Second Council of Europe Platform Exchange on Culture and Digitisation

"Smart Creativity, Smart Democracy"

Insights and practices

ARS ELECTRONICA   BUNDESKANZLERAMT : ÖSTERREICH

KUNST UND KULTUR

COUNCIL OF EUROPE

CONSEIL DE L'EUROPE

Preface

Mobility, digitization and economization are main factors determining the current transformation processes in our societies. All of them have a major impact on culture and citizens' access to cultural activities and creativity. The newly emerging digital living culture offers challenges as well as opportunities for our cultural institutions. However, analogue and digital culture can complement each other, thus benefitting from each other.

The conference "Smart Creativity, Smart Democracy" in Linz, Austria, demonstrated impressively how innovative digital cultural practices can facilitate and enhance citizen's participation in cultural activities. New tools are the basis for new forms of artistic creations and new processes. It was a pleasure hosting this important event in Austria, embedded in the framework of the Ars Electronica Festival and sharing a number of projects from all over the world. The conference provided a highly appreciated forum for the exchange of expertise on the topic. I wish the project the very best success for the future work.

Dr Josef Ostermayer
Federal Minister for Arts and Culture, Constitution and Media

Table of Contents

Appendix

Introduction

The [Council of Europe](#) together with the [Ars Electronica](#) organised the [Second Platform Exchange on Digitisation of Culture](#), in follow-up to the request by European Ministers of Culture at their 2013 conference to engage the Organisation in this topical issue. The meeting was held within the framework of the Ars Electronica Festival (3-7 September) in Linz, Austria 4-5 September 2015 and was supported by the Austrian Government. Its title was "Smart Creativity, Smart Democracy".

The Platform Exchange aimed at exploring how digitisation could best be used for facilitating access to and participation in culture and creativity, with a view to strengthening democratic participation. In so doing, it wanted to identify and raise awareness of recent innovative digital applications in Europe for increasing citizen participation in cultural activities, including the lessons learnt in establishing these and any good practices acquired and observed. Where possible, it further examined whether these applications actually boosted audience engagement and creativity, and whether they really did appeal to a larger public and attract new audiences.

In addition to some of the opening speeches, the current publication is a collection of some of the innovative digital applications exhibited during the Platform Exchange.

Ars Electronica, an enterprise of the city of Linz, is a pioneering cultural institution focusing on the interaction between art, technology and society (see also wwwhttp://www.aec.at/news/en/). The festival theme for 2015 was "Habitats for the 21st Century". The festival ensured strong visibility and a multitude of constructive and positive synergies for the CoE Platform Exchange.

Introductory Remarks

Kimmo Aulake
Vice-Chair of the Council of Europe's Steering Committee for Culture, Heritage and Landscape

Ladies and gentlemen, dear colleagues,

Before leaving Helsinki to Linz, I googled the terms "internet of things" and "internet of citizens". The first turned 726 million hits, the latter 44,6 million hits, i.e. internet of citizens accounted for 6% of hits compared to internet of things.

Even though I thought that the discrepancy might be even bigger, perhaps this simple search is indicative when it comes to the attention given to different uses of the internet. There is no denying that connecting "things", and the applications therein, receive overwhelming attention compared to harnessing the potential of the internet to empower citizens and strengthen democracy.

The Council of Europe stands for human rights, democracy and the rule of law, and from the Council's perspective, the internet of citizens certainly merits more attention. The aspirations of the draft Recommendation on the Internet of Citizens are clearly spelled out in its last preamble which reads "*Convinced that the opportunities arising from the new digital environment should be used to reinforce access to and participation in open culture thereby strengthening democracy*".

To appreciate the thrust of the draft Recommendation as well as its positioning in the vast ocean of international legal instruments, it is important to note that the Recommendation expressly establishes a link between access to and participation in open culture, on one hand, and strengthening of democracy, on the other. This link, while self-evident to many of us, is not yet universally embraced. More often than not, the understanding of culture is, still, limited. Some years ago, John Holden and the Demos think-tank put it succinctly when they noted that for many, culture and arts are something that a society may indulge, and therefore, cannot be a political priority, let alone a necessary ingredient of democracy.

Lately, however, culture's role in fostering democracy has received more and more attention. So much so that I'm ready to acknowledge culture's contribution to democracy as an emerging mega-trend. Actually, in another, but related, work strand of the Council of Europe, we are in the process of building indicators on culture and democracy and, thereby, establish empirical evidence on the subject. This is an incredibly ambitious exercise; something that hasn't been attempted before. The calculations already made demonstrate that there is indeed a positive and statistically significant link between the two. We hope to be able to launch the first version of the indicators before the end of the year.

Dear colleagues,

It is also important to place the Internet of Citizens recommendation in the context of theories on democracy, i.e. where and how does it fit in current thinking on democracy. Obviously, democracy, both as a concept and practice, has been studied by the most prominent philosophers and political scientists from Aristotle to Rousseau, from Locke to Marx and Weber to Habermas.

The different models of democracy, from its classical Greek notion through to republicanism, liberal democracy and direct democracy and their several variants, have all been developed within certain societal and economic contexts. Subsequently, the different models of democracy have taken very different positions on key issues, such as foundations of democratic consent, the ownership of means of production or the form of citizen participation, and have arrived at different, even conflicting, recommendations. They do, however, share the fundamental objective of trying to define a system of governance where people (demos) can both rule (kratos) and be ruled at the same time in an optimum manner.

The current thinking on democracy can be summarized as striving at a system of governance that enables the development of full potential of everyone, and thereby facilitates the "good life" by allowing and ensuring spaces for debate and processes for reconciling, or at least accommodating, differences. This is indeed the *idea* of

democracy: it does not just represent one value among many, such as liberty, equality or justice, but is the value that can link and mediate among competing concerns.

Naturally, this kind of democracy cannot function unless some general conditions are met. According to contemporary scholars, these conditions include, inter alia, value pluralism, strong civic education, public culture and institutions supporting the development of 'reflective' preferences, and the existence of deliberative bodies and practices. Furthermore, one should always bear in mind that in order to ensure everyone's rights and freedoms, nobody may exercise their rights in a way that would constrain or limit the rights of others.

In order to meet these conditions, the principle of autonomy has received a lot of attention in political science lately. It builds on the idea that people should be free and equal in the determination of the conditions of their own lives, be they political, economic, social or cultural. This implies that they should be able to participate in processes of debate and deliberation as free and equal agents. Renowned economist and philosopher Amartya Sen has phrased the same idea as follows: "The development of a country is essentially linked to the opportunities it offers people to make choices and exercise their citizenship".

It is precisely in the context of current thinking on democracy and globalizing world with its problems where the Internet of Citizens, and our draft Recommendation, takes its meaning.

In this framework, and having reiterated the link between culture and democracy, what the Recommendation essentially tries to do, is to remind us that the internet, and especially the internet of citizens, should be seen as a space for cultural diversity and value pluralism and a crucial deliberative practice. As such, it can enact the principle of autonomy and help foster many of the necessary conditions of democracy in today's world.

Dear colleagues,

I would like to conclude with the following observations:

1) Our democracies are under pressure. Economic depression and austerity together with the number of asylum seekers and migrants have prompted many politicians and citizens to resort to more or less openly racist and xenophobic discourse and even hate-speech. From the democracy standpoint, this means rejecting the fundamental principles of human dignity, equality, freedom as well as negation of the rights of "others" to participate in the process of deliberation.

2) To put it simply, democracy is not a static concept. It has evolved and must continue to evolve to retain its appeal and legitimacy. I don't think I agree with the famous quote from Churchill that "Democracy is the worst form of government, except for all those other forms that have been tried from time to time." Rather, democracy is a noble idea – indeed a culmination of humans' efforts to accommodate and resolve differences and prevent abuses of power - but it has to be adapted as well as vigorously defended and enacted. It is a quest to adapt the balance of rights and responsibilities in an ever changing society.

3) The internet is a game-changer in communication, both between 'things' and people. The Internet of Citizens offers an unprecedented possibility for people to deliberate as free and equal agents and should be developed as such to foster this indispensable element of democracy.

4) Not surprisingly, the Council of Europe Steering Committee on Culture, Heritage and Landscape has welcomed the draft recommendation and had an intensive discussion on it in our last plenary in June. In the committee, we see this work on digital frontiers of democracy as something that allows us to give a meaningful contribution to and widen the scope of general protection and promotion of human rights, democracy and the rule of law by the Council of Europe.

I hope these introductory remarks facilitate our discussions today and hope to count on your support and active involvement when we start to implement the policy guidelines of the Recommendation.

Digital and Aesthetic Justice

Jaroslav Andel
Artistic Director-at-large
DOX Center for Contemporary Art
Prague
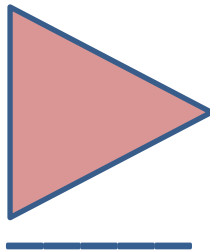
(click to play)

Digital and Aesthetic Justice

Jaroslav Anděl

Smart Creativity, Smart Democracy
Linz, September 5, 2015

Cucumber and Grapes Experiment, Inequality, Sarah Brosnan & Frans de Waal, 2007
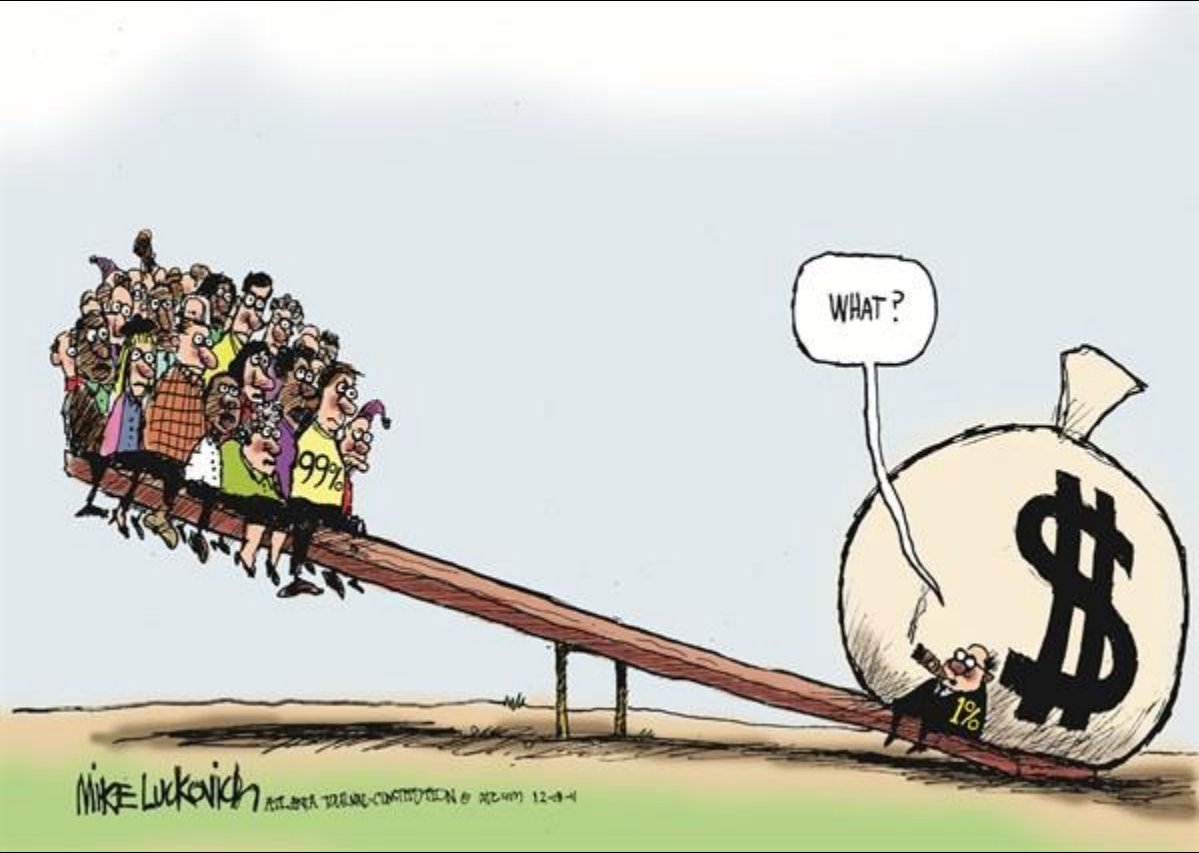
FREE Speech.   MORE FREE Speech.
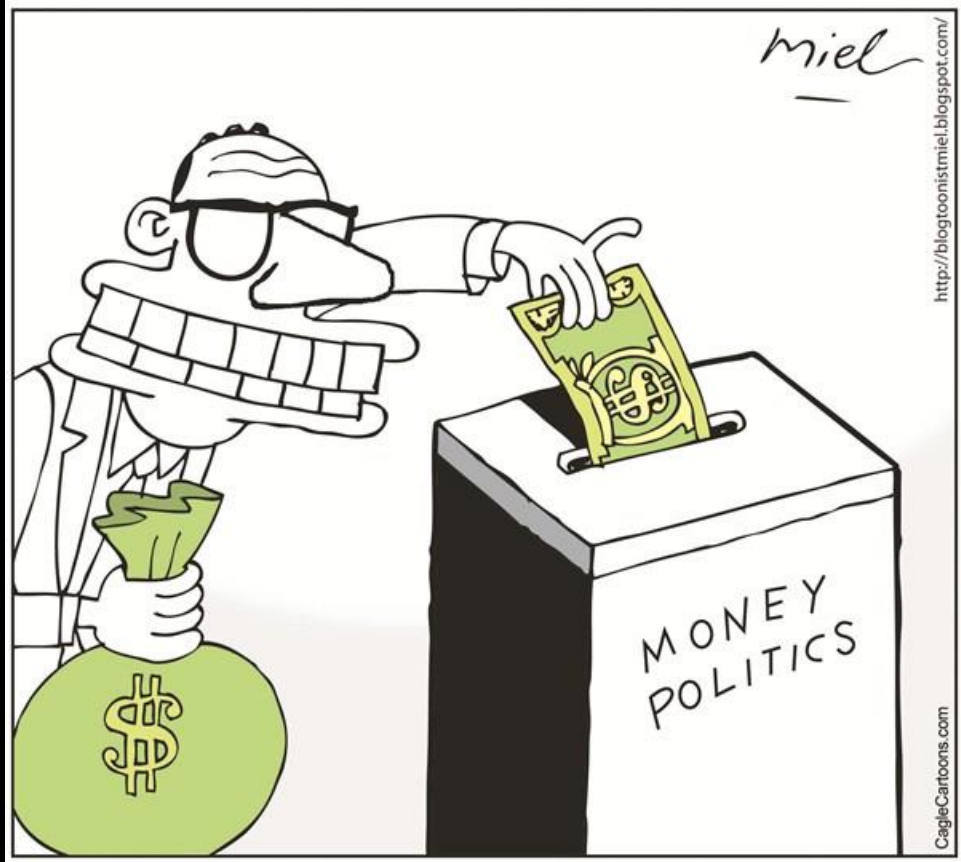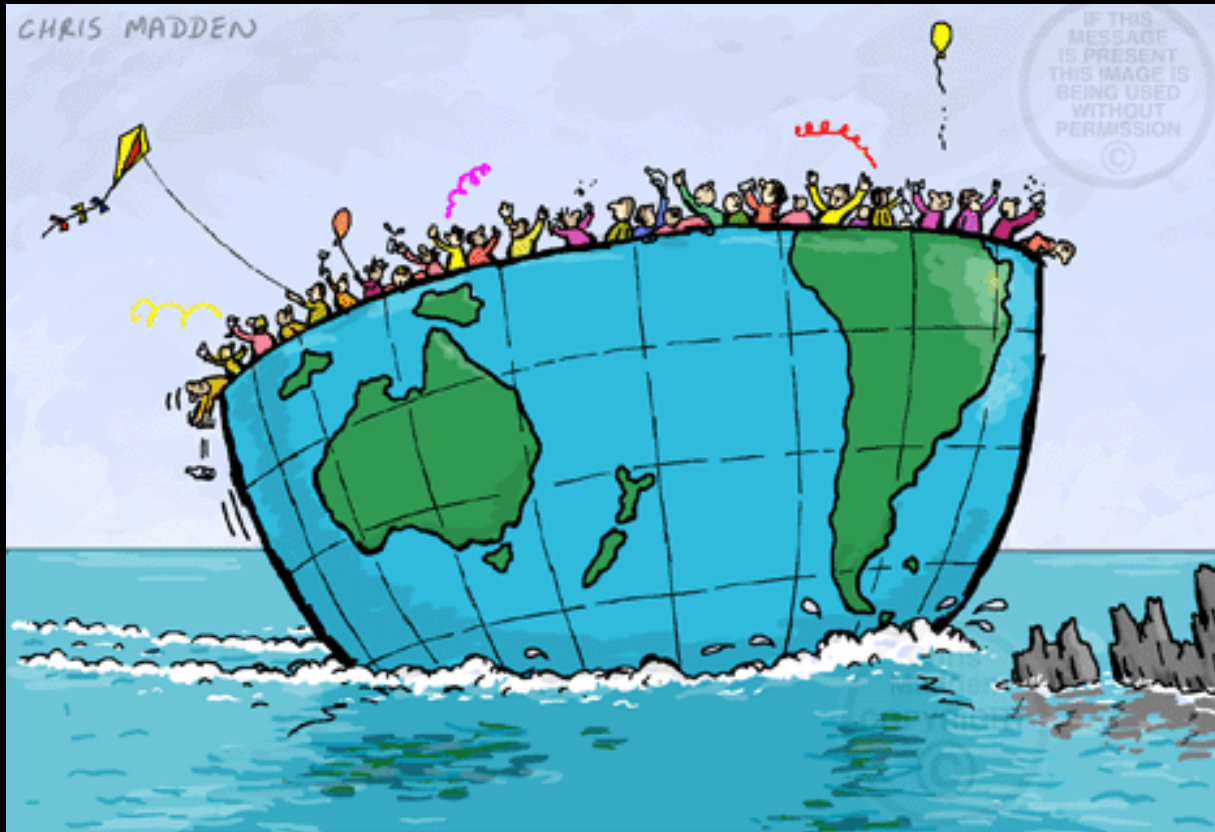
THE SHIP OF FOOLS AND THE ROCKS OF
SHORT-TERM ECONOMIC PLANNING
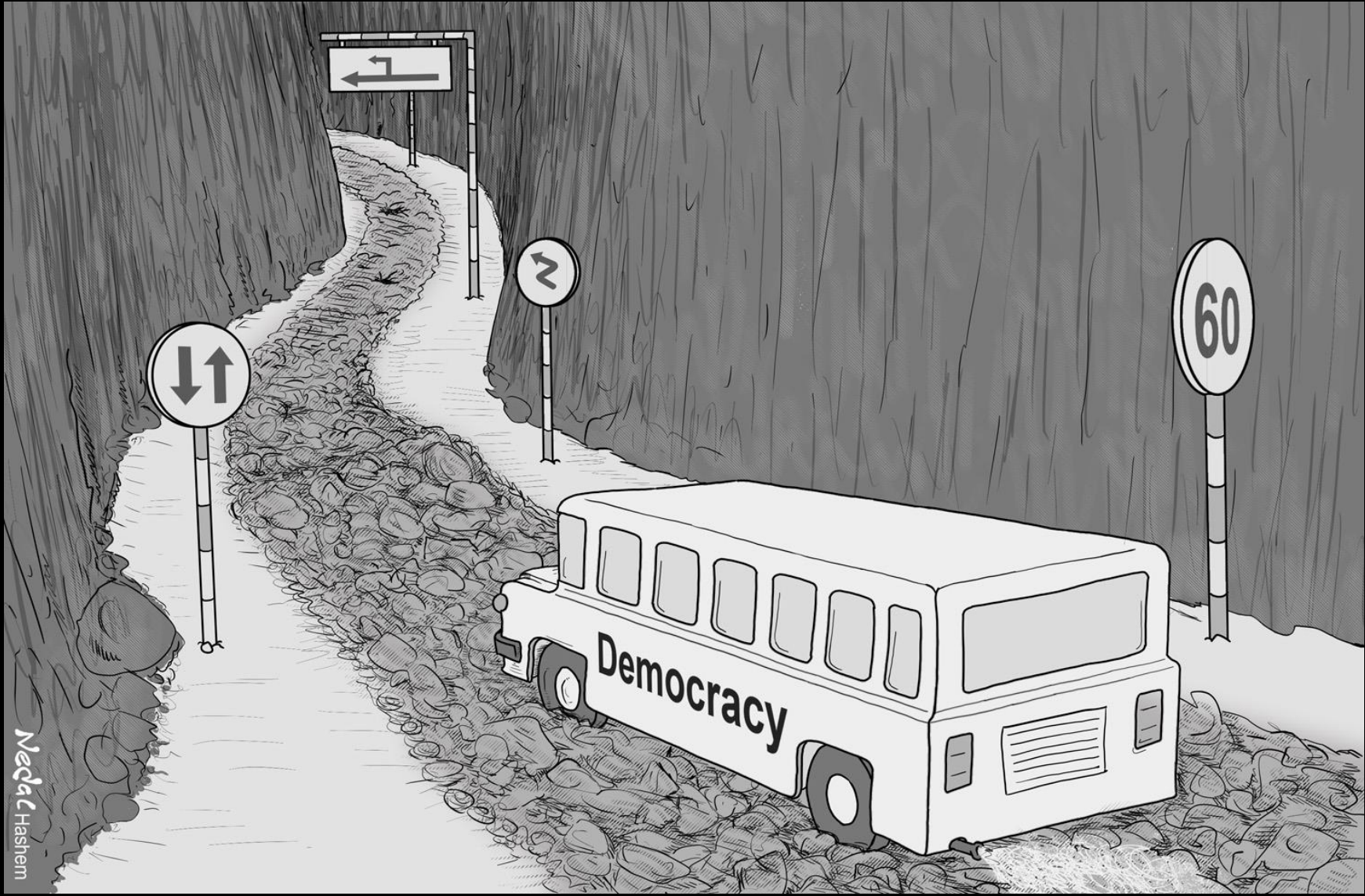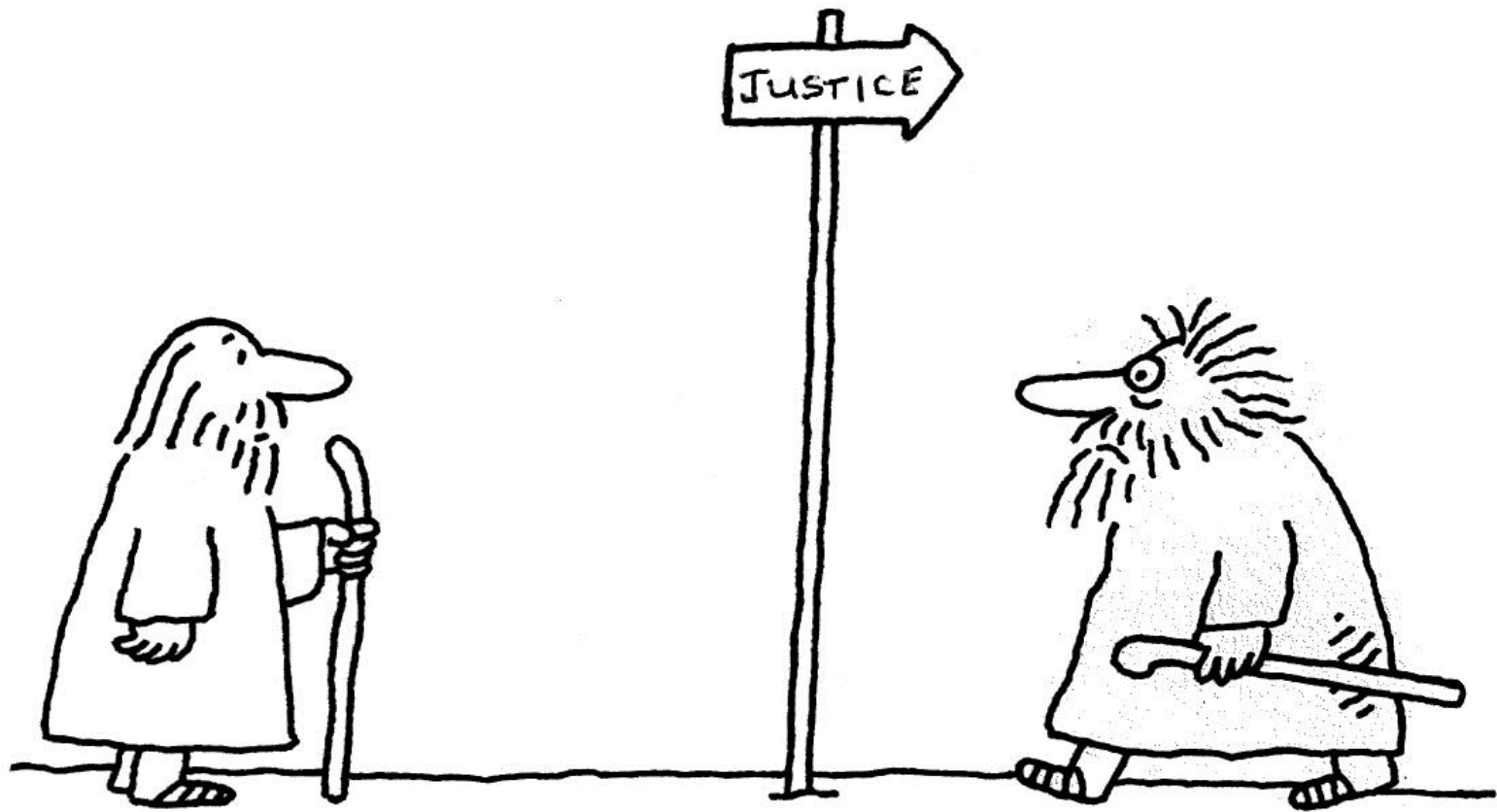
GLOBAL CHALLENGES

- social – the increasing inequality
- ecological – climate change, the depletion of resources, a mass extinction of species
- economic – the fragile world financial system
- political – money in politics, weak global institutions

EUROPEAN CHALLENGES

- the East-West tension (Ukraine etc.)
- the North and the South divide
- the lowest trust in politicians and institutions
- the rise of populism and authoritarianism
- fragile economy
- downward demography vs. immigration and migration issues
- fragmentation of European polity

DIGITISATION: THE MAIN DRIVER OF CIVILISATIONAL CHANGES

- Thomas Friedman:

The World is Flat, 2005

- Vaclav Smil: "It is hard to believe how Friedman could get it so wrong."
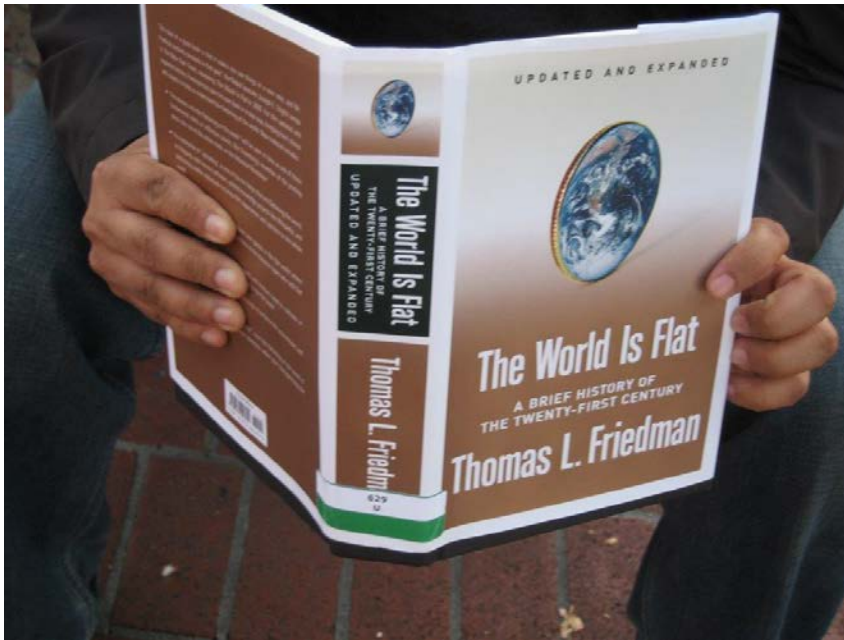
DIGITAL JUSTICE: CONTRADICTORY TRENDS

- the concentration of power vs. economic and political decentralisation
- surveillance vs. privacy
- control vs. openness
- competition and proprietorship vs. sharing
- fragmentation vs. participation

AESTHETIC JUSTICE: A THESIS

The arts and culture have a direct bearing on our capacity to face today's complex issues

- the diminished public sphere

- social and cognitive fragmentation

- instrumentalization

- the growing speed and complex ramifications of technological change)

and bring multiple benefits to the well-being of democracy.

BENEFITS

a.   Art invites participation and so surpasses the division between observing and doing.

b. Art safeguards a long-term view: not only does it provide a counterweight to the fast evolving world of technology, but also helps to make sense of it.

c. Art inspires transdisciplinary collaborations as it transgresses boundaries of specialised disciplines more easily than other human activities.

d. Art enables transdisciplinary approaches that connect art with science and technology. It also helps to situate them in public space by bringing out their public dimension in a symbolic and reflexive way.

e.   Art is the agency of imagination and creativity, capacities that are crucial in its impact on the individual and the community.

f. Artists deal with digitisation in a non-instrumental way, reflecting on its social, cultural, and aesthetic implications, and contribute thus to its acculturation.

g.	Artists and cultural institutions can act in multiple roles as catalysts, mediators, facilitators, and designers in developing feedback loops between bottom up and top down approaches.

By correlating the challenges that we face with the benefits that the arts and culture provide, the following questions, issues, and suggestions emerge:

1.

How to foster endeavours that contribute to **restoring the standing of the public sphere**?

2.

How to **encourage sharing and cooperation over competition**? How can this development be further promoted and protected by **incentives** and an **appropriate legal framework**?

3.

How to **support artists who explore and question the impact of new technologies**, and thus help balance technological innovation with its acculturation and critical reflection?

4.

How to **support grass-root activities that tackle both local and global issues**, reaching across different disciplines and institutions? How to **encourage the creation of new alliances within and across different fields by sharing ideas and resources**?

5.

How to **create procedures and mechanisms that would provide positive feedback loops between grass-roots initiatives and government policies**, between bottom-up and top-down approaches?

6.

How **to harness the synergy between the arts and education at government and grass-roots levels** in emphasizing imagination, critical thinking and problem solving?

7.

How can we **open and sustain new spaces in which innovation and creativity, art and culture are not commodity—in which we relate to them not as consumers, but as citizens and human beings?** Can art help culture to innovate in ways that are not commodifications?

CLOSING

Digitisation redefines the way we live, and indeed the way we are. It creates unforeseen challenges and opportunities for civic engagement and for the arts, and hence for new collaborations across different organisations, disciplines, and scales.

This is an important juncture for the Council of Europe as well as for the present artists and theorists to take a leadership role in reinvigorating civic participation when both the ethos of democracy and the unity of Europe are tested.

Creative Democracy: taking democracy beyond technology

Derrick de Kerckhove
Professor
University of Toronto and
former Director of the
McLuhan Program in
Culture and Technology

Creative Democracy: taking democracy beyond technology

Derrick de Kerckhove

Media Duemila

Culture and Technology International

d.dekerckhove@utoronto.ca

We have one big migrant situation
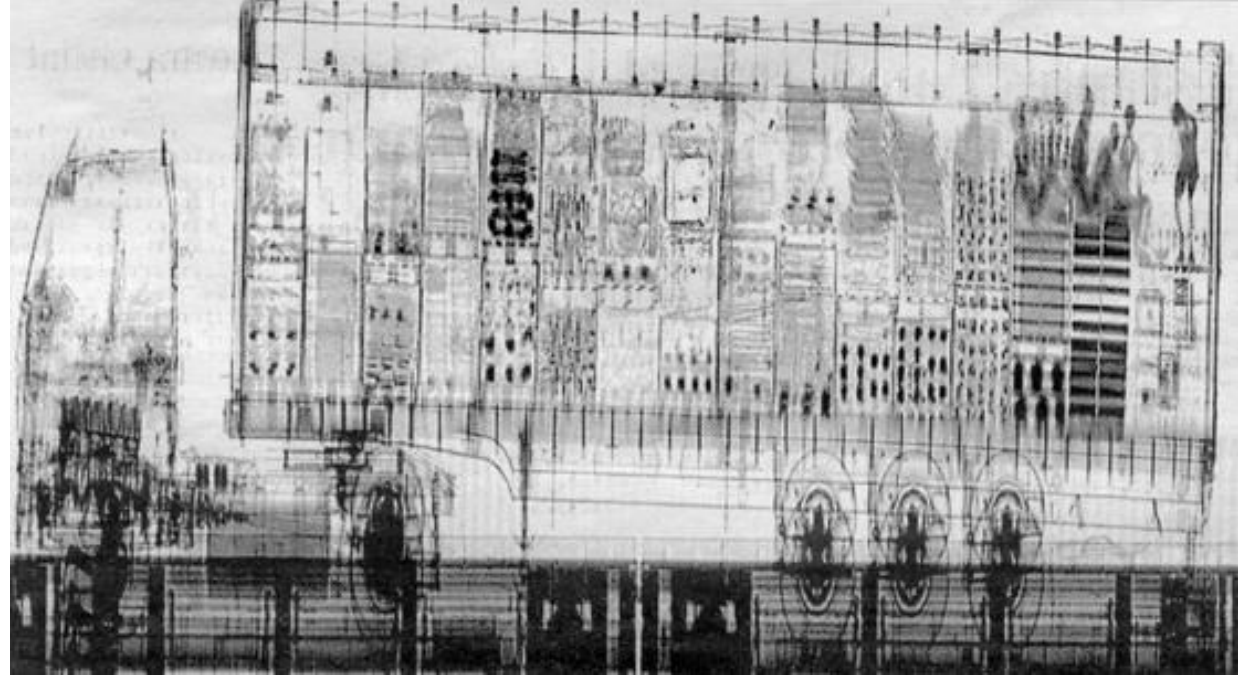
An opportunity to think and feel differently

A photograph that is changing the world

Post City

- Post City is about Smart City with people
- Without limits of time nor space but…
- It includes all the people
- It is a "trans-city" beyond the city but…
- The local is above the global
- Partly (if not mostly) automated but…
- Putting community above technology
- People are distributed in myriads of configuration…
- Connecting intelligence but…
- Not forgetting emotions

Our Task:

  - Find community involvement strategies
  - Understand Publicy
  - Seek Smart Democracy

Our Tools:

- ThinkWire
- Connected Intelligence Workshops

Thinkwire is a structured and curated forum to manage **Interviews, debates and panel discussions.**

ThinkWire uses a **patent-pending solution** to dynamically promote content via the panelist's Twitter followers.

1. Setup an expert ThinkWire panel in minutes.

2. Panelists sign in via their Twitter handle at Thinkwire.com

3. They are allowed 280 characters to permit more substantial contributions

   Their discussion is posted into Thinkwire and
4. Tweeted to their follower with a link back into the panel narrative.

5. Audience members are able to reply, retweet and favorite via Twitter.

   All content is archived.

The Atelier

- Focused on the migrant issue
- Participants: A.o, A.Y, DdeK, T.A.,
- Process
- Product

The Migrant Republic

- **Inspired by Ingo Gunthers' Refugee Republic concept**

- Not fully planned yet
- Concept applied to the development of an Iraqui refugee village

Video Refugee Republic<anchor>https://vimeo.com/113100941

So what's the plan?

Develop quickly a draft of a constitutional provision for migrants (perhaps similar to sections of existing sections on asylum seekers and refugee status immigrants)

So what's the plan?

In cities and areas being "invaded" :

Arrange connected intelligence ateliers with the local population and the city council

Working with the town council to introduce among the migrants, language classes by volunteers, community involvement notions

Provide free and open Wi-Fi to the newcomers

Giving migrants a sense of belonging to a different, but still coherent order

Session 1:
Statements and Questions Round with Artistic and Digital Cultural Innovators

Playing it Smart: Smart Games as a Medium of Participation

Jeremiah Diephuis
Digital Media Department
University of Applied Sciences
Upper Austria

Playing it Smart: Smart Games as a Medium of Participation
Jeremiah Diephuis // Digital Media Department // University of Applied Sciences Upper Austria, Hagenberg Campus
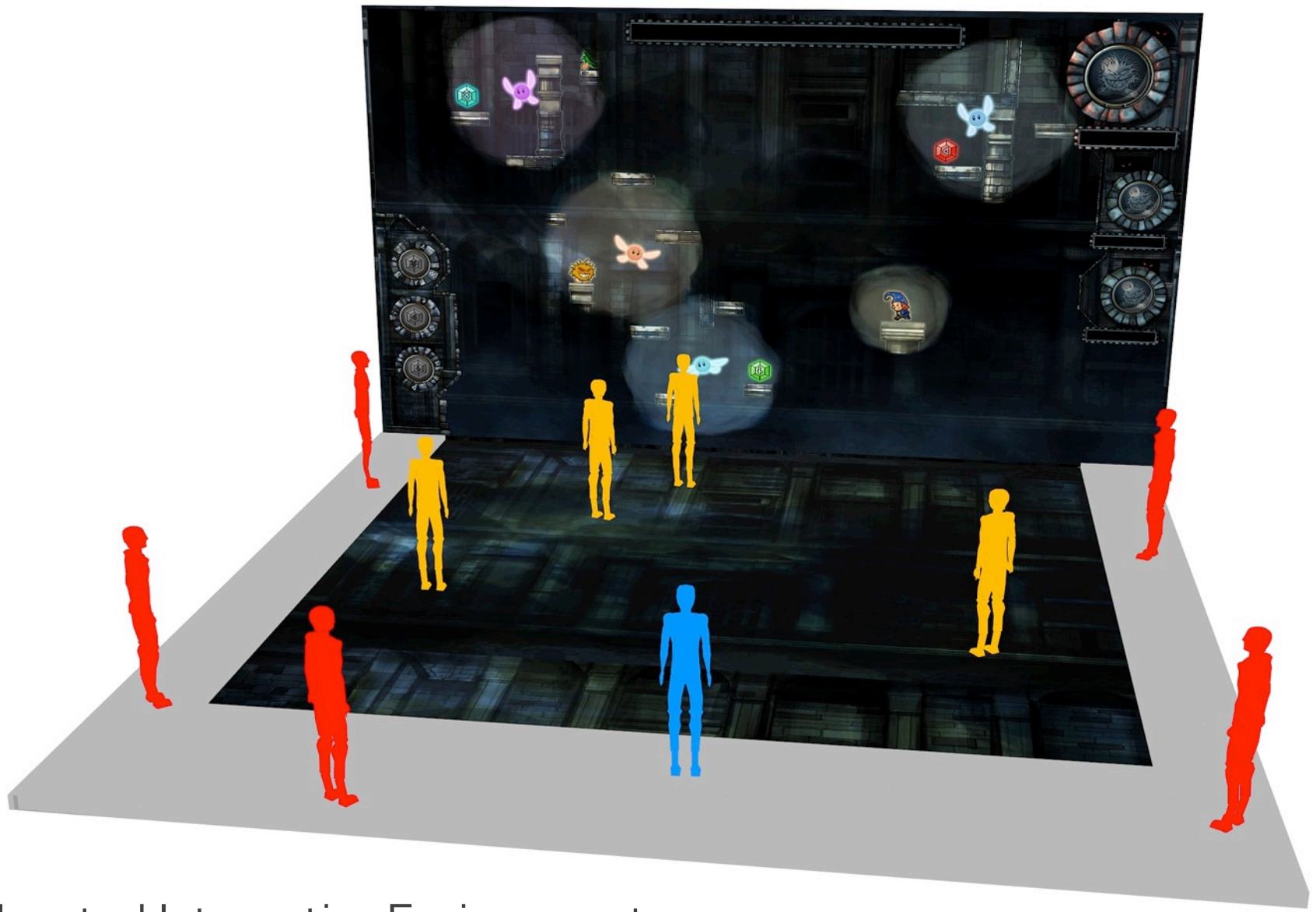
Co-located Interactive Environment
Ars Electronica Center // Deep Space
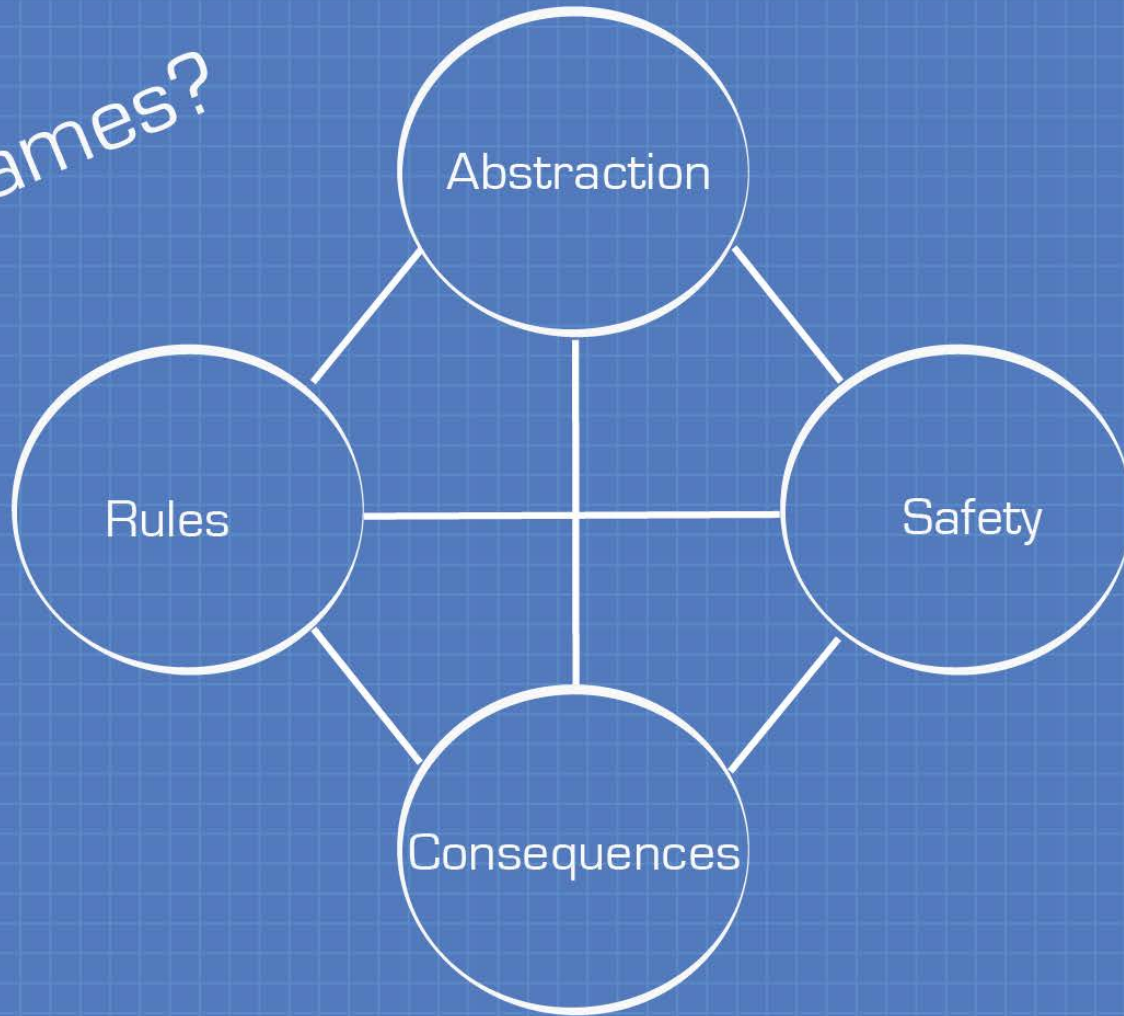
Abstraction: a means to understand complexity

Rules: a structure for interaction and a model for learning
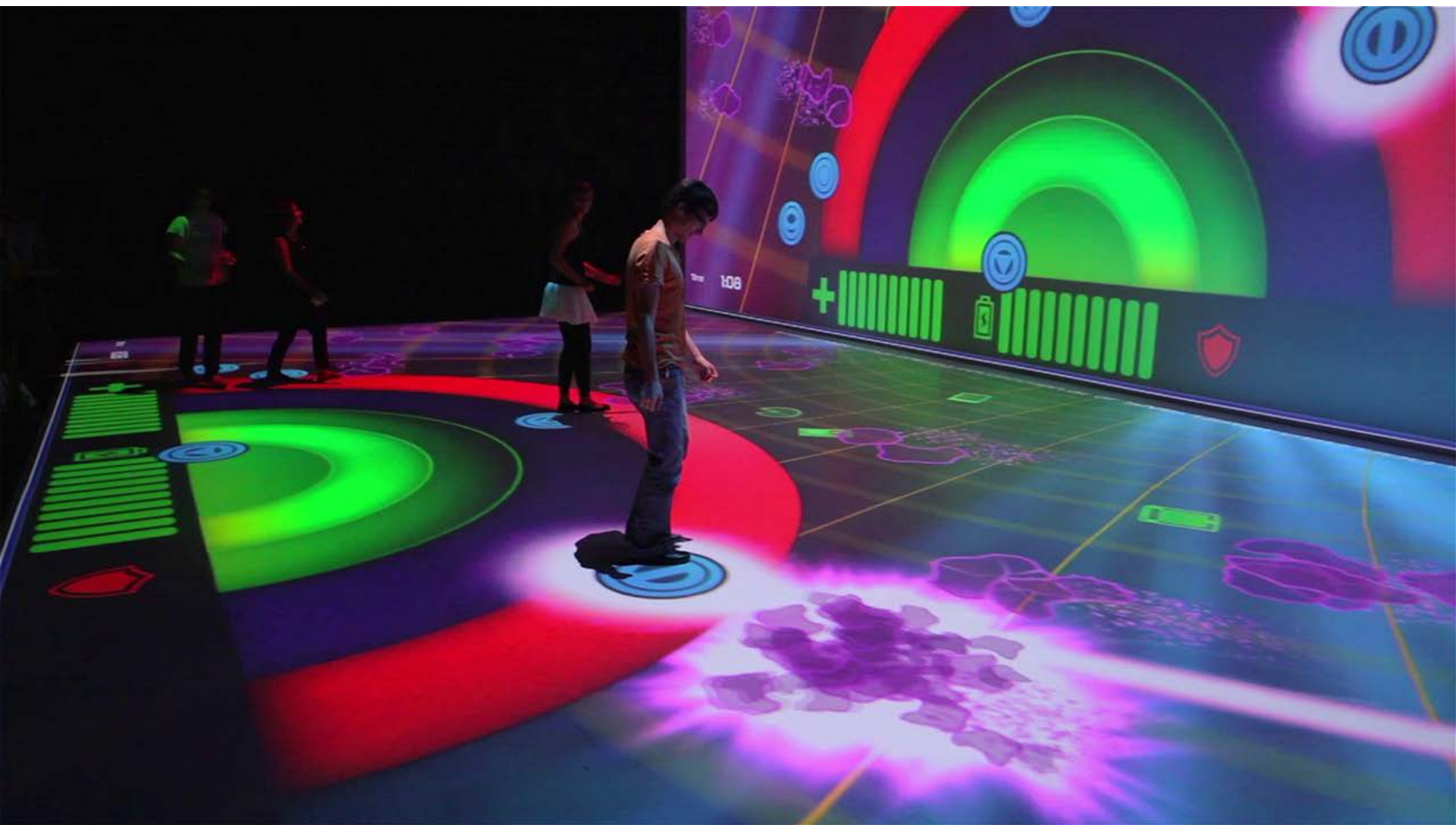
Consequences: visible processes of cause and effect

Safety: no wrong way of doing things and lowered inhibitions

Play!UC: Playing with Urban Complexity

http://play-uc.net

URBAN EUROPE
Joint Programming Initiative

GameSpace

6pm-7pm, Sat & Sun - Ars Electronica Center

Jérôme Villeneuve
Research engineer at ACROE (Grenoble, France), coordinator of the European Art-Science-Technology Network (EASTN)

European
Art-Science-Technology
Network

2014

ACROE - ICA
ZKM
Ionnian Univeristy
IAAC | FabLabBarcelona
CSAD | FabLabCardiff
MisoMusicPortugal

Art-**S**cience-**T**echnology

A field, a discipline in itself, not:
-Art & Science & Technology
-Arts & Sciences & Technologies

5   **W**orkshops
40   **A**rtists
40   **O**riginal **C**reations
8   **F**estivals

"Smart Creativity, Smart Democracy"

Defining Each Others

Cross-Fertilized

"Creative Citizen"

in the field of **A**rt-**S**cience-**T**echnology

The most general aspects about ACROE and EASTN actions

"Creative Citizen"

in the field of **A**rt-**S**cience-**T**echnology

Digitisation ?

of Exchanges   Internet   Accessibility
                                                    Interaction
                                                    Community
                                                    Knowledges
                                                    etc.

Important to remember:
The digital is far beyond that…

"Creative Citizen"

in the field of **A**rt-**S**cience-**T**echnology

Digitisation ?

of Tools,
of instruments

OnLine, OffLine, Intangible, Tangible

New Forms of Creation Processes
New Forms to Teach them
of Practices   New Forms of Research
of Contents   New Forms of Artistic Creations
New Forms to Present them
New Forms to Explain them

Research - Creation - Pedagogy - Dissemination

of Tools,
of instruments

OnLine, OffLine, Intangible, Tangible

New Forms of Creation Processes
New Forms to Teach them

of Practices
of Contents

New Forms of Research
New Forms of Artistic Creations
New Forms to Present them
New Forms to Explain them

Research - Creation - Pedagogy - Dissemination

Research - Creation - Pedagogy - Dissemination

Linear Approach

Research/Engineering

Pedagogy | Assistance
toward Artists

Creations
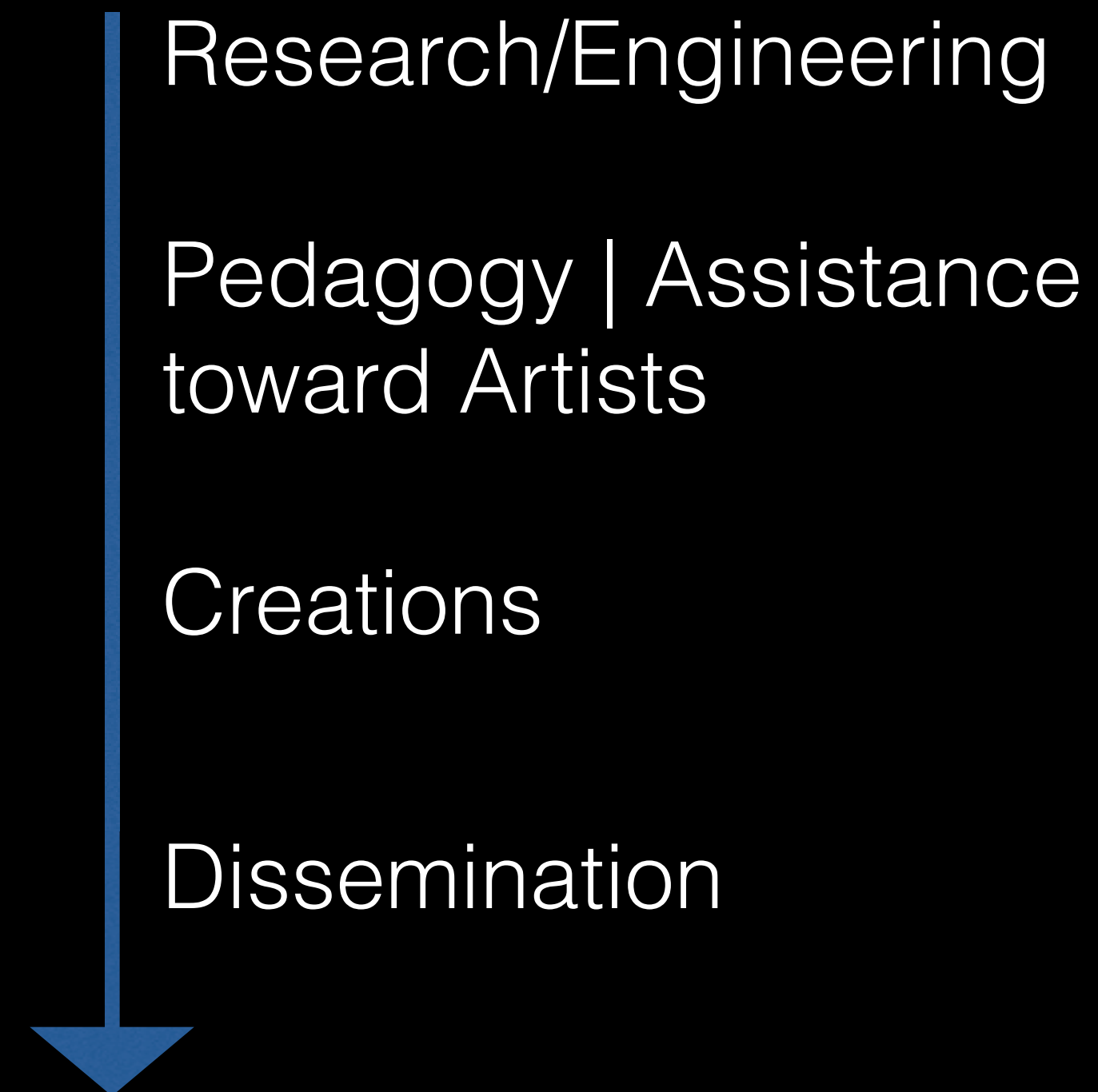
Dissemination

What Next ? What stays, in terms of knowledges, practices, tools, "science" & "culture"…?
How to include the Citizen ? As a consumer of Art Exhibitions and/or of Temporarily Shiny
Technologies at the end of the process ?

Research - Creation - Pedagogy - Dissemination
Systemic Approach

search Creation Pedagogy Dissemination Research Creation Pedagogy Dissemination Research Creat
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"Faire Culture"

<u>Develop</u> the Audiences as in <u>Acculturate</u> the Audiences
with the field of **A**rt-**S**cience-**T**echnology

C.Cadoz : « *Pédagogie à la Créativité* »
Reinforce Citizens and allow them to become Creative

With the support of the French Ministry of Culture and Communication

With the support of the Culture Programme of the European Union

www.acroe-ica.org

www.eastn.eu

EASTN
Seconde Phase

EASTN is

- An exchange and analysis of practices in the field of research, creation, pedagogy (academic, professional or toward the general audience) and dissemination

- An exchange of artists of a very large variety of artistic, technic and scientific backgrounds and interests

- An exchange between cultures

- Building a solid an common way of working (including regarding administrative matters…) for a long term and extending work.

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European
Art
Science
Technology
Network

EASTN
Seconde Phase

Performing Democracy

Kata Krasznahorkai,
Curator at the
Collegium Hungaricum Berlin
Researcher at the
University of Zurich

Democracy is based on presence, the freedom of public and private spheres. It is based on participation and interaction. Culture is the basis of democracy but democracy is not the basis of culture. This fact clearly shows who needs whom more.

The [Montag Modus](#) monthly performance series at the Collegium Hungaricum Berlin aims to address the topic of the „Berlin Dream". What ideas, dreams and utopias are linked to Europe`s so called creative capital - a creativity which is both claimed by the cultural and the start-up scene?

One of the most striking pieces for Montag Modus was made by the Bulgarian artist Neno Belchev in May 2015 called "Immigration in a Box". He managed to travel to Berlin from Varna with only 100 Euros, and on arriving after a very difficult route he locked himself in a wooden box, and stayed there. The only sign of life was his breath, and a camera which showed him in the box. The audience couldn't believe he really was in there. On the box Belchev placed a sticker: "Handle with Care. Contains Immigrants."

<p align="center">***</p>

The link between human rights as the basis of democratic structures and smart creativity became all the more strikingly clear when I was repeatedly confronted with the interviews of migrants who are desperately trying to escape places where neither democracy nor culture exists. They said they came to Europe because human rights were valid here, and Europe was a place where solidarity should be the basis of our culture – just think about Kant's Star-Sky above us and the moral law within.

The Hungarian organization [Migration Aid](#) is a volunteer civil initiative to help refugees arriving in Hungary – they are at the core of what we can call performing democracy. Solidarity, effectiveness, sharing and participating are key features – all communicated and organized only via facebook. It is the most effective and only help asylum seekers get in Hungary nowadays. Many migrants stated that on their trip, the Migration Aid volunteers were the first persons who didn`t want money from them, kill them or get rid of them as soon as possible. On the other hand they stated Hungary was the worst station of their trip ever.

Beyond clothes and water the third most important thing you must have if you have lost everything is a smart phone. Not only for saving your life in thousands of cases but also because these are the last archives of lives that are left behind. And so the archives of cultural roots as well. In the current situation we have to reflect on cultures immense relevance and link to human rights for European societies facing one of the biggest challenges since the end of the Cold War.

In this, the responsibility of intellectuals is enormous. As Jaroslav Andel defined the role of art it connects ideas to feelings and emotions.

In the era of digitisation communication is more and more based on presence and emotional attitudes by using communication apps stating that one is there. One is alive. But where are the intellectuals? Who hears their voices? The Internet of the Citizens desperately needs these voices, needs their presence! But the "instrumentalisation of culture" (Andel) makes its intellectuals speechless.

The goal of the Council of Europe to recognise the new cultural and creative domains is crucial for the future of Europe. Art genres, which are explicitly based on presence, access, participation and direct interaction – like performance art – are one aspect of these cultural domains which has to be supported more intensely. It is an underprivileged area of culture as the economic impacts are rather moderate but have an immense impact on key competences like sharing, interacting, participating and being emotionally involved in processes.

But it has to be clear that without letting culture act beyond solely economic constraints will lead to the devastation of the whole European idea. And if this idea is lost or misused as a fig-leaf for political

agendas, Europe is not going to be able to face the migrants' crisis in the future. Human rights cannot be thought of without the issue of culture and its communication.

The new citizens of Europe have witnessed that smart phones save their lives on their route to democratic ideals. But what are they going to experience once they arrived here?
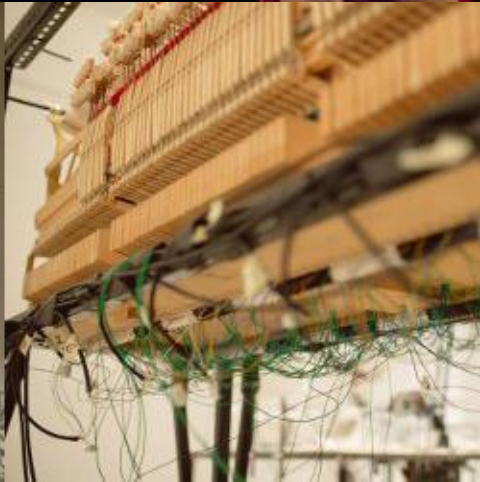
Culture.Si

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laboratorium for science and art,
Slovenia

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Ana Desetnica International Street Theatre Festival

Seviqc Brežice Festival

The Seviqc Brežice Festival was established in 1982 by Ars Ramovš, who is the founder, organiser and producer of the annual event. Since 2007 it has run under the name Seviqc Brežice (abbreviation for *Semper viva quam creata* - "Always live as created"). The festival connects high-quality international practitioners of Early Music with their counterparts from Slovenia. The concerts take place from late June up to November, usually at exquisite cultural heritage sites, mostly castles, palaces and churches of south-eastern Slovenia.

The programme premieres new and authentic material, carefully chosen to promote the diversity of European early music, from the late Middle Ages right up to the beginning of the 20th century. In doing so, the programme breaks all taboos surrounding Early Music, giving it an

Culture from Slovenia World Map

We collect information about upcoming cultural events and activities abroad, involving Slovene artists and researchers. Since 2010 we have published news about nearly 3100 events in 83 countries.

A growing archive of events is a unique source of information on international activity in the field of arts and culture. Our archive of events can be filtered by year, country, and discipline.

Eventually, in 2014 we published the world map poster, and the Ljudmila IT team has developed an online map of events. By clicking on the map, a list of events in a certain city pops up, with basic data about the event including date and venue plus a link to the host's web page.

The printed poster (68 x 98cm, designed by Ivian Kan Mujezinović, Grupa Ee) is available from Ljudmila Art and Science Laboratory upon

Culture from Slovenia worldwide

- **20 August 2015**
A concert by Boris Benko (Silence) with a local choir at Kim Won Gyun Music Conservatory in Pyongyang, North Korea programme 🔒

- **16 August to 29 August 2015**
Stagings of *The Weird Tree*, directed by Peter Petkovšek, at the FringeNYC Festival, supported by the Embassy of the Republic of Slovenia Washington, at Robert Moss Theater in New York, USA programme

- **15 August to 21 August 2015**
Screenings of *You Carry Me*, co-produced by Vertigo/Emotionfilm, *The High Sun*, co-produced by Gustav Film, *Our Everyday Life*, co-produced by Studio Maj, *Home*, directed by Metod Pevec and produced by Vertigo/Emotionfilm, and *The Beat of Love*, directed by Boris Petković and produced by Gustav Film, at the 21st Sarajevo Film Festival at Multiplex Cinema City, National Theatre in Sarajevo, Bosnia and Herzegovina programme

- **12 August to 20 September 2015**
An exhibition on the works Jože Plečnik, supported by the Embassy of the Republic of Slovenia Budapest, at Műcsarnok Gallery in Budapest, Hungary programme

- **10 August 2015 to 31 January 2016**
Project 35: The Last Act, an exhibition of single-channel videos also featuring *Smuggler's Confession* by Anja Medved, with curator Nataša Petrešin-Bachelez, at Garage Museum of Contemporary Art in Moscow, Russia programme

Upcoming events

- **25 August to 30 August 2015**
Workshops by Tilen Sepič and Katja Paternoster (Strip Core/Forum Ljubljana) at the Bella Skyway Festival at Baj Pomorski Garden in Toruń, Poland programme

- **27 August 2015**
Le Capital, a performance produced in the framework of the international touring theatre master class *Ecole des Maître*, with actor Benjamin Krnetić, composer Mitja Vrhovnik Smrekar, and Mini Theatre, at CSS Teatro stabile di innovazione del Friuli Venezia Giulia in Udine/Videm, Italy programme

- **27 August 2015**
A performance by Your Gay Thoughts at the Dimensions Festival at Fort Punta Christo in Pula, Croatia programme

- **28 August 2015**
A concert also featuring Maja Osojnik (Maja

New media art
Intangible heritage
...heatre
Monuments & sites
...ts
Museums

Heritage

REPUBLIC OF SLOVENIA
MINISTRY OF CULTURE

Contents · A–Ž index

Contact info

Contact info

LJUBLJANA PUPPET THEA...

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Online accounts:

twitter　facebook　youtube

Contents [hide]

...lopments in Slovene
...mances for children
...nd international
...puppeteer Jan
... in 1951.

...eady,
...e Lutke
...ubljanski grad

Background

Ljubljana Puppet Theatre emerged as a follow-up to numerous semi-professional puppet groups

See on Google Maps

semi-professional puppet groups
...lishment, the theatre found its
...then Yugoslavia. The first
...eatre's most important

EU funded projects (Culture, MEDIA)

- Small Size, Performing Arts for Early Years ⤤, 2014
- European Puppetry Knowledge Exchange (EPKE), 2013
  Project summary ⤤
- Small Size Big Citizens - widening of the european network for the diffusion of the performing arts for early years ⤤, 2009
- Small Size, The Net ⤤, 2006
- Small Size – European Network for the Diffusion and Development of the Performing Arts for Early Childhood ⤤, 2005
  Project summary ⤤

...ry tradition as well
...national authors, and
...pets) in puppetry genres
...has expanded ...preserves around
...gments, namely, puppet
...es annually. It also organises pup
...pet Forum, a series of gatherings of puppet c...
audience, ...rough which the Ljubljana Puppet Theatre wishes to advance the art of puppet...

Events abroad

Since 1992 Ljubljana Puppet Theatre has organised the biennial Lutke International Puppet ...nances and
and bestows the Little Prince Awards.

Ljubljana Puppet Theatre has toured in more than 80 cities in 30 countries and received many awa... ...uppetry
at international festivals, such as the International Puppet Theatre Festival Pierrot (Stara Zagora, ...ppet
Bulgaria), PIF Festival (Zagreb, Croatia), International Puppet Festival Golden Spark (Kragujevac,
Serbia), World Festival of Puppet Art (Prague, Czech Republic), etc.

Ljubljana Puppet Theatre also preserves an important collection relating to the Slovene puppetry
heritage – see Ljubljana Puppet Theatre Museum Collection, which is going to be incorporated into
the Museum of Puppetry which opens end of May 2015 at Ljubljana Castle.

In 2008, on the 60th anniversary of its activities, the Ljubljana Puppet Theatre published a book
which gives an overview of all its productions and collaborators.

Events abroad

Past Events

- **10 August to 11 August 2015**
  Turlututu, co-produced by the **Ljubljana Puppet Theatre**, at the International Festival of Puppet Theatre, supported by the Embassy of the Republic of Slovenia Tel Aviv, at The Khan Theater in Jerusalem, Israel programme ⤤

- **17 June 2015**
  You Catch!, produced by **Ljubljana Puppet Theatre** and Konj Puppet Theatre, at the MATEŘINKA Festival at Naive Theatre of Liberec in Liberec, Czech Republic programme ⤤

- **5 June to 7 June 2015**
  Turlututu, co-produced by the **Ljubljana Puppet Theatre**, and *The Trial or The Woeful Story of Joseph K.*, produced by the Maribor Puppet Theatre, at the 9th Tallinn Treff Festival at NUKU Theatre, Patarei Prison in Tallinn, Estonia programme ⤤

- **2 June 2015**
  Turlututu, co-produced by the **Ljubljana Puppet Theatre**, at the 21st International Puppet Theatre Festival at Kaunas Chamber Theatre in Kaunas, Lithuania programme ⤤

- **18 May 2015**
  Animal Farm, produced by the **Ljubljana Puppet Theatre**, at the Subotica International Festival of Children's ... Dezső Kosztolányi Theatre in

- **19 ...**
  Turlutu...
  Puppet The...
  International Pup...
  Geliştirme Vakfı Oku...
  programme ⤤

- **27 September 2014**
  Four Black Ants, produced by the

CULTURE. SI

search Culture.si   Search

REPUBLIC OF SLOVENIA
MINISTRY OF CULTURE

Collections

Size of this preview: 576 × 391 pixels.

Full resolution (5,384 × 3,656 pixels, file size: 6.58 MB, MIME type: i

Description	*Ti loviš* [You Catch] performance was directed by Sivan O... puppets and set design. Ljubljana Puppet Theatre's ensemb... Sarajevo, Rijeka, Switzerland, Austria and United Kingdom.
Subject	Ljubljana Puppet Theatre
Title	Ti loviš
Artist	Silvan Omerzu
	Saša Eržen
Photo by	Urška Boljkovac
Location	Ljubljana
Related article	Konj Puppet Theatre
Source	Ljubljana Puppet Theatre

Toolb...

All countries

Albania

Argentina

Armenia

Australia

Austria

Azerbaijan

Belarus

Belgium

Bolivia

Bosnia and Herzegovina

Botswana

Brazil

Bulgaria

Canada

Chile

China

Colombia

Côte d'Ivoire

Croatia

Please note: the Culture.si Worldwide map focuses solely on cultural events from Slovenia that take place outside of the country. Read more about the infographic.

+
−

Map labels:
KREMS (2)
SPITZ AN DER DONAU
GALLNEUKIRCHEN (1)
OTTENSHEIM (1)
LINZ (13)
WELS (2)
ARDAGGER STIFT (1)
MOOSDORF (1)
KREMSM STEYR (1)(1)
SALZBURG (6)
WEISSENBACK AM ATTERSEE (1)
HALLEIN (1)
SPITAL AM
ST. JOHANN IN TIROL (1)
SAALFELDEN (1)
INNSBRUCK (2)
ANGER (1)
JUDENBURG (2)
SANKT LORENZEN BEI SCHEIFLING (1)
GLEISDORF
ST. LAMBRECHT (1)
BÄRNBACH (1)
GRAZ (45)
FELDB
KÖTSCHACH-MAUTHEN (1)
OSSIACH (1)
SANKT PAU
WIES (1)
EIBISWALD (1)
ŠENT BA
VILLACH/BELJAK (3)
KLAGENFURT/CELOVEC (20)
ST. MICHAEL/ŠMIHEL (2)
ST. JOHANN IM ROSENTAL/ŠENTJANŽ V ROŽU (22)
BAD EISENKAPPEL/ŽELEZNA KAPLA (3)

Please note: the Culture.si Worldwide map focuses solely on cultural events from Slovenia that take place outside of the country. Read more about the infographic

Linz

May 21 2015
ARP 339, a musical-dance performance by Wanda & Nova deViator (Emanat Institute) at Stadtwerkwtatt **(link)**

Sep 6 2014
The Soft, the Hard and the Wet, a joint performance also featuring Robertina Šebjanič, at the Festival for Art, Technology and Society Ars Electronica at Ars Electronica Center **(link)**

Apr 27 2014
Traversing Balkan, music by Rdeča raketa (Maja Osojnik Band), at the Festival Crossing Europe, supported by the Slovenian Culture and Information Centre, Vienna (SKICA), Embassy of the Republic of Slovenia Vienna, at Ursulinensaal (OÖ Kulturquartier) **(link)**

Apr 23 - 27 2014
Fičo Balet at the Tanzhafen Festival 2014, supported by the Slovenian Culture and Information Centre, Vienna (SKICA), Embassy of the Republic of Slovenia Vienna, **(link)**

Sep 7 - 8 2013
Jurij Krpan (Kapelica Gallery) at the Prix Forum IV – Hybrid Art and Wanda & Nova deViator (Emanat Institute) at Ars Electronica Nightline, both in the framework of Ars Electronica 2013 - the Festival for Art, Technology, and Society **(link)**

Aug 30 - Sep 2 2012
The interactive installation *Monolith* by Maša Jazbec and the presentation and panel discussion on the project 100YC [100 Year City] at the Festival *Ars Electronica* **(link)**

May 24 2012
Theremidi Orchestra (Ljudmila - Ljubljana Digital Media Lab) at the LiWoLi 2012 Festival - Art Meets Radical Openness at I/O Stadtwerkstatt **(link)**

May 10 2012
It's Everyone Else concert tour **(link)**

Sep 2 2011
The Art Oriente objet (Marion Laval-Jeantet &

Festivals in Slovenia

All festivals

January   February   March   April   May   June   July   August   September   October   November   December

All festivals (185)
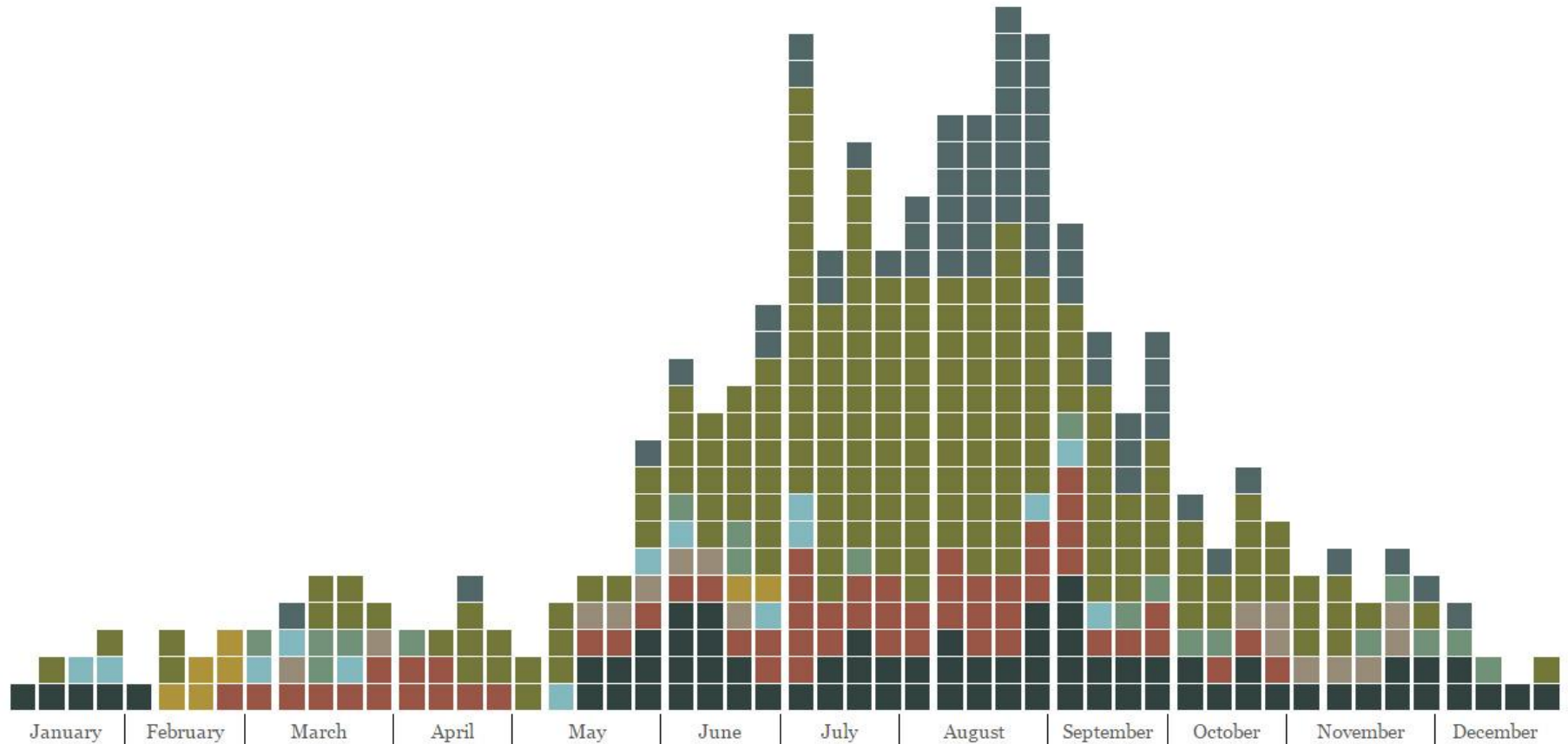
Architecture & Design (7)	Dance & Theatre (27)
New media & Visual arts (13)	Film (16)	Literature (10)
Music (86)	Intangible heritage (4)	Multiple disciplines (22)

Slovenia in the EU programmes (2002–2012)
Culture 2000 (2000–2006), MEDIA Plus (2001–2006), Culture (2007–2013) and MEDIA (2007–2013)
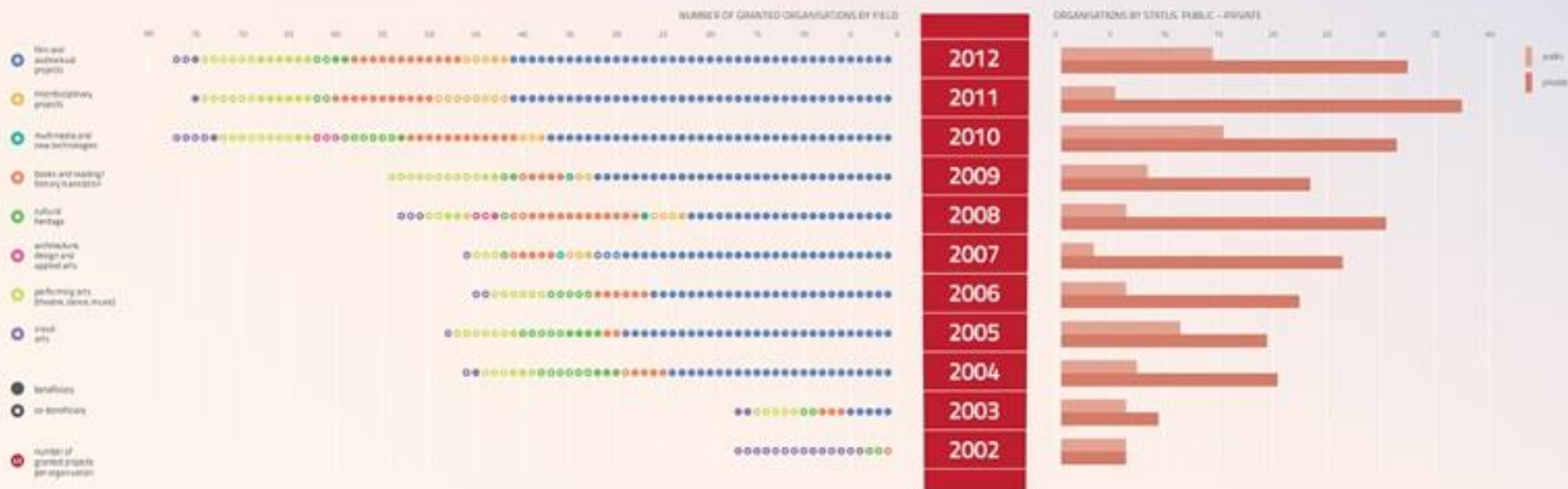
Culture ●

successfully raises funds from the EU programmes
for the culture and audiovisual sectors

11 years • 153 organisations • 542 projects

Kulturnik

Vsi slovenski kulturni zadetki

KAJ JE KULTURNIK   **KDO JE** KULTURNIK   **POSTANI** KULTURNIK

Metaiskalnik ⧉

Vpiši iskano vsebino in preglej zadetke več kot 30 izbranih podatkovnih zbirk, spletnih mest, portalov, arhivov …

[   ] 🔍
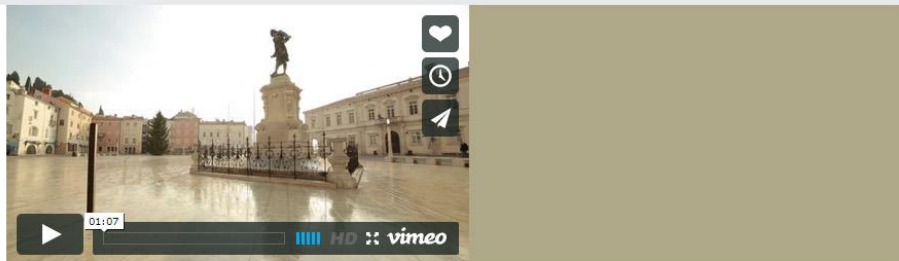
Novice ⧉

[   ] 🔍

Spremljaj kulturne novice in bloge slovenskih producentov, organizacij in spletnih medijev. Išči po vsebini, rubriki ali viru.

ponedeljek, 25 maj

Silente: Neče rijeka zrakom teči

RockOnNet - A Silente so dokaj nenavadna vrsta glasbenikov. Glasbeno pravzaprav nič posebnega, če odmislimo instrumentalno spremljavo violine, enega najneobičajnejših instrumentov v pop-rocku.

Poslovila se je igralka in komičarka Anne Meara

MMC Film - V 86. letu starosti je umrla igralka in komičarka Anne Meara, ki je skupaj z možem Jerryjem Stillerjem ustvarjala številne nagrajene televizijske in radijske šove.

Cerknica 1972/73 – 7. b razred

Stare slike (Cerknica) - Cerkniški fotograf Jože Žnidaršič je v šolskem letu 1972/73 leta 1973 fotografiral učence in razredničarko 7. b razreda Osnovne šole Notranjskega Odreda Cerknica. Od leve si sledijo … Spredaj: Mateja …

Ikonografija marijanskih upodobitev

Kamra.si - Pokrajinski muzej Celje vas vabi na predavanje z naslovom Ikonografija marijanskih upodobitev iz zbirke Pokrajinskega muzeja Celje.

Ministrica za kulturo na podelitvi priznanj zlatim bralcem

Ministrstvo za kulturo Republike Slovenije - Ministrica za kulturo bo ob 12. uri v Cankarjevem domu v Ljubljani podelila priznanja "zlatim…

Kranj pred drugo svetovno vojno – projekcija štirih nemih filmov o Kranju

Gorenjski muzej - V okviru razstave Gospodje in tovariši – Kapitalistični in socialistični razcvet Kranja 1920-1980 Vas vljudno vabimo na muzejski večer in izjemno priložnost ogleda štirih kratkih filmov, ki govorijo …

Ministrstvo nima več denarja za strokovne komisije

Delo Razno - Člani strokovnih komisij na ministrstvu za kulturo so ogorčeni zaradi nižjih honorarjev. Ministrstvo: Varčujemo.

Vrtci ponovno na ogled v Mariboru

Trajekt.org - Razstava o slovenskih vrtcih, z naslovom Iz malega raste veliko – Pol stoletja slovenskih vrtcev, se je iz galerije Dessa v Ljubljani preselila v Hišo…

Nov mesec v znamenju Kinodvorišča

Kinodvor - Izšel je nov mesečnik, v katerem lahko preberete, kaj vse smo v Kinodvoru pripravili za vas junija, ko Kinodvorovo platno preselimo v Kinodvorišče, letni kino v atriju Slovenskih železnic!

VEČ NOVIC ▸

Dogodki ⧉

[   ] 🔍

Preglej napovedane dogodke, dogodke v teku ali arhiv dogodkov po vsebini, kraju, žanru ali prizorišču.

danes, ponedeljek, 25. maj 2015

JERNEJ STRITAR | studio Ilovarstritar
NTF - grafika, tekstilstvo in oblikovanje, Ljubljana

Predavanje: O stanju današnje univerze
Salon uporabnih umetnosti, Maribor

Solistični recital
Dvorana Kazina, Ljubljana

Gostovanje
Nova Gorica, Kulturni dom, Nova Gorica

DESETLETJE BOLONJE – Pričakovanja, implementacija, realnost.
Gospodarsko razstavišče - GR, Ljubljana

Koncert Okteta 9
Šlandrov trg, Žalec, Žalec

ARTKUSIJA: ADELA ŽELEZNIK (Cikel umetniških dialogov med mladimi in kulturniki)
CUK Kino Šiška, Ljubljana

BALBOA PREPLESAVANJE
Studio Dansa, Ljubljana

G2G (9. festival Prelet)
Gledališče Glej, Ljubljana

Po pravljici diši- Liboje
Medobčinska splošna knjižnica Žalec, Žalec

Rastlinstvo na stezah ovčarja Marka
Knjižnica Matije Čopa Žirovnica, Žirovnica

Velika igra
Kino Velenje, Velenje

GYPSY SIDE OF DUB Vol.4 w. HARIS PILTON - (Dan mladosti)
maj. 25, 22:00 - maj. 26, 4:00
Dub Lab, Ljubljana

torek, 26. maj 2015

Predstavitev knjige PO POTI USODE
Medobčinska splošna knjižnica Žalec

VEČ DOGODKOV ▸

Metaiskalnik ⤴

Vpiši iskano vsebino in preglej zadetke več kot 30 izbranih podatkovnih zbirk, spletnih mest, portalov, arhivov ...

moderna	🔍

REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO

Metaiskalnik

moderna

REZULTATI PO VIRIH

Na vrh
Arhitekturni vodnik (1)
CCP (32)
Cobiss (7135)
Culture.si (12)
Dedi (20)
Diva (4)
dLib časopisje (166893)
dLib fotografije (18)
dLib knjige (3509)
dLib plakati (20)
eKumba (11)
Kamra (60)
Knjige na trgu (30)
Kulturnik Novice (20)
Misli slovensko (10)
Razume Dela (8)
SiGledal (10)
Slovenia.si (8)
SSKJ (44)
Wikipedija (20)
Trajekt (10)

Moderna galerija (Ljubljana)

Avtor(ji): Slak, Dejan (avtor) Vir: Fotografije - Ljubljana Izvor: Zavod Ulala

Spominska plošča slovenski moderni : na Cukrarni v Ljubljani

Vir: Zbirka upodobitev znanih Slovencev NUK Izvor: Narodna in univerzitetna knjižnica

Fran Saleški Finžgar

Avtor(ji): Kos, Gojmir Anton Vir: Zbirka

upodobitev znanih Slovencev NUK Izvor: Narodna in univerzitetna knjižnica

M. Jama, R. Jakopič, M. Sternen in F. Vesel

Avtor(ji): Smrekar, Hinko Vir: Zbirka upodobitev znanih Slovencev NUK Izvor: Narodna in univerzitetna knjižnica

Ivan Cankar (1876-1918)

Vir: Zbirka upodobitev znanih Slovencev NUK Izvor: Narodna in univerzitetna knjižnica

Fran Govekar

Avtor(ji): Jama, Matija Vir: Zbirka upodobitev znanih Slovencev NUK Izvor: Narodna in univerzitetna knjižnica

Maksim Gaspari
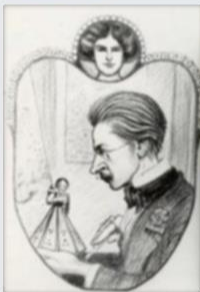
Avtor(ji): Smrekar, Hinko Vir: Zbirka upodobitev znanih Slovencev NUK Izvor: Narodna in univerzitetna knjižnica

Primož Trubar (1508-1586)

Avtor(ji): Štupar, Milan Vir: Zbirka

Grob slovenski moderni (1876-1918)

Vir: Zbirka upodobitev znanih Slovencev NUK Izvor: Narodna in univerzitetna knjižnica

Maksim Gaspari

Avtor(ji): Gaspari, Maksim Vir: Zbirka upodobitev znanih Slovencev NUK Izvor: Narodna in univerzitetna knjižnica

Maksim Gaspari

Avtor(ji): Smrekar, Hinko Vir: Zbirka

upodobitev znanih Slovencev NUK Izvor: Narodna in univerzitetna knjižnica

Danilo Lokar (1892-1989)

Vir: Zbirka

upodobitev znanih Slovencev NUK Izvor: Narodna in univerzitetna knjižnica

Grob slovenske moderne pri sv. Križu

Avtor(ji): Berthold, Avgust Vir: Zbirka upodobitev znanih Slovencev NUK Izvor: Narodna in

univerzitetna knjižnica

Otvoritev novega oddelka v Moderni galeriji: "Narodno osvobodilna borba v grafiki in risbi", 29. ...

Vir: Zbirka upodobitev znanih Slovencev NUK Izvor: Narodna in univerzitetna knjižnica

Grobovi moderne pri Sv. Križu v Ljubljani

Vir: Zbirka upodobitev znanih Slovencev NUK Izvor: Narodna in univerzitetna knjižnica

Alojz Gradnik (1882-1967)

Avtor(ji): Bucik, Avgust Vir: Zbirka

upodobitev znanih Slovencev NUK Izvor: Narodna in univerzitetna knjižnica

Rihard Jakopič (1869-1943): avtoportret

Avtor(ji): Jakopič, Rihard Vir: Zbirka znanih Slovencev NUK Izvor: Narodna in univerzitetna knjižnica

Otvoritev novega odd. v Moderni galeriji: "Narodno osvobodilna borba v grafiki in risbi"

Vir: Zbirka upodobitev znanih Slovencev NUK Izvor: Narodna in univerzitetna knjižnica

Metaiskalnik

moderna

Slovenska wikipedija
20 od 20 · Rezultati na sl_wiki

Slovenska moderna (književnost)
Slovenska moderna v književnosti med letoma 1899 in 1918. Izraz moderna izhaja iz besede modernus, kar pomeni nedaven, ...

Modernizem
Modernizem je lahko: Moderna umetnost, smer v umetnosti Katoliški modernizem, smer v krščanski teologiji

Kubizem (kategorija Moderna umetnost)
Kubizem je umetniška smer v sodobnem slikarstvu, za katero je značilnost predstavljanje predmeta iz različnih zornih kotov hkrati. Smer se leta 1907 ...

Dragotin Kette (kategorija Slovenska moderna)
Dragotin Kette, slovenski pesnik, * 19. januar 1876, Prem pri Ilirski Bistrici, † 26. april 1899, Ljubljana. Ko je bil star dve leti, se je družina

Slovenska moderna
Slovenska moderna je lahko: Slovenska moderna (književnost) Slovenska moderna (slikarstvo)

Grščina (preusmeritev Moderna grščina)
družina indoevropski helenski Grščina Standardne oblike Standardna moderna grščina Narečja starogrški dialekti (izumrli) moderni dialekti ...

Kaligrafija (razdelek Moderna kaligrafija)
Kaligrafija (iz grških besed κάλλος kallos - »lepota« in γραφή graphē »pisanje«) je zvrst vizualne umetnosti, ki se ukvarja z abstraktnim oblikovanjem

Hokej na ledu na Poletnih olimpijskih igrah 1920
pravilih, ki so dovoljevala igro sedmih hokejistov na ledu (enega več, kot moderna pravila). Olimpijski turnir je štel tudi za Svetovno ...

Slovenska moderna (slikarstvo)
Slovenska moderna je oznaka za skupino slovenskih slikarjev, ki so ustvarjali na začetku 20. stoletja. Sestavljajo jo Rihard Jakopič, ...

Alen Ožbolt
umetnosti (»U3, Triennale slovenske sodobne umetnosti«, Moderna Galerija; »Umetnost 85/95, 95/05«, Moderna galerija, ...

Slovenska književnost (razdelek Moderna (1899—1918))
Slovenska književnost se začne z zapisi Brižinskih spomenikov okoli leta 1000. Pisatelji in pesniki so razdeljeni po obdobjih: Brižinski spomeniki (po

Fizika (razdelek Moderna fizika)
vodila razvoj moderne fizike v 20. stoletju. Glavni članek: Moderna fizika. Moderna fizika se je pričela razvijati v ...

Moderna galerija Ljubljana
Moderna galerija je ljubljanska osrednja galerija slovenskih likovnih del 20.stoletja. Stavbo je zasnoval arhitekt Edvard Ravnikar, ...

Zgodovina Francije (razdelek Zgodnja moderna Francija)
radikalnimi spremembami, ki so se začele leta 1789. Glej tudi: Zgodnja moderna Francija Glej tudi: Francija v 19. stoletju, Francoska ...

Črnomelj (razdelek Moderna doba)
Črnomelj je mesto v Sloveniji (največje mesto v Beli krajini) in sedež istoimenske krajevne skupnosti ter občine. Povprečna nadmorska višina naselja

Futurizem (kategorija Moderna umetnost)
Futurizem (latinsko futurum - prihodnost) je umetniška smer 20. stoletja. Njegove začetke lahko postavimo v Italijo. Leta 1909 je Filippo Tommaso ...

Moderna umetnost
Moderna umetnost je široko sprejet izraz za avantgardno umetnost 20. stoletja. Zgodovinsko gledano se uvršča v modernizem - ...

Ivan Cankar (kategorija Slovenska moderna)
zgodba, drama, pesem, esej Literarno gibanje: Simbolizem (književnost); Moderna umetnost Vplivi: Friedrich Wilhelm Nietzsche, Ralph Waldo ...

Generalporočnik (ZDA) (razdelek Moderna uporaba)
Generalpodpolkovnik (angleško Lieutenant General; okrajšani: Lt Gen (VL ZDA), LtGen (KMP ZDA) in LTGR (KOV ZDA)) je tretji-zvezdni generalski čin, ki ...

Josip Murn - Aleksandrov (kategorija Slovenska moderna)
Josip Murn (s psevdonimom Aleksandrov), slovenski pesnik, * 4. marec 1879, Ljubljana, † 18. junij 1901, Ljubljana. Rodil se je kot nezakonski otrok ...

Pokaži več ...

Kamra - Digitalizirana kulturna dediščina slovenskih pokrajin
16 od 60 · Rezultati na kamra

Miniaturka Petek Dane "Moderna"
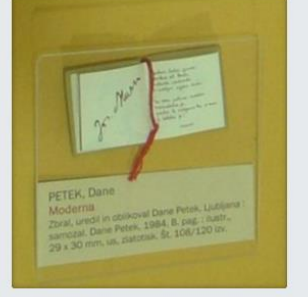
Jakob Savinšek, kipar s pesniško dušo
Savinšek v Moderni galeriji
Moderna galerija v Ljubljani hrani večino del Jakoba Savinška.

Adamičeva cesta v Grosupljem Občina
Občina je nova moderna stavba v mestu.

Šivalna glava Veritas
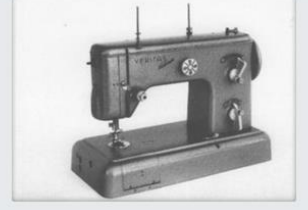
Mladim srcem, prvi zvezek iz leta 1911
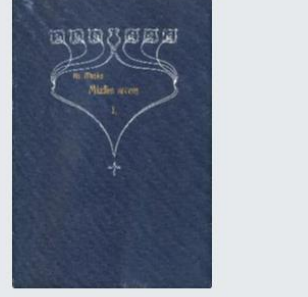
Mladim srcem, prvi zvezek iz leta 1911 z lustracijami Saše Šante

Mladim srcem, prvi zvezek iz leta 1911 z lustracijami Saše Šante

Mladim srcem, prvi zvezek iz leta 1911 z lustracijami Saše Šante

Mladim srcem, prvi zvezek iz leta 1911 z lustracijami Saše Šante

Mladim srcem, prvi zvezek iz leta 1911 z lustracijami Saše Šante

Slovenske legende z ilustracijami Antona Koželja, 1910

Mladim srcem, prvi zvezek iz leta 1911 z lustracijami Saše Šante

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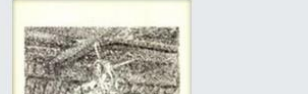
'Roma' z likovno opremo Ivana Vavpotiča, 1906

Dogodki Vse zvrsti ⌄ Vsa Slovenija ⌄

 Zemljevid

Leaflet | © OpenStreetMap contributors
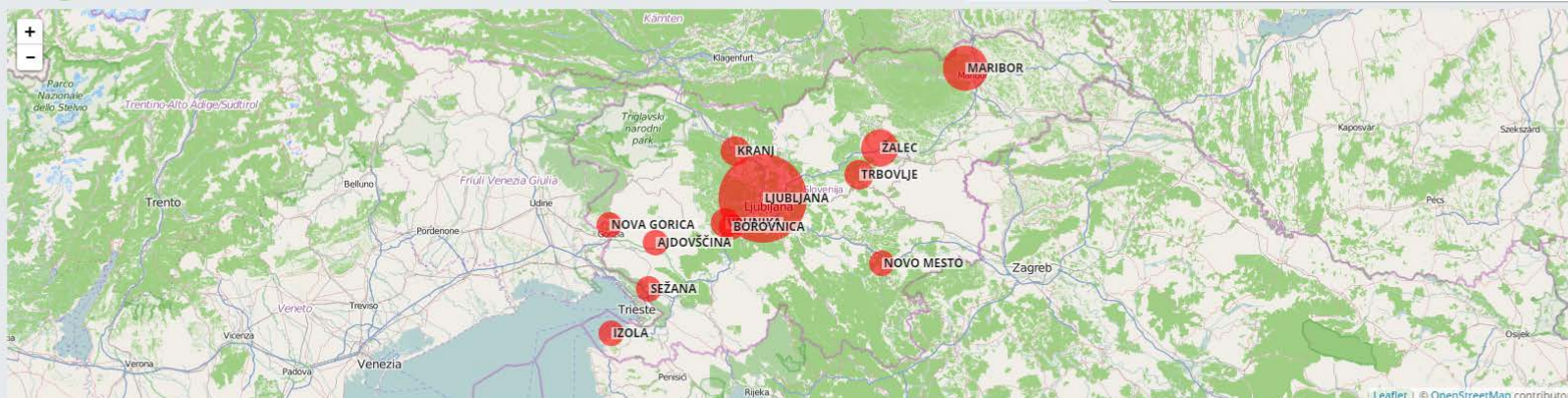
Napovedano

danes, torek, 26. maj 2015

09:00	NTF - grafika, tekstilstvo in Ljubljana — **DESETLETJE BOLONJE – Pričakovanja, implementacija, realnost.**
09:00	Kongresni trg, Ljubljana — **9. Mednarodni festival "Igraj se z mano"**
09:00	Kongresni trg, Ljubljana — **Mednarodni festival "Igraj se z mano" v Ljubljani**
13:00	Medobčinska splošna knjižnica Žalec, Žalec — **Po pravljici diši- Liboje**
15:00	Vila Mojca, Velenje — **Bodi vesel**

17:00	CUK Kino Šiška, Ljubljana — **ARTKUSIJA: ADELA ŽELEZNIK (Cikel umetniških dialogov med mladimi in kulturniki)**
17:00	RogLab, Ljubljana — **USPOSABLJANJE: 3D TISKALNIK**
17:00	Medobčinska splošna knjižnica Žalec, Žalec — **Po pravljici diši- Žalec**
17:00	Knjižnica Velenje, otroški oddelek, Velenje — **Ura pravljic v angleškem jeziku**
18:00	Istituto Italiano di Cultura	Lubiana, Ljubljana — **Scontro di civiltà per un ascensore a Piazza Vittorio (I. Toso 2010)**

18:00	Istrska 19, Kozina, Kozina — **Delavnica samospoznavanja**
18:00	Medobčinska splošna knjižnica Žalec, Žalec — **Po pravljici diši- Prebold**
19:00	Gledališče Glej, Ljubljana — **Novo mesto - Readymade (9. festival Prelet)**
19:00	Mestna galerija Ljubljana, Ljubljana — **Bela tehnika v pritličju Mestne galerije Ljubljana**
19:00	Mestna knjižnica Izola, Izola — **TVU 2015: Himalaja – prebivališče bogov: duhovni trekingi z Johnom Christianom**

19:00	Poligon kreativni center, Ljubljana — **Prvi pogUMNI dogodek: Povratne informacije v javnih ustanovah**
19:00	Hostel Tresor - Ljubljana, Ljubljana — **Delavnica: "Kako učinkovito premagovati stres in negativna čustva"**
19:30	Slovenska filharmonija, Ljubljana — **Pihalni orkester Akademije za glasbo**
19:30	Slovenska filharmonija, Ljubljana — **Pihalni orkester in solisti AG**
19:30	Pokrajinski muzej Koper, Koper — **Velika vojna v Krnskem pogorju**

19:30	Lavričeva knjižnica Ajdovščina, Ajdovščina — **Predavanje mag. Slavice Plahuta O POMANJKANJU IN STISKAH LJUDI V ZALEDJU SOŠKE FRONTE**
19:30	Cankarjev dom, Ljubljana — **Koncert študentov orgel Akademije za glasbo**
20:00	Kongresni trg, Ljubljana — **Plešemo na Festivalu Igraj se z mano**
21:00	Trust kavarna, Maribor — **CCARSKI YUGO POP ROCK / 26.5.2015@Kavarna TRUST**

sreda, 27. maj 2015

10:00	ŠOU v Ljubljani, Ljubljana — **Bukvarnica na trati**
14:00	Tehnoloski Park Ljubljana, Ljubljana — **Podjetniška sreda: Uspešna prijava na SME instrument**
17:00	Goriška knjižnica Franceta Bevka, Nova Gorica — **Ustvarjalna delavnica za odrasle**
17:00	Velenje — **Avdicija za vlogo Pikine pomočnice**
17:00	Knjižnica Velenje, otroški oddelek, Velenje — **Ura pravljic**

| 17:00 | MC Kotlovnica, Kamnik — **KIK IN - start up podjetniška delavnica** |
| 18:00 | Medobčinska splošna knjižnica Žalec, Žalec — **Po pravljici diši- Griže** |

NALOŽI VEČ ▸

Novice | Aktualno

Na sprejemu pri ministrici madžarska veleposlanica

Ministrstvo za kulturo, **19. maj 2015** — V sredo, **20. maja**, bo ministra za kulturo ob 10. uri sprejela veleposlanico Republike Madžarske.

více   razpiše in razgledi   kulturna politika

Lentamo naprej!

Festival Lent, **19. maj 2015** — Med **26. junijem** in **11. julijem** bo Maribor ponovno zablestel v svoj najlepši podobi, ko bodo...

více   festival

Bela Avstrija in druge novice

Radio Študent, **19. maj 2015** — Osma Poskoku v preteklost, ki smo si ga privoščili prejšnji teden, se s krimi BritOFFom vračamo v aktualnost, kjer črno-tržno dejavnost v precejšnji meri obvladuje trgovina s prepovedanimi drogami. Tudi v soseščini, kjer so organi pregona v Avstriji in na Hrvaškem zaplenili velike večje količine kokaina. Najprej pa na sever. Avstrijski kriminalisti so po več kot štirih letih opazovanja mednarodne združbe, ki so jo sumili švercanja in trgovanja s kokainom, pretekli teden s sodelovanjem s tujimi kolegi izvedli zaključne aretacije in prijeli več kot 30 ljudi. Kriminalisti po dokazih, ki so jih pridobili v sklopu preiskave s Primavera, ki jih je iz Gradca naprej vodila na Dunaj in preko Evrope v Južno Srednjo Ameriko, združbo sumijo, da so samo v Avstriji prethotapila najmanj 38 kilogramov kokaina, po nekaterih navedbah pa celo do dodatnih 50. Ob aretacijah in hišnih preiskavah, ki so v večini potekale na Dunaju, so preiskovalci uspeli 5 kilogramov bojda dokaj čiste, iskane bele snovi tudi zapleniti, poleg prašnega stimulansa pa jim je v roke priletelo še več kosov orožja: od odžaganih šibrovk pa vse do vodotesne zaščitne vrvice. Z orožjem naj bi združbo oskrboval v Srbiji rojen osumljenec, ki se je organom pregona več kot štirih izmikal s pomočjo menda kar štirih potnih listov. Za zabavo pri prideovalcih naj bi skrbel 56-letni osumljenec, ki je z južno Ameriko pobegnil po ovadbi za neko drugo kaznivo dejanje, kokain naj bi v Evropo pošiljal s pomočjo tako imenovanih mul oziroma podrejenih prekupčevalcev. Hišne preiskave so se ob zaključku akcije Primavera potekale tudi v Kostanjku, aretacije pa so bile tudi izmed osumljenih Avstrijcev uspeli izmučniti. Žanj je bila najpisana tiralica, vendar pa so zapleniti tudi premoženje v vrednosti več deset milijonov...

více

OBVESTILO O PRESTAVLJENI PRIREDITVIObveščamo vas,

Knjižnica Postojna, **19. maj 2015** — OBVESTILO O PRESTAVLJENI PRIREDITVI Obveščamo vas, da napovedan glasbeno - literarni večer, v četrtek, **21. maja**, ODPADE. Prireditev na balkonu knjižnice s Samrmi babami in Dejanom Pevčevićem bomo izvedli v začetku junija. Natančen datum vam naknadno sporočimo. Hvala za razumevanje.

více   knjižnica

Sejem Liber.ac letos v znamenju glasbe in etnologije

Misli, **19. maj 2015** — Ljubljana, **19. maja** (STA) — V Foersterjevem vrtu za Filozofsko fakulteto v Ljubljani bodo dopoldne odprli sejem akademske knjige Liber.ac. Letošnji program bo v znamenju glasbe in etnologije. V sklopu sejma bodo potekale okrogle mize, pogovori o knjigah, glasbeni nastopi, vodeni ogledi, koncerti, razstave in delavnice za otroke. Sejem bo odprl koncert združenih zborov. Sejem [...]

více

Sejam akademske knjige Liber.ac: Zvok knjige, zven življenja

MMC Knjiga, **19. maj 2015** — S prireditvijo Liber.ac se v slovenskem prostoru uveljavlja nov tip knjižnega sejma, obenem pa vzpostavlja novo kulturno in komunikacijsko središče.

více   literatura

Živalska farma na gostovanju v Subotici

SiGledal, **19. maj 2015** — Lutkovno gledališče Ljubljana bo z lutkovno predstavo Živalska farma nastopilo v tekmovalnem programu 22. Mednarodnega festivala otroških gledališč v Subotici.

více   gledališče

Urbanistična protislovja Ljubljane in (pre)veliko vprašanje prihodnosti urbanizma

MMC Razstave, **19. maj 2015** — Razstava Muzeja za arhitekturo in oblikovanje (MAO) o 120 letih modernega urbanizma v Ljubljani in konferenca Prihodnost urbanizma sta dober povod za premislek o ravnanju s prostorom skupnega v...

více   vizualna umetnost

Vabimo vas na redno mesečno predavanje z naslovom Revolucionarno nasilje v

POGOVOR PREPOVEDANO PLAKATIRANJE: ZGODBA O BULDOŽERJU

Kino Šiška, **19. maj 2015** — Prepovedano plakatiranje: zgodba o Buldožerju Pogovor z Igorjem Bašnom in Momčilom Rajnom o fenomenu skupine Buldožer Dan po otvoritvi razstave vas vabimo, da se udeležite pogovora o fenomenu skupine Buldožer znotraj družbeno-politične stvarnosti tedanjega in sedanjega časa. Na pogovoru sodelujeta: ... Preberi več —

více   glasba

Bienale neodvisnih se predstavlja v Washingtonu

Misli, **19. maj 2015** — Washington, **19. maja** (STA) — Bienale neodvisnih se ob peti obletnici delovanja v sklopu Evropskega meseca kulture v Washingtonu predstavi z dvema dogodkoma. Več kot 80 avtorjev z več kot 100 deli, ki so se bili v preteklih letih del bienala, se je predstavilo na razstavi na slovenskem veleposlaništvu in v razstavišču NYU. Razstave na [...]

více

Galerijo Vžigalica bo kmalu osvetlila deveta edicija Svetlobne gverile

MGML, **19. maj 2015** — Festival Svetlobne gverile, letos že deveti po vrsti, bo od **27. maja** osvetljeval Galerijo Vžigalica, njeno okolico in ostale lokacije po Ljubljani. Pred odprtjem razstave v galeriji pa vabljeni na predfestivalski dogodek v petek, **22. maja**, ob 21.30 v Park Zvezda.

více   dizajn   muzeji   vizualna umetnost

V MGLC grafike kapitalističnega realizma

Misli, **19. maj 2015** — Ljubljana, **19. maja** (STA) — V Mednarodnem grafičnem likovnem centru (MGLC) so na ogled postavili razstavo Grafike kapitalističnega realizma. Kurator razstave, galerist, založnik in ustanovitelj založbe Edition Block iz Berlina Rene Block, je dela za razstavo izbral iz dveh grafičnih map: Grafika kapitalističnega realizma in Vlesand. Razstavo bo na ogled do **9. avgusta**. Izraz kapitalistični [...]

více

ŠIŠKA PRODAJA: EKVILAJZER Klark Teknik DN 370

Kino Šiška, **19. maj 2015** — Center urbane kulture Kino Šiška neposredno prodaja premičnino ekvilajzer Klark Teknik DN 370. Več v javni objavi.

více

Jagodni izbor knjig za otroke in mladino iz Bologne zdaj tudi v Ljubljani

MMC Knjiga, **19. maj 2015** — V knjigarni Konzorcij se začenja **23.** prodaja razstavljenih otroških in mladinskih knjig Bologna po Bologni, na kateri bo v središču Hrvaška.

více   literatura

V Kočevskem rogu ukradli štiri bronaste kipe partizanskih poveljnikov

Delo Kocno, **19. maj 2015** — V Dolenjskem muzeju, v katerem upravljajo kompleks Baze 20, menijo, da je bil vandalom pridobitniškega značaja.

více

SNG Opera in balet Ljubljana v sezoni 2014/15 o svobodi

SiGledal, **19. maj 2015** — V SNG Opera in balet Ljubljana bodo sezono 2014/15 posvetili razmisleku o svobodi, pojmu, ki si je žal na zgodovinsko obdobje krojil vsebino umetniških del. Pripravili bodo štiri operne in dve baletni premieri, s slovensko praizvedbo mono-opere Dnevnik Ane Frank Grigorja Firida pa napovedujejo tudi odprtje nove dvorane.

více   gledališče

Proti fašistom v Gorici | Novica

13. braz, 19. maj 2015 — Skrajnodesničarska tj. neofašistična organizacija Casa Pound je sklicala shod v Gorici **23. maja**. Sto let tega, **24. maja**, je Italija vstopila v 1. svetovno vojno, fašisti tretjega milenija pa so si izbrali ta sramotni datum, da bi ponovili svoj slogan "nekateri Italijani se ne predajo". Casa Pound je izbrala Gorico, ker je edino mesto, zaveto z orožjem, za ceno deset tisoč življenj, uničenja in opustošenja celotnega mesta. V soboto, **23. maja**, bodo v Gorici potekali antifašistični protesti, zato pozivamo širšo javnost, da se jih udeleži. Vse antifašiste, antirasiste, družbeno gibanja, organizacije, posameznice, ki jim je domovina cel svet, ki sovražijo vojno, a ljubijo upor in osvoboditeve izpod nekdanjih in današnjih fašizmov. Zbor je ob 15h na železniški postaji v Gorici. https://www.facebook.com/pages/FVG-Fa

Effects of aggregation through Kulturnik

- All the sources of culture in one easy to find place, ready to be discovered

- Shared information space gives voice to all and enables new dialogues

- Boosting visibility of open web content and data

- A new role: the Meta-Editor

Now imagine: a Kulturnik for Europe

- Unicorns…

- Pan-European Meta-Editor Team on horizon?

- Harmonized Machine-Readable Meta-Data

Imagine a world beyond commercial algorithms!

What went right?

- Collaboration between the Ministry of Culture and a nonprofit artists-run NGO – LJUDMILA

- Our approach: less glossy but more useful, practice driven, covering the fringe too

- CC-licensing: easy reuse, without asking or payment

- Tight, interdisciplinary team, where editors and programmers work under one roof

- National Digitalisation Guidelines endorsed by the Ministry of Culture

What went wrong? Problems?

- Interoperability:
    - News: good (RSS)
    - Events: so-so (ICAL, walled gardens)
    - Search: long-way-to-go (scrapers, OpenSearch)

- Missing: People Networking for Common Formats

- Cookie directive: Robots get warnings, not content

Pitfalls of digitisation?

- Digitisation becoming privatisation: restrained access to public digitised resources

- Loss of memory and public access by outsourcing communication and content to walled gardens

- Europeana boosted visibility of digitised national archives, tying them into one open web system

- But... underrepresents the "living culture" that we are creating and experiencing now

Proposals for collaboration

- CultureMESH: European Cultural Aggregator Network
- I3C: International Initiative for Interoperability in Culture
- DIFFICULT? Data Interchange Formats For International

Culture!

What we want to do:

- networking (people and data) of European cultural portals
- traffic exchange network for cross-visibility
- make it easy to create interoperable, open web sites
- agree on formats and data schemas

Looking forward to meeting partners for these!
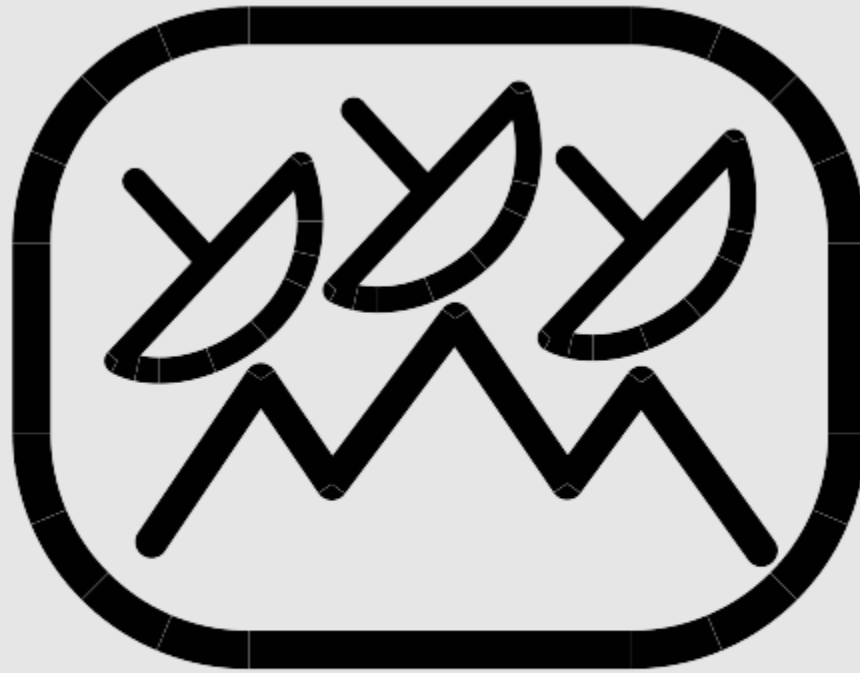
luka@ljudmila.org

Laboral
Centro de Arte y Creación Industrial

Lucia Garcia
Managing Director of LABoral
Spain
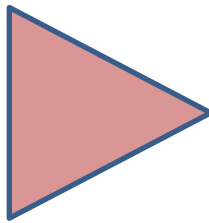
(click to play)

Democratising the laboratory

Irene Agrivina
XXLab
collective in art
science and free technology
Indonesia

XXLab

Irene Agrivina, Eka Jayani Ayuningtyas, Asa Rahmana, Ratna Djuwita, Atinna Rizqiana

XXLab is a female collective from Yogyakarta - Indonesia. This collective comes from various backgrounds such as artists, designers and programmers, focusing on art, science and free technology. We are democratizing the knowledge and the laboratory as tools for citizen participation

- Yogyakarta: Home for the arts and artists, students and intellectuals

- An ancient kingdom city; a leading city in Indonesia for culture, education, tourism

- Various art events (exhibitions, performances), cultural dialogue and exchange

- Conducive social and cultural atmosphere for studying, growing, and communicating their works to the public

- Working in this city enables XXLab to conduct experiments across various subject matters and collaborate with expertise from various institutions

SOYA C(O)U(L)TURE

SOYA C(O)U(L)TURE is a research-based product development by XXLab that involved interdisciplinary backgrounds. The research aims to grow and program an alternative energy, food and bio material from soya liquid waste using bacteria and tissue culture. Tofu and Tempe made from soya beans are common healthy foods for Indonesians that are made through biological processes. Indonesia has a lot of tofu and tempeh productions from small scale (home industry) to large scale (factory). The production processes produce liquid waste that pollutes and contaminates the water and river surrounding the factories.

XXLab creates and grows edible celluloses using Acetobacter Xylinum as a food, at the same time as processing a microbial fuel cell and bio material that could be used as an eco-friendly alternative source for energy, food and
organic fabric in the future.
For a low cost, this project produced organic material which could be developed into various products that have an economic value. It could be produced and developed in any home using ordinary kitchen utensils and combines open source software and hardware and DIY (Do It Yourself) or DIWO (Do It With Others) methods. This development could become an alternative solution for a sustainable economy to create or increase income for women living in low income areas.

XXLab used the kitchen as a laboratory, then focused on the think thank process of collaboration between citizen, grass roots movements, universities and communities

EXPERIMENT PROCESS

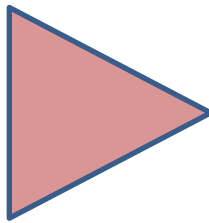Home industry tofu production

Tofu production waste in the river

"The most beautiful thing we can experience
is the mysterious. It is the source of
all true art and science" - Albert Enstein

Terimakasih

Temps mort

Alex Verhaest
Media Artist
Netherlands

(click to play)

Patrick Bartos
Creative Region Linz and upper Austria

CREATIVE
REGION
LINZ & UPPER AUSTRIA

OPEN
DESIGN
SYMPOSIUM

May 23rd 2012 - Kunstuniversität Linz, Austria

// OPEN DESIGN SYMPOSIUM 2012

// FAMILIE BINDER – OPEN FURNITURE

Familie Binder

// FAMILIE BINDER – INTRODUCED 2012

CREATIVE
REGION
LINZ & UPPER AUSTRIA

// OPEN DESIGN GUIDE – INTRODUCED 2013

// COPYCAT – OPEN FASHION – INTRODUCED 2013

// CONCRETE – INTRODUCED 2014

// „WERKZEUG" (TOOL BOXES) – INTRODUCED 2015

User / Buyer

PLATFORM
ZAUM

Designer

Producer

Designer sucht Fertiger

Fertiger sucht Design
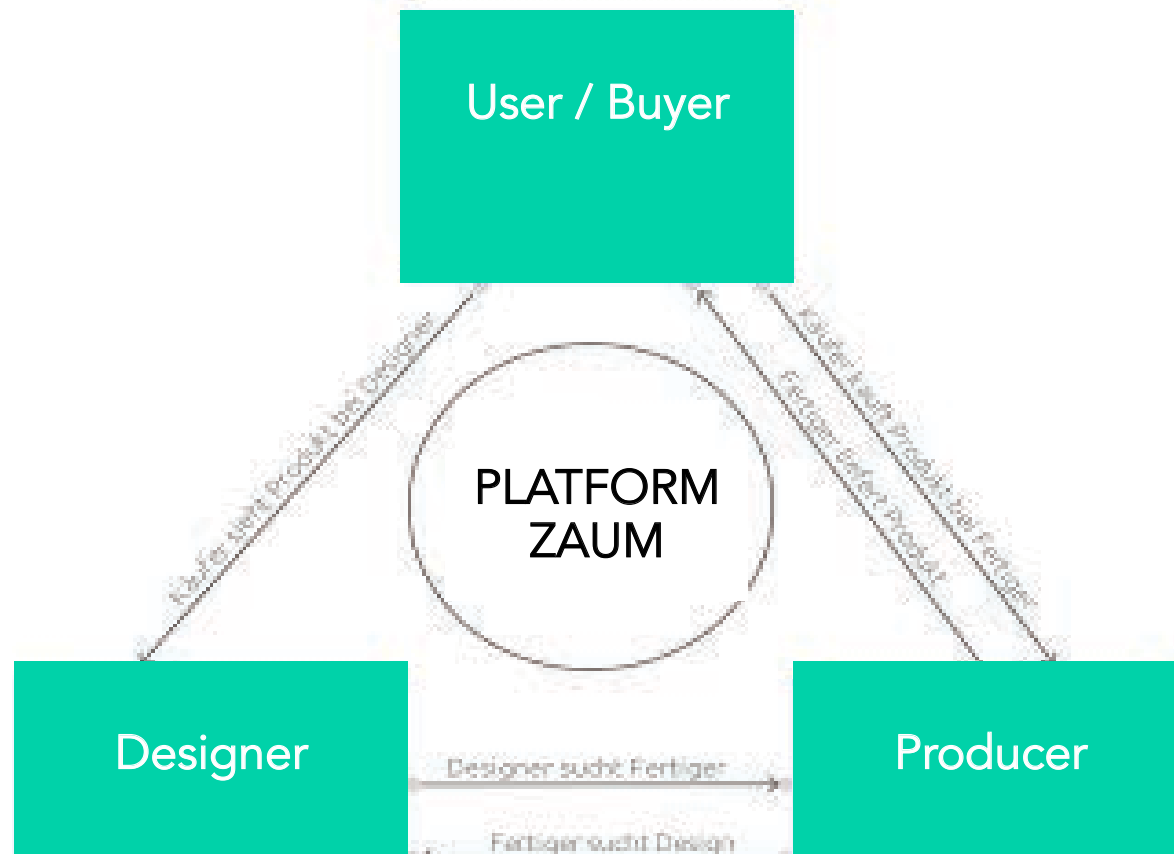
// PLATFORM „ZAUM" – TO BE INTRODUCED 2016

Future innovators summit

Hideaki Ogawa
Key researcher
Ars Electronica Future lab
Austria

Future Innovators Summit

Ars Electronica Futurelab
Hideaki Ogawa

27 innovators, 6 mentors, 6 facilitators

Theme: "What it takes to change"

FIS is
"A creative system to prototype for the future"

Group A

Group B

Group C

Group D

Group E

Group F

THU September 4	FRI September 5	SAT September 6	SUN September 7

Group A
Group B
Group C
Group D
Group E
Group F

Breakfast

Breakfast

Breakfast

Storytelling for a Change

Kick Off   Kick Off

Kick Off   Kick Off

Kick Off   Kick Off

Lunchbox: Mentor Session

Round Table ICT & ART

Lunchbox: Mentor Session

Lunchbox: Mentor Session

Working Session   Working Session

Working Session   Working Session

Working Session   Working Session

Digital Communities

Visionary Pioneers

Tea Time

Tea Time

Tea Time

Tea Time

Rendezvous

Gala

Rendezvous

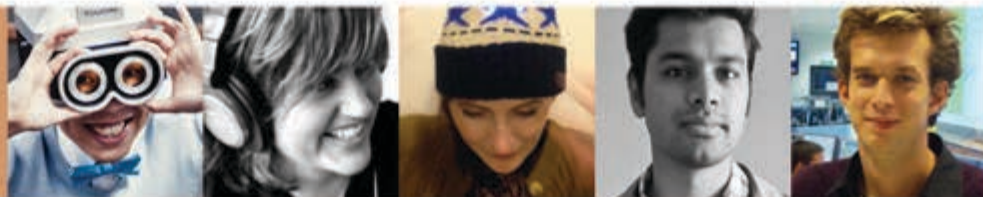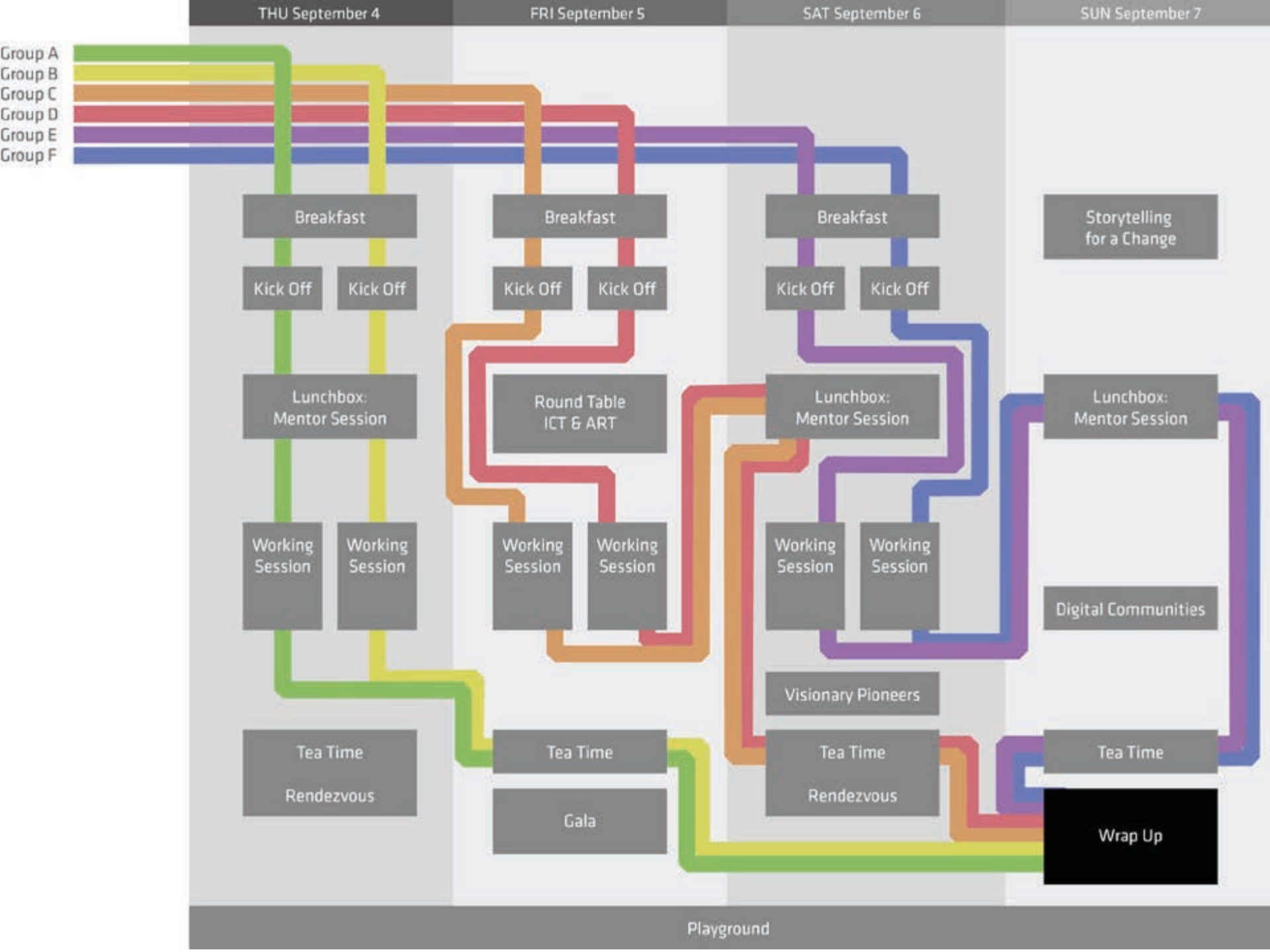Wrap Up

Playground
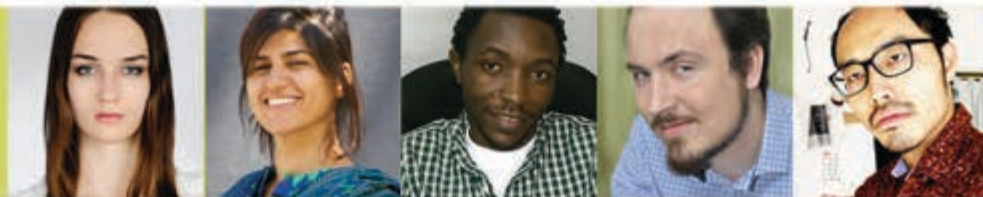
6 international mentors for innovation

Oliviero Toscani (photographer, Italy), Robert Madelin (director general of DG-Connect, Brussels) Hiroshi Ishii (MIT Medialab, Boston), Joachim Sauter (Art+Com, Berlin) and Golan Levin (artist and professor at Carnegie Mellon University, Pittsburgh), K. Bradley Paxton (CEO of Advanced Document Imaging)

STEP1: Unlock the creative Energy

STEP2: Facilitate the creative process

STEP3: Extract creative questions

A

How can we stimulate learning?

B

How can we encourage boldness in individuals and become responsible citizens?

C

How can local choice reduce global conflict(s)?

D

How can we know what singularity means to humanity?

E

How can we empower people towards productive conflicts?

F

How can we inspire natural inborn curiosity?

Creative Questions
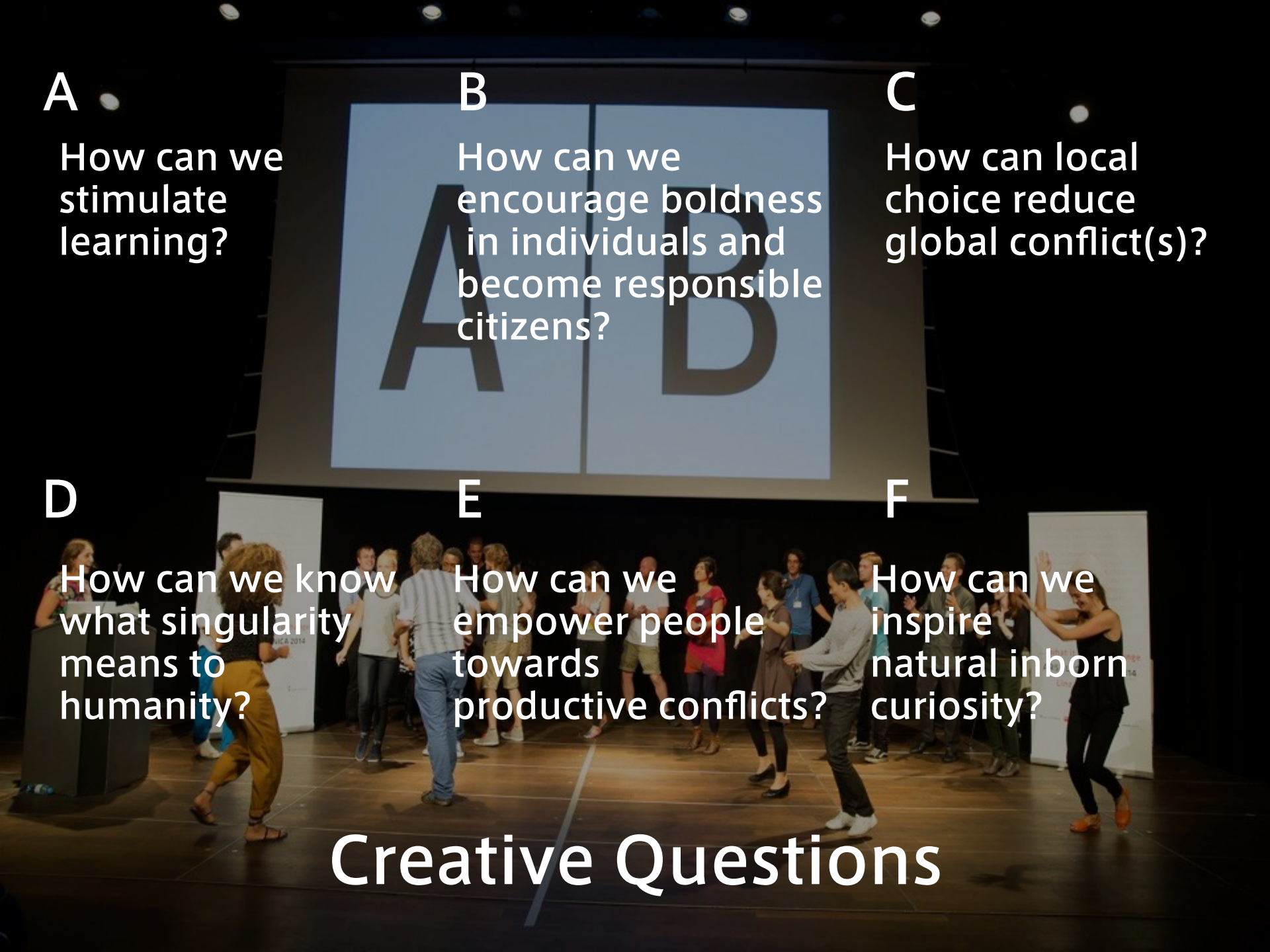
Inspired in Linz

Festival as Catalysts for Innovation
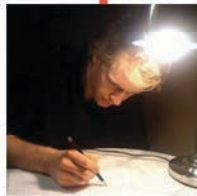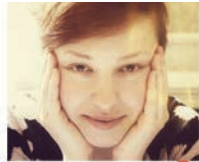
Theme: Develop a Post City Kit

Post City Kit

a collection of ideas, strategies, prototypes and tools to enhance cities

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Thank you for listening.

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Digital Culture, a Challenge and an Opportunity for Art Museums

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In my paper, I point out that more and more museums worldwide have their collections online. We get the feeling that these artworks turned into digital files have always been there. But as work package leaders of the work package "Digitisation" for the EC-funded project *Digitising Contemporary Art* (2011-2013) we, at the Royal Museums of Fine Arts of Belgium, soon found out that many art institutions all over Europe were still in the process of organising this complex, expensive and time consuming process.

I also point out that the archive we build of our everyday life is very often processed, modified, through Instagram or Photoshop.

But, when it comes to digitising cultural heritage, we enter a zone that is closer to photojournalism: our mission is to replicate the artifact as close as possible to the original, even if the image is not flattering for the artwork, and bring this image online, with metadata that have been validated by the scientific staff. But visitors of a museum also like to take their own pictures of the collections, maybe Instagram them and share them, fulfilling their need to act on reality through digital technology.

This implies that the museum allows the visitor to create and share his pictures while in the exhibition rooms (and many museums don't allow pictures to be taken on their premises, let alone free access to a good wifi connection).

But it also implies that the museum has a strategy to digitise its collections and put them online (and this has many implications, including the questions related to copyrights when dealing with modern or contemporary art – even the Google Art Project avoids showing artworks for which copyright has not been cleared). Both scenarios are the two faces of the digital art culture an art institution has to consider today.

Digitising also means delivering to the audience things they won't even see when looking at the artwork in the museum, such as the reproduction in 1 Gigapixels of the painting of Bruegel the Elder, *The Fall of the Rebel Angels*, that we did with the Google Art Project.

Most museums fear this kind of initiative: are people still going to come the museum, if they can stay home and tour the collections with high resolution pictures online? One way to avoid this is to bring this experience within the museum, as an added content to the tour. We are currently working on such a project with a focus on the modern and contemporary art collections.

The last step with digitisation is to bring to the audience what is invisible: we have been working for several years with the Paris-based company Lumière Technology, that has created a very high resolution multispectral camera, and we set up a show around two paintings, a Gauguin and a Kokoschka, with much information, many multimedia documents, touchscreens and so on, shown alongside the original artworks. The next step would be to give access to the multispectral images through a mobile device, to bring added content to the visit – also a project we are working on.

Today, the online collections are the first access point to the physical collections of the museums. And these digital artifacts need a new type of conservators – and this why we created the Digital Museum Department, with art historians acting as an interface between the physical collection and the online world.

Finally, since this is Ars Electronica, I also would like to insist on the importance for art museums to consider digital art, because there is still a big shift between art centres focusing on digital culture and fine art institutions based on 19-century models.

Art museums must embrace digital culture as a whole: by considering their digitised artworks not just as copies of the physical artifacts, but as key elements of online collections that require a specific preservation and comprehension strategy. But also by including digital artworks in their collections, as this is a challenge but also a chance for them to evolve and to broaden their role as keepers of the cultural heritage.

Appendix:

Draft Recommendation
of the
Committee of Ministers
to member States
on the Internet of citizens

Draft Recommendation of the Committee of Ministers to member States on the Internet of citizens
(*Adopted by the Committee of Ministers on … 2015, at the … meeting of the Ministers' Deputies)*

The Committee of Ministers of the Council of Europe, under the terms of Article 15.*b* of the Statute of the Council of Europe,

Considering that the aim of the Council of Europe is to achieve greater unity between its members for the purpose of safeguarding and promoting the ideals and principles which are their common heritage;

Keeping in mind that the Council of Europe's key cultural policy goals should lay the foundations of member States' cultural policies, namely, to foster participation in and access to culture by as many people as possible, as well as diversity of cultural expression and to promote cultural identity and creativity;

Recalling the Final Statement of the 10th Council of Europe Conference of Ministers of Culture (Moscow, 15-16 April 2013) which highlighted the digital revolution as "crucial to the viability of creation and cultural diversity" and accordingly requested the setting up of a platform for exchange on the impact of digitisation of culture;

Having regard to the work subsequently carried out on culture and democracy, which has shown the positive correlations between creative culture and economic strength, cultural participation and civic involvement, and culture and well-being;

Recalling the Council of Europe Internet Governance Strategy 2012-2015 and Committee of Ministers Recommendation CM/Rec(2007)16 on measures to promote the public service value of the Internet;

Conscious of the impact of new communication technologies on cultural creativity, access to culture and freedom of expression and citizen participation;

Considering that the Internet has impacted culture by providing an unprecedented means for people to express themselves and assemble and thereby to access and generate culture in different ways;

Considering that the cultural impact of the Internet further involves a transition to a more collaborative culture enabling hitherto unused or underused and innovative schemes such as crowdfunding, crowdsourcing and collective creation;

Keeping in mind that the "Internet of things", which consists of interconnected devices, networks and processes, is expanding and becoming more influential;

Believing that this significant development should be complemented by an "Internet of citizens" who are aware of their rights and responsibilities;

Convinced that the opportunities arising from the new digital environment should be used to reinforce access to and participation in open culture, thereby strengthening democracy,

Recommends that member States recognise digital culture as one of the key issues for modern cultural policy making and revisit their cultural policy approaches with a view to implementing the policy guidelines appended to this recommendation, so as to serve citizens to the best of their ability.

Appendix I

Policy guidelines

Introduction

1.1.   In addition to investing in the technical and infrastructural aspect of the "Internet of things", great consideration should be given to its cultural dimension and to the "Internet of citizens".

1.2.   The term "citizens" is used here in a general sense, meaning people or persons, and not in any legal sense.

1.3.   Digital culture's positive potential should be fully exploited in helping build a culture of democracy, democratic citizenship and participation, while safeguarding against related threats such as infringement of privacy, breaches of data security, hate-speech or manipulation.

1.4.   A human rights approach should be adopted in all policies on digital culture dealing with the digital shift so as to give full effect to the Convention for the Protection of Human Rights and Fundamental Freedoms (ETS No. 5, hereafter the Convention), as interpreted by the European Court of Human Rights in its case law. The rights and duties enshrined in the Convention were translated into an Internet context in Recommendation CM/Rec(2014)6 on a Guide to human rights for Internet users, and notably:

   a.   Article 10 of the Convention as regards freedom of expression and its corollary right of access to information, subject to the reservations set out in its paragraph 2, in particular with regard to the prevention of disorder or crime and to the protection of the reputation or rights of others;
   b.   Article 8 of the Convention as regards the right to respect for private and family life.

1.5.   This human rights approach should also include:

   a.   ensuring that all data processing is carried out in conformity with the principles laid down in the Convention for the Protection of Individuals with regard to Automatic Processing of Personal Data (ETS No. 108);
   b.   full respect for the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

1.6.   In recognition of the key role played by artists and cultural institutions in digital culture, as well as other actors driving the development of digital culture, a multi-stakeholder approach should be adopted so that work on digital culture is carried out between:

   a.   competent government bodies involved in digital culture;
   b.   the main public and private constituents of the cultural and educational sectors, institutions, authors and artists, research institutions, businesses and civil society, who should be informed of and invited to contribute to the drawing up of policies on digital culture and related projects;
   c.   the general public, who should be informed of their rights, duties and responsibilities as citizens on the Internet.

1.7.   In order to ensure substantive equality for all in digital culture, an integrated approach should be followed when implementing these principles.

Modernisation of cultural institutions

2.1.   An effective strategy should be drawn up, in co-operation with cultural and research institutions, for shaping the future digital ecosystem, including the promotion of creativity and the permanent preservation of all relevant human creative expression for future generations through mass digitisation programmes for libraries, archives, museum collections, and the setting of scientific standards for describing and connecting tangible and intangible cultural objects and artifacts so that cultural resources may be located, understood, combined, used and reused.

2.2.   Consideration should be given to providing financial incentives to encourage cultural institutions to embark on digitisation transition programmes, such as grants, tax benefits, access to new sources of funding through public–private partnerships, public–civic partnerships, crowdfunding, other innovative funding methods or support to collaborative and/or networked digitisation centres.

2.3.   Bearing in mind the above-mentioned multi-stakeholder perspective, cultural institutions should be encouraged to:

   a.   take advantage of digital opportunities and face digital challenges with a view to reinforcing their ability to fulfil their mandates and strengthening their visibility and impact;
   b.   widen and/or adapt their mission and purpose, for example by diversification of the range of concepts, products and services they offer and by redefining synergies with research institutes and digital service providers;
   c.   update their infrastructure, physical premises, working methods, working environment and staff qualifications, so as to take advantage of digitisation to complement the aims of their new mission or support more fully its previous objectives;
   d.   finance the digitisation transition process by taking advantage of innovative business models, in addition to government funding;
   e.   preserve digital resources which are either produced through digitisation or which were originally created as digital works;
   f.   revise internal governance/self-regulation instruments, such as terms and definitions, cultural concepts and products, authorised sources of funding and partnerships.

2.4.   In so doing, cultural institutions should further be encouraged to:

   a.   recognise that part of the transition process entails the updating of traditional cultural and creative concepts in order to include new art forms and new types of creators. Nothing in this paragraph should be understood as undermining traditional culture and art forms;
   b.   be more democratic and participatory in their approach, by adopting a demand-led logic for exhibiting their cultural materials so as to balance the traditional supply-led logic and appeal to a larger public. They should follow the principles of good governance, namely as regards transparency, responsiveness and accountability to their audiences;
   c.   strengthen the understanding of digital representations of cultural resources by including all contextual information, which is often scattered across the Internet in several non-connected data silos;
   d.   collate and evaluate data, including audience data, in order to assist the demand-led approach, strengthen cultural services and ensure substantive equality for all in participation in and access to cultural services, in fact and in law;
   e.   digitise, index and offer a broader range of creative works both online and offline, taking different and changing cultural expressions and patterns of use into account. This should be done in the public interest and in full transparency of contractual conditions between funders of digitisation initiatives and cultural institutions;
   f.   form partnerships and co-operative structures with other cultural institutions, so as to make cultural material that is unavailable for reasons such as geographical distance or cost legally available online;

g.   make creative works available online and offline, either free of charge or affordable to the most financially disadvantaged members of society, in conformity with intellectual property legislation;

h.   make digital cultural resources genuinely available and accessible on the Internet by setting up a cumulative collection registry. This could consist of a network of thematic or sector-specific collection registries;

i.   use innovative software applications to enhance audience engagement and experience;

j.   recognise new cultural and creative domains, expressions, productions and industries by exhibiting their creative products or forming partnerships with them. Nothing in this paragraph should be understood as undermining traditional culture and art forms;

k.   compile, use and exchange information on digital cultural policy and its implementation through collaborative schemes such as peer-to-peer reviews, at the local, national and international levels, so as to evaluate the successes and failures of cultural policies. This information should be made publicly available;

l.   make their best practices accessible to relevant audiences, including on web-based information systems.

From consumers to prosumers and creative citizens

3.1.   Member States should consider appropriate ways of dealing with transformative use of copyrighted works (such as sharing, disseminating, archiving, remixing, mashing-up or consuming) to empower citizens as consumers, creators and prosumers.

3.2.   New online forms of dissemination and sharing, such as creative commons licences, should be exploited as appropriate with a view to enhancing access to works of art and culture and creative expression by citizens, taking intellectual property rights duly into account.

3.3.   Measures should be considered, in conformity with intellectual property rights law, to reinforce people's access to creative material where this has been hindered through the imposition, for example, of costly commercial access models.

3.4.   Works from the 20th century which are out of distribution, have not been digitised and are very often "orphan works", yet do not come within the scope of the Directive 2012/28/EU of the European Parliament and of the Council of 25 October 2012 on certain permitted uses of orphan works, as well as a great quantity of cultural objects which are out of circulation, not usable or simply unavailable in the digital environment for reasons such as poor indexing and/or description, lack of interoperability, etc., should be preserved and made digitally available in line with the provisions of the European Convention for the Protection of the Audiovisual Heritage (ETS No. 183) and its Protocol on the protection of television productions (ETS No. 184) to afford people access to them as a creative resource and to prevent any loss.

3.5.   A publicly available and sustainable digital space should be set up at the European level, making use of existing European spaces, portals and platforms, to enable cultural resources and cultural knowledge to be legally shared and accessed without restrictions of time and place. This digital space should provide for global discoverability and accessibility of digital cultural resources and promote interaction, interoperability and collaboration among communities and between collections. It should give leverage to existing initiatives, such as Digital Research Infrastructure for the Arts and Humanities (DARIAH.EU) and Europeana in order to allow for a better integration of digital culture, digital cultural heritage and digital humanities communities.

3.6.   Digital spaces established in collaboration with non-European countries should also be seen as a possibility with a view to facilitating the cross-border exchange of information.

3.7.   Open cultural data for public use and reuse should be identified and included in these digital spaces. In this undertaking, public service media may play a significant role.

Multiliteracy skills for access to, creation and management of digital culture

School, university, adult education and lifelong learning

4.1. Multiliteracy skills and competences should be considered as fundamental as the skills of reading, writing and arithmetic, as well as a key element for participation in culture and thus for fostering active citizenship and democracy. They consist of a set of competences related to information cultures as they bring together media, information and computer literacies.

4.2. Therefore, everyone should have access to multiliteracy skills education – including media and information literacy – which is effective, up-to-date and free of charge or affordable for the most financially disadvantaged members of society.

4.3. Particular efforts should be made through the educational and cultural system to scale up the multiliteracy skills of:

   a.   children, young people, adults and senior citizens, who have no or little access to digital technology for socio-geographical or socio-economic reasons, as well as sometimes for reasons of place of residence;
   b.   children, young people, adults and senior citizens who have access to but do not use, lack the skills to or underuse digital technology (namely in terms of diversity, frequency or intensity of usage).

4.4. A professional framework of reference and related training programme should be drawn up to guide the new cultural professions emerging as a result of digitisation, for example in online videos, online gaming and online television, three-dimensional and virtual reality modelling. Such a framework and programme could be conceived and delivered in co-operation with research organisations.

Cultural institutions as learning centres

4.5. Cultural institutions should be encouraged to develop distance-learning courses or collaborations also known as massive open online courses (MOOCS) and other innovative e-training schemes so as to:

   a.   exploit fully their potential as digital learning centres of multiliteracy skills for individuals, schools, colleges, universities and adult education institutions, with special emphasis on education in the arts and culture;
   b.   increase citizen uptake of cultural material;
   c.   stimulate creativity.

4.6. These courses and training schemes should be aimed at unlimited global participation through open access via the Internet and be free of charge or at least affordable to the most financially disadvantaged members of society. They should be evaluated on a regular basis and updated where necessary.

4.7. Cultural institutions should be encouraged to give either free or minimum-cost access to online innovative digital educational applications which build and reinforce peoples' digital skills.

4.8. Research on multiliteracy and related education should be improved and expanded by appropriate research institutes and fed back into educational and relevant cultural programmes. The research should focus on different kinds of skills – creative, social, critical and technical – and on possible convergences between different literacy traditions (media, information, visual, digital, computer, Internet). It should also provide the data for evaluating citizens' knowledge, skills and attitudes

towards information and the media, taking into account the semiotic, communicative, technical and ethical dimensions.

Appendix II

Glossary of terms

Commons: this term relates to the natural and cultural resources freely accessible to all members of a given society, such as parks or lakes. In a digital context, it refers to resources critical for the digital environment, which should not be transformed into private property.

Creative industries: their borders with cultural industries are blurred because they tend to cover the same cultural goods (with additional ones such as arts and crafts, design), although their main *raison d'être* may be commercial. But the focus is on the creative individuals rather than the origins of funding and on the strong emphasis on information and knowledge-based goods and services.

Cultural industries: this traditionally refers to cultural goods such as publishing, film, television, music, advertising and video and computer games, that are usually protected by copyright law. They encompass the whole industrial chain of creation, production and distribution as it affects cultural consumption and participation.

Cultural institutions: classic examples are museums, art galleries, theatres, cinemas, libraries, cultural research institutes.

Crowdsourcing: refers to the process of calling on the online communities of expertise to solicit input in the form of ideas, solutions or contributions. The participants may be volunteers, online workers, professionals or amateurs, and they conceive of supply and demand in a different manner than in the traditional labour market.

Crowdfunding: refers to the practice of calling on the online communities to solicit funding for a project or to raise donations for a cause or a service on a large scale. It brings together the various interested parties through a digital platform.

Digital culture: refers to the various cultural and creative expressions and practices, including in the field of heritage, which have emerged or have been facilitated and strengthened since the global explosion in information technology and social media. This culture is seen as more freely available, accessible and inclusive, removing dividing lines between creator and consumer and between traditional and more recent art forms, enhancing the democratisation of culture.

Digitisation: the conversion of information and documents into digital format.

Internet of Things (IoT): refers to the equipment of all objects and people with identifying devices (sensors, captors, QR codes, etc.) so as to monitor and manage them via their virtual representation online. Such advanced connectivity between people, things and places could facilitate inventory of stock but also enable content creators and content owners to control their work by tracing use and applying copyright.

Mash-up: to create something digitally, such as a piece of music, by combining elements from two or more sources.

MOOC: Acronym for massive open online courses, referring to educational material disseminated online with free access or access for a small fee.

Multiliteracy: refers to the online convergence of media literacy, information literacy and computer literacy as a means of enhancing the capacity to understand, use and publish across all kinds of platforms

and types of media. It embraces reading, writing and arithmetic, but also communication and information skills, within the framework of 21st century skills.

Open cultural data: cultural data that is freely available to everyone to use and republish as they wish.

Orphan works: a copyright protected work for which rights-holders are positively indeterminate or cannot be contacted. Sometimes only the originator's or rights-holder's name(s) are known, yet contact is stymied by the total unavailability of sufficient information. A work can become orphaned when rights-holders are unaware of their rights or through their demise (for example, deceased persons or defunct companies) and establishing inheritance has proved impracticable. In other cases, comprehensively diligent research fails to determine any authors, creators or originators for a work.

Prosumers: refers to the fact that the roles of producers and consumers can be blurred and merged in the digital world. Processes like crowdsourcing and crowdfunding help to develop goods where the consumer is involved in the design or benefits from specificities of the creation, thus being less passive and more creative.

Remix: a remix is a derivative art form that is similar to, yet different from, an original work. Digital means make it possible to take multiple perspectives on the same piece, creating differences while keeping the reference to the original more or less explicit.