaehrliches Screening, zu dem sich alle Partner/Akteure treffen (siehe Siggrap/Ars electronica / Imagina / Isea / Cyberconf / Interaktiv) => - Infokontaktboerse von Wirtschaft und Kuenstlern - Arbeitsmarktboerse verteilt uebers Jahr in versch. Staedten oder jedes Jahr in einer anderen Stadt!!

KOMZ soll Vergabestrukturen entwickeln fuer Foerderungen!

- neue, flexible Strukturen
- Netzstrukturen
- flexible EU Foerderung
- Kommunikation(sOrte: Amsterdam-Bonn) mit neuen Medien

Noetig sind: Sponsoren; Sponsor bekommt Spendenquittung ueber Gemeinnuetzigkeit!

Foerdergesellschaft springt ein mit Spendenquittung bzw. Vermittlungsauftrag (fuer 0,5 %) und uebergibt die Mittel zu 99,5 % an das Projekt oder an CAT oder an die Kuenstler ...

Gemeinnuetzige GmbH hat Vorteile (neuer Sponsoring Erlass!?) - M.F. kann Geschaefsfuehrerin sein.

Siemens Kulturprogramm hat 8 Leute aus verschiedenen Kultursparten: Medienkunst, Film & Fernsehen, Bild, Text ...

Michael Rossnagel ist gleichberechtigter Direktor mit einem Vorstand und einem Kuratorium.

Welche Kooperationen koennen Sie anbieten?

- Foerdergesellschaft, Bonn
- ERICArts, Bonn
- Zentrum fuer Kulturfoerderung, Bonn
- Handbuch der Kulturfoerderung: Wettbewerbe / Preise (sein Projekt)

6.) Produktions- und Ausbildungsmoeglichkeiten

Welche Foerderungen fuer einen interdisziplinaren Technologie-, Bildungs- und Wissenstransfers koennen Sie anbieten oder sind fuer Sie von Interesse?

Ausbildung/Bildung:

- Bezahlte Praktikantenprogramme/Internships (ca. 1200 DM/mtl.)

Internationale Vermittlungsarbeit durch:

- Stipendien
- Inter-/Nationale Projektfoerderung durch Goethe Institute, Hochschulen, Betriebe

Goethe Institut / Regina Wyrwoll (Medienbeauftragte bei Goethe und Lebenspartnerin von A.Wiesand) fragt bei dieser Gelegenheit: "Was braucht ein Artists in Residence der von Goethe gesponsert wird?" - mind. 1 Jahr monatl. 3.000 DM,

- plus Wohnung am Ort (z.B. internationale Goetheinstitute wie San Francisco, Hongkong, Buenos Aires, etc sind geeignet, weil sie Ausstellungs-Vortragsraeume haben)

- plus Medienlabor/der Standort je nach Projektanforderung / Ausstattung (Video /PowerMac/SGL/Internet ...)

oder was meint ihr/Werner? Mia)

- Reisegeld
- Vernetzte Projekte foerdern

7.) Beobachtung der inter-/nationalen Entwicklung
In welcher Form verfolgen Sie die Aktivitäten anderer Kollegen / Firmen / Institutionen? Wie sollte ein "Kompetenzzentrum Digitale Kultur" auf seine Aktivitäten hinweisen?

Im Internet und real!

8.) Standort(e)

Wo könnten Sie sich eine solche Einrichtung für "Digitale Kultur" vorstellen? - Internet, Berlin, Köln, München, Hamburg ...? Warum dort? Welche Kriterien müssten erfüllt sein?

Köln = Medienstadt/Medienkommunikationswirtschaft

Berlin = Politik/Kulturstadt

9.) Sehen Sie Möglichkeiten das "Kompetenzzentrum für Digitale Kultur" in Ihrer Einrichtung einzubinden bzw. zu beherbergen?

Zusammenarbeit erwünscht!

11. Aug. 1998

Global vernetzte Kultur- und Bildungsarbeit:

Das Goethe-Institut

Selbst wenn man hinter diesem Begriff zunächst nur weltumspannende Wirtschaftskonzerne vermutet: Auch das Goethe-Institut ist ein "Global Player"! In den 120 Zweigstellen in 76 Ländern geht es nicht kommerziell und meist in Partnerschaft mit Menschen und Einrichtungen der Gastländer - seinem Auftrag nach, deutsche Sprache und Kultur zu vermitteln. Das Goethe-Institut nutzt bei dieser immer wieder neu herausfordernden Vermittlungsarbeit zunächst "traditionelle Medien", also z.B. Bücher oder Zeitschriften, Filme, Videos, Ausstellungen, Musikveranstaltungen usw. Dies geschieht möglichst im direkten Kontakt mit den Interessenten vor Ort, sowohl bei Kulturveranstaltungen, als auch in Sprachkursen, Deutschlehrerfortbildung und Informationsvermittlung generell. Seit fünf Jahren beginnt das Goethe-Institut außerdem gezielt die Möglichkeiten der elektronischen Medien zu nutzen, dabei in erster Linie das Fernsehen und das Internet. Hinzu kommen neue, digitale Trägermedien in der Sprach- und Kulturvermittlung wie CD-ROM (so z.B. beim aktuellen, von der Bundesregierung geförderten Projekt "Lernen aus der Geschichte", in dem das Goethe-Institut u.a. mit Lehrern und Schülern aus allen Bundesländern, mit der Fördergesellschaft für kulturelle Bildung und mit dem US Holocaust Memorial Museum, Washington D.C. kooperiert). Inzwischen informieren fast alle Institute im Ausland durch ihre eigene Internet-Homepage - die auch zentral angesteuert werden kann: <http://www.goethe.de>

Über ihre Programme in der Sprach- und Kulturarbeit. Man kann z.B. online Sprachkurse im Ausland und in Deutschland buchen und es gibt einen Probelauf für den ersten Online-Sprachkurs auf dem Internet. Das Internet erweist sich schon jetzt als eine sehr erfolgreiche Transportschiene in der bilateralen und weltweiten Kulturzusammenarbeit. So beteiligten sich 18 Goethe-Institute an der Eröffnung des Zentrum für Kunst und Medientechnologie (ZKM) in Karlsruhe im Oktober 1997: dreimal drei Stunden war das ZKM während der Eröffnungsfeierlichkeiten online mit den Instituten auf vier Kontinenten verbunden, Künstler tauschten für dieses Ereignis hergestellte Werke aus und kommunizierten direkt miteinander oder mit dem Publikum vor Ort und im Web.

Aber auch das Videoconferencing wird wohl Zukunft in der Arbeit der Goethe-Institute haben: die Goethe-Institute können z.B. ihre eigene Fortbildung und andere Formen der Inhaltsvermittlung innerhalb des Institutsnetzes optimieren, Schüler oder

Künstler aus allen Kontinenten können live mit denen aus Deutschland sprechen, internationale Fachleute diskutieren miteinander wie in einer ersten Konferenz mit der Emory-Universität/Atlanta zum Thema "Euro versus Dollar", bei der im April 1998 das Goethe-Institut Zuschaltungen mit Experten aus Washington und Frankfurt organisierte.

In einigen mit seinen Aufgaben eng verknüpften Themenfeldern lag es für das Goethe-Institut nahe, auch als aktiver Produktionspartner und Medienanbieter tätig zu werden: Gemeinsam mit dem Fernsehen - nach wie vor ja das elektronische Leitmedium weltweit - werden heute systematisch Koproduktionen geplant und mitfinanziert. Sowohl im Rahmen der Kulturarbeit an den Auslandsinstituten, z.B. bei Gastregien deutscher Theaterregisseure oder bei wichtigen Ausstellungen, als auch bei der Produktion von Sprachkursen erwirbt das GI als professioneller Koproduzent eigene Rechte, die es erlauben, entsprechende Medienproduktionen weltweit i.d.R. nichtkommerziell ohne weiteren Aufwand einzusetzen, sie ggf. sogar bei Medienpartnern in kulturellen Spartenkanälen zu senden. Um diese Koproduktionen zu erleichtern und gleichzeitig einen unbürokratischen Transfer wichtiger kultureller Fernsehprogramme zu ermöglichen schloß das Goethe-Institut Anfang 1998 eine Rahmenvereinbarung mit arte Deutschland ab, der Vereinbarungen mit weiteren Anstalten folgen werden.

Sich aktiv solcher Medien zu bedienen, war nicht nur vom Wunsch bestimmt, die Angebote der Goethe-Institute einer größeren Zahl von Menschen und vor allem denen zu vermitteln, die nicht in der Nähe eines Kulturinstituts leben. Vielmehr spielten auch Effizienz- und Kostenfragen eine Rolle, so etwa die Erkenntnis, daß die Vermittlung kultureller Inhalte über verschiedene Medien heute stark mit komplizierten Lizenz- und Rechtsfragen verbunden ist, bei denen ein nichtkommerzieller Nachfrager, trotz umfänglicher Bemühungen, schon einmal den Kürzeren ziehen kann. Qualitätsorientierte Sprach- und Kulturarbeit in öffentlicher Verantwortung zeitgemäß "multimedial" zu vermitteln und dabei zunehmend eigene Themen und Leistungen auch über eigene Medienangebote darstellen zu können, bleibt das Ziel dieser Aktivitäten.

7. Sep. 1998

1.) Digital Culture

How would you describe your role as artist / scientist / institution / company in the development of a digital culture?

Our role is that of trying to bring together scientific community, artists and the general public using the innovative means of communication, but always with reference to everyday experiences, trying to suggest new means.

2.) Fields of Art and Media, target groups, trends

Please describe your or your institution's profile of activities.

Extramuseum/CentroScienza aim is to promote the creation of a Science Centre in Turin our staff has been organising scientific lectures and interactive exhibitions

ACTIVITIES:

EXPERIMENTA has given us very encouraging results. More than 400.000 people in the first two summer exhibitions and the one in 1993 (1985, 1986 and 1993) with interactive scientific exhibits where people could be involved.

GIOVEDÌSCIENZA (Thursday Science) with the collaboration of the Culture Department of Turin City Council. This is a weekly meeting where current scientific topics are merged with great classical themes in amusing lectures of great appeal.

ARSLAB, an exhibition among art, science and technology that take place every three years. The next edition will take place in fall 1995.

STARLAB, a small inflatable planetarium, the scientific direction of which is led by the Astronomical Observatory of Turin (for schools).

3.) Field of Research and Context

How should artists, scientist, institutions and companies communicate with each other successfully and benefit from each other?

Which possibilities do you see for yourself?

in developing human interface e new means

4.) agents and partners

Which of the following cooperations seem to be fruitful for you?

- companies as sponsors
- universities
- centres of research
- foundations
- cultural institutions and programmes
- EU or other project orientated support

With whom did you already cooperate successfully?

- companies as sponsors
- centres of research
- universities
- public bodies

5.) Shaping of New Structures for "Digital Culture"

How do you / How would you like to exchange ideas and other resources with others?

partnerships with research institutes, universities and companies for cooperation and exchange of resources

What cooperation do you offer or need?

We offer organization of exhibitions, seminar, lectures, etc.
We need financial support (of course), scientific and artistic collaboration

6.) Opportunities for Production and Education

What kind of support to you offer for a exchange of ideas on an individual level?

scholarships
exchange programs

Which of the categories above would be relevant to you for acquiring new skills?

workshops/courses for experts

7.) Information on inter-/national development

How do you follow the activities of others working in the field of digital culture?

Visiting exhibitions, attending seminar, reading

How should a "Competence Centre for Digital Culture" present its activities to the public?

With exhibitions, tv programs and multimedial products for general public, workshops and books for people more involved

8.) Places of Residence

Where would you place a "Competence Centre for Digital Culture" (e.g. Berlin, Köln, München, Hamburg, Internet) and why? Which criteria have to be fulfilled?

Everywhere but in a site well connected and with the right 'humus'

9.) Would you connect a "Competence Centre for Digital Culture" to an already existing institution?

Mc Luhan Program (Toronto) and ArsLab (of course)